

UNIV. OF MD COLLEGE PARK



3 1430 05591988 2

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
80 ROCKEFELLER PLAZA, NEW YORK, N. Y.



Digitized by the Internet Archive
in 2013

<http://archive.org/details/sponsor15113v15n>

RECEIVED

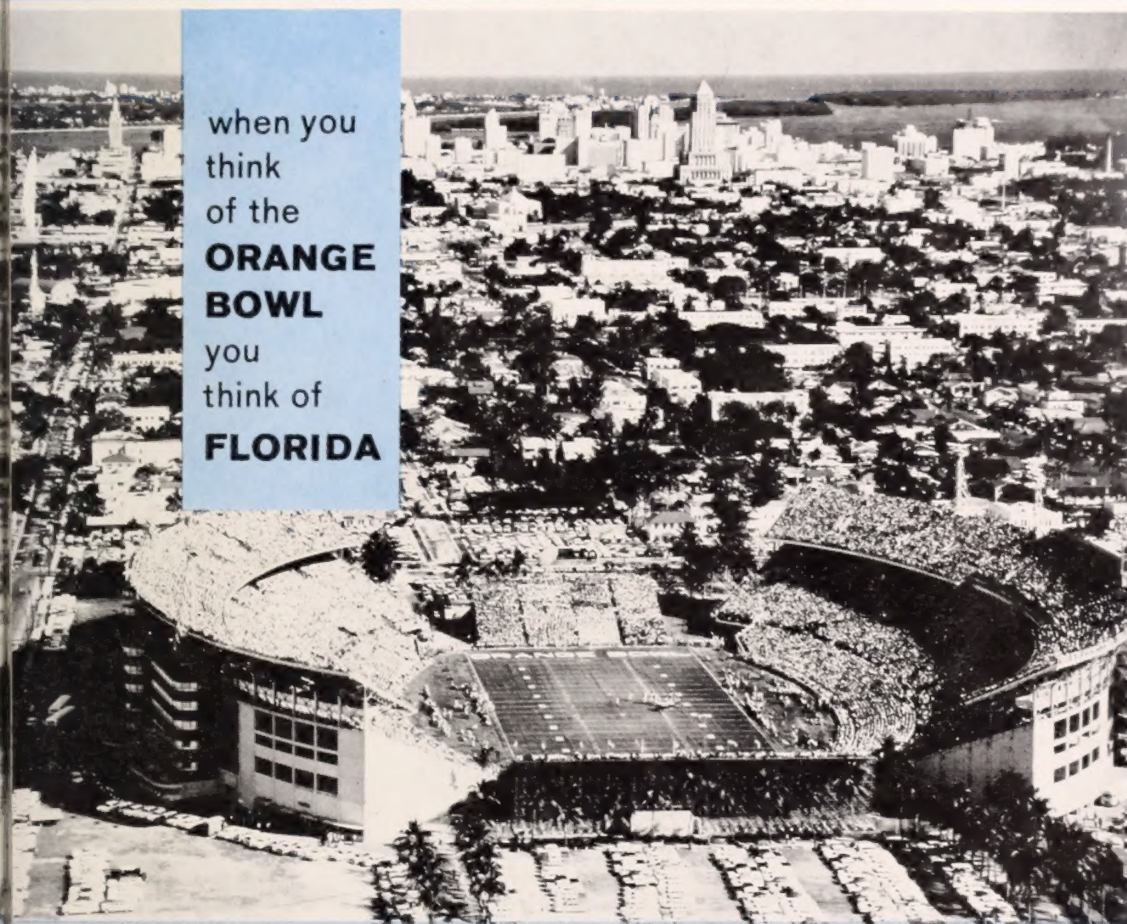
JAN 3 1961

NBC GENERAL LIBRARY

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

when you
think
of the
**ORANGE
BOWL**
you
think of
FLORIDA



BUSINESS FORECAST FOR 1961

Radio/tv management consultant Richard P. Doherty predicts the ad volume in air media

Page 27

SRA's new spot contract form cuts paper work

Page 30

The never-ending rating battle in spot radio

Page 32

What's ahead for ABC TV?— Part Two

Page 34

When you think of SPOT TELEVISION think of these stations

any thing about a "train of thought." It
you to your decision destination as
er as a real train delivers you to the
station. That's why national adver-
es naturally use the following TV
ons first. They deliver with Spot
ision.

| | | | |
|---------|----------------------|---------|-----------------------|
| KOB-TV | Albuquerque | WSM-TV | Nashville |
| WSB-TV | Atlanta | WNEW-TV | New York |
| KERO-TV | Bakersfield | WTAR-TV | Norfolk-Newport News |
| WBAL-TV | Baltimore | KWTV | Oklahoma City |
| WGR-TV | Buffalo | KMTV | Omaha |
| WGN-TV | Chicago | KPTV | Portland, Ore. |
| WFAA-TV | Dallas | WJAR-TV | Providence |
| WNEM-TV | Flint-Bay City | WTVD | Raleigh-Durham |
| KPRC-TV | Houston | WROC-TV | Rochester |
| WDAF-TV | Kansas City | KCRA-TV | Sacramento |
| KARK-TV | Little Rock | WOAI-TV | San Antonio |
| KCOP | Los Angeles | KFMB-TV | San Diego |
| WPST-TV | Miami | WNEP-TV | Scranton-Wilkes Barre |
| WISN-TV | Milwaukee | KREM-TV | Spokane |
| KSTP-TV | Minneapolis-St. Paul | KV00-TV | Tulsa |

Television Division

Edward Petry & Co., Inc.

The Original Station
Representative

"First time any commercial caused such
overwhelming response".

The **C**hesapeake
and
Potomac Telephone Company of Maryland

320 St. Paul Place • Baltimore 2, Maryland • LExington 9-9900

October 14, 1960

J. G. SCHISLER
ADVERTISING SUPERVISOR

Mr. Donald P. Campbell
Administrative Assistant
WMAR-TV
Baltimore & Charles Sts.
Baltimore 3, Maryland

Dear Don:

I don't know how many unsolicited testimonials you receive, but I doubt if you receive many from a public utility.

As Advertising Manager for The C&P Telephone Co. of Md., I never expected to be swamped with orders.

I am very pleased to send you this testimonial, a success story for WMAR, Sylvia Scott and our new Princess telephone.

As you know, we augmented our participation in your 7:10 PM Weather Show and our spot schedule by the purchase of 15 60-second live announcements on The Woman's Angle.

Last Thursday, I received a call from our switchboard Chief Operator. She had been frantically trying to cope for almost two hours with a "flood of calls" that "lit up her board like a Christmas tree." Knowing that the world series was on the television she had been completely unable to understand what had caused this unprecedented number of calls.

The answer? Women are calling, literally by the hundreds, to order a Princess telephone "like Sylvia Scott just had on The Woman's Angle."

This is the first time in the Maryland Company's history that a commercial or any advertisement has caused such an immediate and overwhelming response.

Of some interest, perhaps, is the fact that the orders came from all parts of the Baltimore Metropolitan Area, including every economic, social and ethnic division. Also of interest is the fact that the ratio of completions to orders is running extremely high, higher in fact than on normal, unsolicited orders.

It is hardly necessary to say that we are more than satisfied with our purchase and with Sylvia Scott. With the always strong support from George Rogers and our Weather Show, plus the rest of our mass media campaign, we have gotten the Princess off to a flying start in Maryland.

Sincerely,

John G. Schisler
Advertising Supervisor



**SYLVIA
SCOTT**

Hostess on
Baltimore's
Leading
Homemakers'
Program

**"THE WOMAN'S
ANGLE"**

Mon. thru Fri.
1:00-1:30 P.M.

In Maryland Most People Watch

WMAR-TV

SUNPAPERS TELEVISION • BALTIMORE 3, MD.

Represented Nationally by THE KATZ AGENCY, INC.



CHANNEL 2

buy St. Louis 'a la card*

***KTVI rate card**
*your lowest cost per
thousand TV buy in St. Louis*

Represented
nationally by



KTVI 2 
CHANNEL
ST. LOUIS

*Montileone's
Cafe Espresso*

*Gaslight Square
in St. Louis*

SPONSOR

the
shortest
distance
between
buyer
and
seller

© Vol. 15, No. 1 • 2 JANUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Business forecast for 1961

- 27** Radio/tv management consultant Richard P. Doherty reviews air media's progress in 1960, offers predictions for '61 based on economic trends

New spot form cuts paper work

- 30** American Assn. of Adv. Agencies and Station Reps. Assn. set up new contract form for spot tv and radio buys which streamlines procedure

Big-city special scores for small-city store

- 32** Hess Bros., Allentown, Pa. department store, drew overwhelming 50,000-piece mail response to contest on its WFIL-TV, Phila. Xmas special

Radio's never-ending rating battle

- 32** Survey of first, second and third ranking stations in 22 markets over a six-month period shows changes in 15 markets. Pulse ratings used

What's ahead for ABC—Part II

- 34** Rise of ABC to top position among tv networks has stirred many questions about its future. This segment covers important ABC "intangible"

Agencies profit from station's copy charges

- 35** WAVE, Louisville's new system of charging agencies for infractions of radio/tv commercial copy rules earns enthusiastic agency approval

Top clients view spot radio

- 36** Spot radio salesmen don't make enough calls, formal presentations, top advertiser executives opine in Trendex study on spot radio salesmanship

Tv Results—yearly roundup

- 37** Here, for your review, are the 32 most successful tv campaigns published in SPONSOR through 1960, in alphabetical order for easy reference

FEATURES

10 Commercial Commentary

56 Film-Scope

24 49th and Madison

50 News & Idea Wrap-Up

7 Newsmaker of the Week

50 Picture Wrap-Up

48 Radio Basics

14 Reps at Work

65 Seller's Viewpoint

46 Sponsor Asks

58 Sponsor Hears

19 Sponsor-Scope

66 Sponsor Speaks

47 Spot Buys

66 Ten-Second Spots

63 Tv and Radio Newsmakers

55 Washington Week

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

© 1961 Sponsor Publications Inc.

SPONSOR • 2 JANUARY 1961



1,403,873
people visited
the National
Automobile
Show . . .



and
WWJ
was there,
too

Staged in Detroit's mammoth new Cobo Hall, the 43rd National Automobile Show shattered every attendance record in the book.

Naturally, WWJ was there from start to finish with an impressive broadcast center in the heart of one of the heaviest traffic areas. WWJ entertainment personalities and newsmen were high points of interest for literally countless visitors. WWJ microphones made the Show come alive for legions of listeners throughout Detroit and southeastern Michigan.

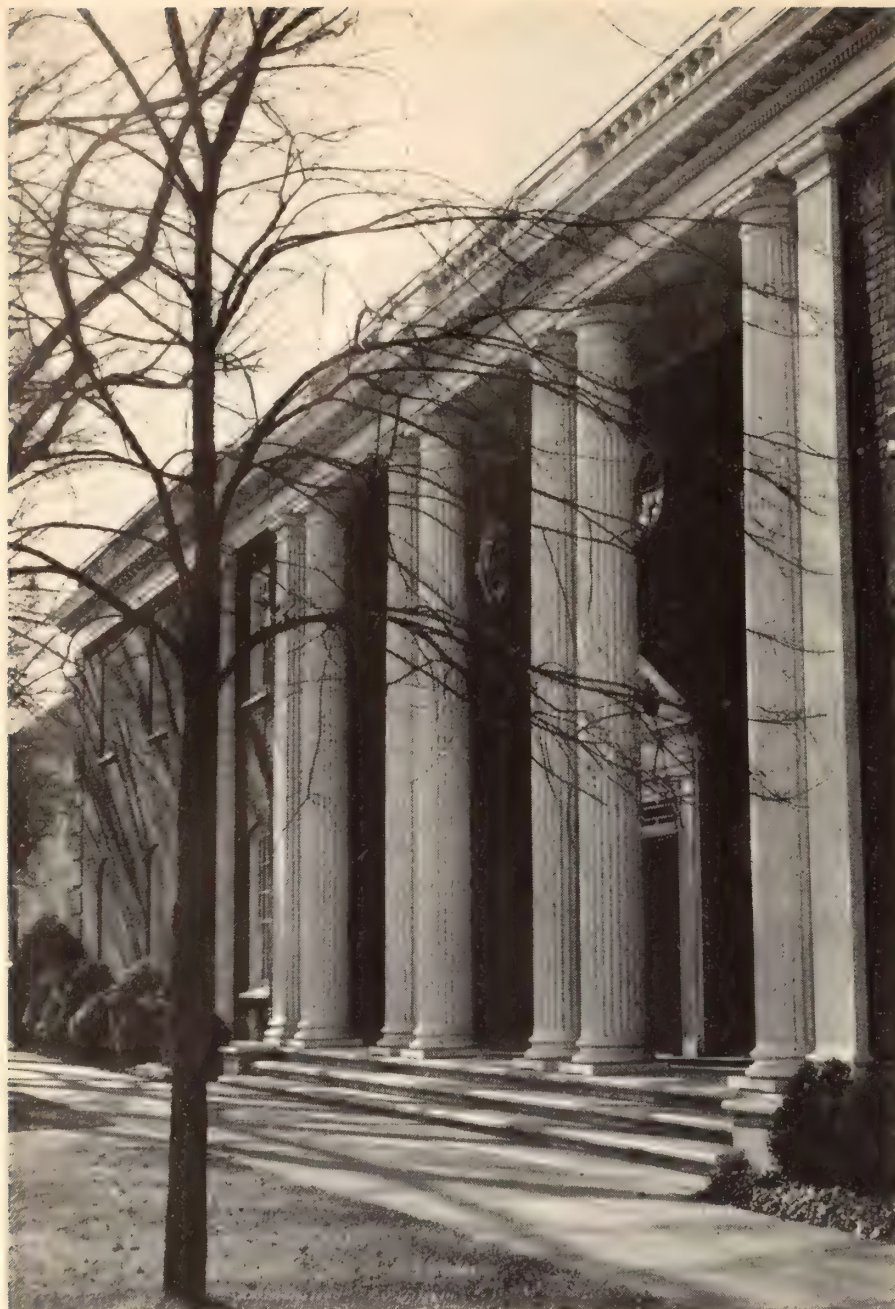
Another timely example of Total Radio—of service in the people's interest—at WWJ in Detroit.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
OWNED AND OPERATED BY THE DETROIT NEWS



GATEWAY TO THE HEART OF SOUTH CAROLINA:

The 257,961 people who make WIS-TV's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-TV's 1526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

WIS television • COLUMBIA, SOUTH CAROLINA NBC/ABC
a station of
THE BROADCASTING COMPANY OF THE SOUTH

WIS-TV, Channel 10, Columbia, S.C.

WIS Radio, 560, Columbia, S.C.

WSFA-TV, Channel 12, Montgomery, Ala.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Dept.

Barbara Parkinson

CIRCULATION DEPARTMENT

L. C. Windsor, Manager

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Laura O. Paperman, Accounting Manager
George Becker; Michael Crocco; Syd Guttman; Hermine Mindlin; Wilke Rich; Irene Sulzbach; Dorothy Tinker; Flora Tomadelli

NEWSMAKER of the week

The upward move of Wilson A. Shelton, 42-year-old creative veteran of 25 years, from senior to executive vice president of Compton Advertising, New York, typifies the youth yet experience which will be expected of modern marketing and admen in this new decade. Barton Cummings, Compton president, announcing the move, commented on the "importance of creative services in the total marketing picture."

The newsmaker: Wilson A. (Wil) Shelton has a creative track record of 25 years in association with four of the leading agencies in the advertising profession. Although only 42 years of age, he now heads all creative services at Compton, which has annual billings of some \$90 million.

The new executive vice president has four basic advertising precepts for the creative agency, each of which applies to all media but to tv particularly:

1. Advertising must be memorable. To be remembered, it must be simple.
2. Above all, advertising must be visual. Pictures are a primary method of communication, words are secondary.
3. Advertising must be believable. The truth of a superiority of a product or service must be proved. The best way, we believe, is to demonstrate its truth.

4. To get attention, advertising must have news value. It must have something dramatic, amusing; teach or demonstrate something.

Wilson Shelton has been with Compton since 1956, when he was elected a vice president and assistant creative director, moving three years later to the post of senior vice president and creative director. His advertising assignments date back to the Depression years in the '30's, when he junketed to New York from Charleston, S. C. and joined the Biow agency in the mailroom. He switched to copy after a stint at Columbia night school.

The next 20 years spanned work at BBDO as a copy specialist, at Kenyon & Eckhardt as a v.p. and group head, at Dancer-Fitzgerald-Sample as a v.p. and—back at Biow—as senior vice president and creative director.

Shelton attended the University of North Carolina as well as Columbia. He makes his home in Oyster Bay on Long Island's North Shore, and his two youngsters—Thomas and Vassilia—are students at Groton and Wheaton College, respectively. Mr. Shelton is a fan of non-fiction, and takes sports time out for tennis and deep sea fishing. Friends term him a realist philosopher.



Wilson A. Shelton

SPONSOR

the
shortest
distance
between
buyer
and
seller



There is nothing harder to stop than a trend.



**in the competitive markets this season ABC-TV has delivered
the largest audience* *most of the time.* (ABC-TV's rates have
been lowest *all the time.***))**

Source: 24 Market TV Report program-appraisal supplement to National NTI reports for ten weeks ending December 18, 1960, Sunday 6:30-11
on Monday through Saturday 7:30-11 pm NYT **Published rate cards of the three networks.

THRUOUT NORTHEAST KANSAS

*known by
the companies
it keeps*



*year after year
advertisers get that
"Quick Sales Lift"
from...*

•TOP

1490 KC • TOPEKA

RECIPE FOR K-TOP SALES HIGHBALL

* Take basic ingredients provided by HOOPER and PULSE:

HOOPER (Aug.-Oct. '60)—
37.6%, 7 a.m. till noon
42.2%, noon to 6 p.m.
(61.1 peak at 2:30 p.m.)

PULSE (March '60)—Number One,
PULSE (March '60)—Number One,

* To the preceding ingredients, add one solid spot schedule, then . . . sit back and relax. You'll feel a warm, comfortable glow as the K-TOP selling formula pops the cork on your sales graph. Be sure the shelves are stocked, because it's like saying "They're on the house" when you sell 'em on K-TOP

REACHING MORE NORTHEAST KANSAS RETAIL BUYERS—AT THE LOWEST COST PER THOUSAND—THAN ANY OTHER MEDIUM, BROADCAST OR PRINT.

REPRESENTED BY FORJOE AND CO., INC..

by John E. McMillin

Commercial commentary

Maximizing on Mad. Ave.

Peter Peterson, executive v.p. of Bell & Howell, is obviously a bright guy. And I'm not wholly sure he meant what he said at a recent New York forum of The Academy of Television Arts and Sciences. But, anyhow, speaking on a panel on "The Quality Look in Tv," which was briskly and ably moderated by BBDO's Bob Foreman, the one-time McCann Erickson official came up with a singularly inane and outrageous statement.



Peterson said he was impatient with the talk about "responsibility" in connection with public affairs tv programs, and declared that "in my job my sole responsibility is maximizing Bell & Howell profits."

I've heard such tough-talking, iron-headed "management" sentiments before. And so, I am sure, have you.

I've heard them most often from hard-driving young executives-on-the-make—the ferociously ambitious corporate types who are almost pathetically anxious to prove to Daddy that they chew nails, spit curves, have hair on their chests, and are 110% practical, dollar-minded and "realistic."

I've also heard the "maximizing profits" bit tossed up as the deathless philosophy of some pretty dubious radio/tv station operators, as well as by certain hard-breathing extroverts in upper network echelons.

And I think, for the good of the business, that we ought to expose this silly sophistry for the phoney baloney that it is.

Listen to Bell and McNamara

The notion that the sole responsibility of management is to "maximize" (what a word!) profits is just as goofy, just as confused as the notion advanced by certain screwball left wing labor leaders that management's sole responsibility is to labor—and the public and investors be damned.

Both ideas are intellectually adolescent and morally immature.

By now it should be apparent to anyone with a high school diploma that, in our modern American economy, the responsibilities of management are many, complex, interrelated, interdependent, and that none can be emphasized or glorified at the expense of others.

The clearest, most statesmanlike explanation of this which I've heard came in a speech last October by General Mills president Charles H. Bell before the Grocery Manufacturers Association.

Bell not only brilliantly delineated the interlocking responsibilities of management to stockholders, to employees, to customers and to the public, but offered it as his firm conviction that, in the food industry, management had a further responsibility—to offer practical aid in solving the world's food problem. If this is not solved, said Bell, America faces almost certain destruction.

(Please turn to page 12)

listened
to **most**
often ⁱⁿ
Cincinnati

WKRC radio

The station that has the adult audience with buying power!

... confirmed by the July 1960 findings of the Stephen H. Wilder Foundation Survey, "The Climate of Attitude in Cincinnati, Ohio," executed by Scripps-Howard Research! The tables on the right clearly indicate that the adult audience with buying power in Cincinnati is tuned in to WKRC radio.

The survey was made by personal interviews in homes of 1000 respondents (one person per household), 21 years or older and distributed by sex (48% men, 52% women). An area probability sample was employed which specified 39 different areas within the corporate limits of Cincinnati. For all the facts on WKRC's leadership in Cincinnati, call your nearest Katz office, or Hubbard Hood, WKRC, Cincinnati, for a copy of "The Climate of Attitude in Cincinnati, Ohio."



WKRC-AM-TV-FM, Cincinnati, O.
WTVN-AM-TV-FM, Columbus, O.
WBRC-AM-TV-FM, Birmingham, Ala.
WKYT-TV*, Lexington, Ky.

Sales Representatives: The Katz Agency, Inc., *The Young Television Corp.

| | total adults | adult men | adult women |
|-------------|--------------|--------------|--------------|
| WKRC | 20.9% | 23.9% | 18.1% |
| Station B | 15.3 | 14.2 | 16.4 |
| Station C | 14.1 | 12.6 | 15.6 |
| Station D | 13.8 | 12.2 | 15.4 |
| Station E | 9.2 | 9.7 | 8.6 |

No other station has over 7.8%.

first adults with good incomes

| | over \$10,000 | \$6,001-\$10,000 | \$3,000-\$6,000 | under \$3,000 |
|-------------|---------------|------------------|-----------------|---------------|
| WKRC | 28.8% | 26.4% | 18.6% | 14.5% |
| Station B | 1.9 | 11.5 | 18.0 | 18.5 |
| Station C | 15.4 | 13.2 | 14.8 | 12.9 |
| Station D | 23.0 | 18.3 | 10.8 | 12.1 |
| Station E | 1.9 | 5.8 | 11.0 | 12.1 |

No other station has over 11.5%.

first adults with good jobs

| | executives | white collar | housewives | unskilled |
|-------------|--------------|--------------|--------------|--------------|
| WKRC | 31.7% | 21.6% | 19.2% | 17.3% |
| Station B | 8.9 | 10.5 | 15.7 | 20.5 |
| Station C | 7.3 | 15.0 | 15.7 | 15.9 |
| Station D | 24.4 | 12.4 | 16.8 | 6.0 |
| Station E | 3.3 | 12.4 | 8.8 | 10.6 |

No other station has more than 12.4%.

first adults with higher education

| | college education | high school education | grade school education |
|-------------|-------------------|-----------------------|------------------------|
| WKRC | 28.0% | 19.7% | 18.1% |
| Station B | 4.1 | 17.7 | 18.5 |
| Station C | 12.4 | 14.9 | 14.2 |
| Station D | 19.2 | 13.0 | 11.2 |
| Station E | 4.7 | 9.9 | 10.8 |

No other station has more than 10.9%.

SPONSOR

the
shortest
distance
between
buyer
and
seller

Another illustration of the complexities of management responsibility was contained in a recent *Wall Street Journal* story about Robert S. McNamara, former Ford Motor president and newly named Secretary of Defense.

McNamara, in 1956, was invited to give the graduation address at the University of Alabama. According to Ford protocol his speech had to be cleared in advance. The Ford official who read the address blue-penciled out McNamara's statement to Alabama seniors that "whether you go into business, teaching, or public service, you must seek a greater goal than money."

McNamara calmly put the statement back in. His explanation: regardless of Ford policy, he had to "be true to his own conscience."

Such mature, thoughtful appreciation of management's true role and difficult, diverse responsibilities is characteristic of every really top level business leader I've ever known.

But what burns my bottom is that this fact seems so little understood in the television industry and the advertising business.

Tv's shameful sales approaches

Pete Peterson's statement at the Television Academy was, I suppose, all the more surprising since Bell & Howell has been one of the most consistent sponsors of fine public affairs programs (*Population Explosion*, *Yanki-No!* etc.) and B&H's president C. H. Percy has been active in many areas of public service.

But what happened, of course, was that Peterson felt it necessary to justify the B&H program purchases on a hard-boiled dollars-and-cents basis.

And in so doing, he not only uttered a nonsensical heresy but fell into the same kind of second-rate thinking about tv which, in my opinion, has been the curse of the industry.

Why, in God's name, do so many network officials, tv salesmen, ad managers, and agency executives assume that the only possible reason for a company to use tv is to "maximize profit dollars?"

Why are so many tv presentations to corporate management based solely on the fast buck opportunities?

Why do we have all those pitiful little research attempts to prove that "good" programs maximize more dough than any other kind?

Let's get some perspective on the problem and on ourselves.

Sales, earnings, the payment of honest profits to investors, and the maintainance of sound financial health—all these are both essential business principles and essential business moralities.

But they are not the *only* responsibilities, or the *only* moralities which management must satisfy. And they should not be the *only* reason for the sponsorship of a particular tv program.

Actually, the one enlightened way to buy tv is to select programs which, in management's judgment, will best help fulfill its *total* responsibilities—to owners, to employees, to the public, to the country and (why be ashamed to admit it?) to its own conscience.

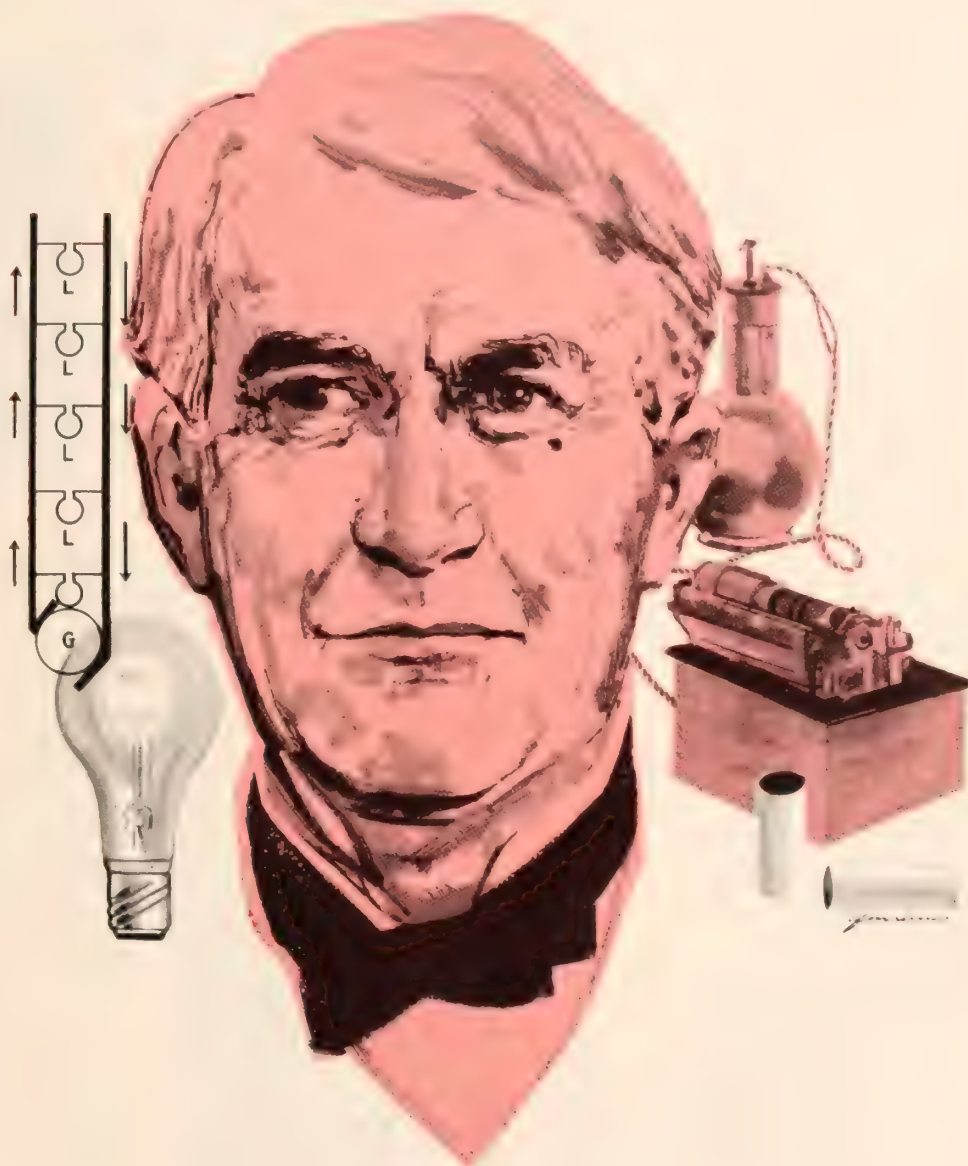
There is strong evidence of such a philosophy in the program buys of such corporations as Du Pont, U. S. Steel, Hallmark, Firestone, Texaco, Purex, Philip Morris, and, of course, Bell & Howell.

Tv will be much healthier when those who sell it, and more of those who buy it, recognize that "maximizing profits" is much too limited an objective.

Tv can and should do more for a corporation than that.

KNOW HOW

A curious mind and an insatiable desire to turn impractical ideas into workable and useful devices . . . these are the elements which put the stamp of "Know How" on Thomas Alva Edison. It resulted in more than 1,000 patents during his lifetime. This same desire to make the best even better is what also earns the "Know How" approval of advertisers and agencies for today's quality-minded radio and television stations.



WFAA

Represented by



The Original Station Representative

dallas • radio & television
Your "Quality Touch" Stations!

SERVING THE GREATER DALLAS-FORT WORTH MARKET
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

SPEAKING IN BLANKETS



WVOK IN BIRMINGHAM
AND WBAM IN MONTGOMERY
BLANKET THE WHOLE
STATE OF ALABAMA, AND
PARTS OF GEORGIA, FLORIDA,
MISSISSIPPI, AND TENNESSEE

WVOK 50,000 watts
BIRMINGHAM

WBAM 50,000 watts
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV
REPRESENTATIVES, INC.
SEE SRDS LISTING THIS PAGE

Business Meeting?

*take advantage of the
BELMONT 'know how'.*

Overlooking Lake Michigan and Belmont Yacht Harbor. 12 minutes from the loop—direct busses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons. Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

200 Rooms & Suites
TRANSIENT
& PERMANENT

Full Hotel Services
Singles . . . from \$9
Doubles . . . from \$13

F. J. PETITMAIRE
General Manager



Belmont Hotel

BITTERSWEET 8-2100
3172 NORTH SHERIDAN ROAD

CHICAGO

Reps at work

Bob Bryan, Television Advertising Representatives, Inc., New York, suggests that other reps urge their stations throughout the country to make "featurettes" available for sale to national spot advertisers. "The featurette, as recently conceived, is a two-minute segment which consists of a one-minute commercial plus a one-minute public service feature, such as weather, cap-sulized news or sports," Bryan explains. "The subject matter could be expanded, of course, to include traffic reports, a celebrity interview, highlights from an important speech or even an editorial comment. It is one of the most creative additions to the various shapes and forms that spot television takes. After viewing the first finished product via TvAR's video tape facilities, featurettes were purchased by a major national account and since that time have been bought and aired on TvAR stations in Boston, Baltimore, Pittsburgh, Cleveland, and San Francisco by other national advertisers. A steadily increasing number of advertisers will utilize them because of the programing identifications and strong sell combination."



Bob Dore, of Bob Dore Assoc., New York, states that while ratings are extremely important, "there are many other factors that should be considered when a buy is made. Buyers on multi-market accounts have to make quick decisions and cannot constantly visit every station. The value of a rep salesman to buyers is his intimate knowledge



of the markets and stations he represents. We know from personal observation the composition of the market, consumer buying practices, the occupations of the people, factory shift schedules, and most important, the details about the station—its programing and influence in the area." By way of amplification, Dore adds, "A d.j. at one of our stations is president of his area's Community Coordinating Council, composed of rep-

resentatives from several hundred social, political, and civic groups. With a personal appeal to the Council, he can talk indirectly to almost every consumer in the area. He has encouraged many consumers to back specific products this way, and their sales have risen considerably. That form of merchandising cannot be found in rating books, but nonetheless is of vast importance to product sales managers."

The walls
came
tumbling down...



WOULD MACYS TELL GIMBELS

A number of publications were in the field (and had been for some time) when SPONSOR first opened its doors in 1946. All of them covered the broadcast industry, yet, strangely, not a single one concerned itself exclusively with the problems of the client—The man who pays the bills. We decided **this** was an area worthy of a business periodical.

Everyone liked the concept of a brightly written, practical, interpretative publication for the decision makers in the broadcast industry. But who would be found willing to educate his competitor? Who was going to give "The Enemy" honest facts or figures—or even worse—ideas? Could **Any** book knock down these granite walls of secrecy?

The answer to that is an established fact today. In its 15th year, SPONSOR is one of the big names in American business journalism. Practically every door is open to its staff.

How much we have contributed to the crumbling of advertising's walls of Jericho is, of course, for you to judge. But the hush hush tradition is gone and SPONSOR, who pioneered and fought for the open industry concept, sincerely believes that the dissemination of information has benefited all.

As we enter 1961 we find an even greater need for the kind of information SPONSOR provides. The need to move goods and even more important, the need for free exchange of ideas to stimulate the mind of man everywhere, was never more vital than it is right now. No one knows this better than the "SPONSOR" who is doing business in America and all over the world.

Norman R. Glenn

every industry has its walls of Jericho...



While the walls of industry secrecy come tumbling down, the rising tide of trade periodicals has created a new wall. There's a wall of resistance against the host of books that vie for the busy executive's reading time. He can't read them all. He picks and chooses. A conscientious editor sees the signs, reappraises the niche he fills, bends his thoughts on but how to fill it better because here lies not alone leadership but sheer survival.

SPONSOR long ago recognized these cardinal facts

(1) Every reader is busy (2) Every reader is selective (3) Every reader gravitates to one/or two "keep posted" books (4) Victory in the battle for readership goes to the trade publication that best pinpoints its targets, that best establishes a community of interest with its specialized readers, that best provides maximum benefits for minimum invested time.


The specialized busy readers whom we serve are first the time-buyer, second the agency account executive and broadcast-interested ad manager, and third all others at both agency and sponsor levels who are in any way concerned with broadcast advertising.

SPONSOR is not all things to all people. It is no buckshot publication. It is specific in its goals. Its pinpointed objective is to bring to its readers information of vital interest week after week that may help in the formulation of better decisions wherever TV or radio buying are involved.

The editorial law at SPONSOR is, "Every story, department, and item must be written to benefit the man who foots the bills." Sometimes this is done indirectly, as when we delve into station public service. But the benefit to the buyer is always there.

In 1961, you'll find more stories on agency media department reorganization, buying problems such as excessive paper work and ratings, the shifting sands of station ownership, broadcast failures as well as successes, Washington doings from a dollars-and-cents point of view, the changing role of the time buyer, his relationship with the national rep. There will be more emphasis on the news behind the news. You'll find each issue a reflection and interpretation of the industry's activities and problems that a broadcast decision maker must read to really keep posted.

With the claims and counter claims made for every competitive magazine, one thought emerges. All books are good—for somebody. SPONSOR (in the opinion of every independent reading survey made) happens to be good for broadcast buyers. No other book does the same job. That's why practically everybody involved in the purchase of time reads SPONSOR. If you want to reach these people in 1961, you'll find absolutely no readership wall when it comes to SPONSOR.

 **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772



WGAL-TV Religious Programs

Religious programming on Channel 8 will soon enter its THIRTEENTH YEAR. During this period, WGAL-TV has cooperated with *all* religious groups throughout its coverage area. Religious telecasts are just one phase of this station's many activities in the course of public service.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
 Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

2 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

What are some of the problems, shifting directions, heightened interests, selling patterns and other portents that trade observers see for air media in 1961?

SPONSOR-SCOPE's quiz along these lines drew a melange of responses which might be reduced to **these highlights**:

- The big question mark for the first half of the year and perhaps beyond will be **the automobiles**. With the industry **still in the throes of a marketing revolution** and faced with negotiations for a new union contract in August, will it follow tradition and **make its next season's ad commitments in March-April**?
- Lots of the smaller national advertisers will be **inclined to play it by ear in their advertising-promotional efforts** and revert to the stratagem of playing it market-by-market. The general effect will be strongly favorable for spot.
- In daytime network tv reshuffling of schedules will be looser but the pattern of selling won't change much. Its practitioners feel that it's about **reached the acme in flexibility**.
- **Affiliates will continue to pressure the tv networks for easing the rules on product protection** in order to minimize their conflicts in chainbreak sales.
- The networks will find themselves forced more and more into **furnishing advertisers with qualitative breakdowns**, which, in effect, is relating the audience produced to its buying potential. Does the program's audience match the marketing potential and objectives?
- **Tv will see more seasonal operations a la Shulton**, with the advertiser picking up his own batch of film programs or documentaries and **setting up his own spot network**.
- Some genius will come along with **a practical answer to the single vs. local rate hassle** and provide for national users of spot radio assurance that a competitor isn't paying less for the same thing.

If you need a quick estimate on what tv grossed from time on the national front for 1960 these might do: network, \$680 million; spot, \$650 million.

In terms of increase it's **10% for network and 6-7% for national spot**.

Bosco (Donahue & Coe) is beginning to find its way back to spot tv with an initial buy of seven markets.

The product was hauled into Dennis the Menace by Corn Products and in the process **gave up quite a franchise of local kid show participations** that it built up over the years.

Apparently, as one rep put it, the brand's marketing people found out that **it takes local personalities to really sell the kids**.

There's still plenty of action in the national spot tv marts.

The buying for January starts included these accounts the past week or so:

NEW YORK: Lever's Stripe and Lux (JWT); instant and regular Tenderleaf tea (JWT), **7 weeks of daytime minutes**; Jack Frost sugar (Y&R), late evening and day I.D.'s at the rate of 10-15 a week; Beech-Nut (Y&R), **5 one-minute spots a week around kid shows**; Tareyton filters (Gumbinner), **a 4-week flight**; Premium Duz (Compton), **fringe minutes**.

CHICAGO: Quaker Muffets (Compton); Miller High Life (Mathisson), **news, sports, chainbreaks**; Pillsbury (Burnett), 3-4 months schedules and **an extensive market list**; Lever's all (NL&B); 5 Betty Crocker potato products (Knox Reeves), 3-weeks in east; Crown Shoe Stores (Garfield, Linn), initiation into national spot tv.

Mennen's (Warwick & Legler) affirmation of its faith in radio: for 1961 it's not only retaining all 80-odd markets but augmenting its schedules in spot and is also renewing its ABC, CBS, MBS spreads.

Tv will come into the Mennen picture later in the year, but it'll be strictly spot.

Another cheery year-beginning note for spot radio: **Hills Bros. coffee (Ayer) is making its initial flight (8 weeks) for '61 an average schedules of 30 spots a week.**

Also worthy of note for that medium: **Maxwell House coffee** via its agencies is asking what other brands are doing in certain markets. **Could mean it's got radio plans.**

Looks like Norelco (LaRoche) for the first half of 1961 will buy into network spot carriers and supplement this with weekend spot tv blitzes.

The shaver spent \$1.3 million on blitzes in 120 markets the last 1960 quarter.

Average sets-in-use, according to ARB, took a dive last month: it was 60.1 this time as compared to 62.6 for November 1959.

The possible reason: the abnormally balmy weather that prevailed throughout most of the country last month.

This ARB report may take some of the sting out of the complaints tv reps have been lodging against Nielsen's November local ratings. In many cases stations showed quite a drop in sets delivered for the month and reps argued that the service should have avoided a period in which there were lots of election preemptions.

What fired the reps to begin with was this: some timebuyers cited the numbers to needle the reps about their stations' rates being out of line.

More big budgets migrated from one agency to another during the second half of 1960 than the like period of the year before.

Conspicuous among the migrants was the Chrysler empire and a couple of petrol refiners.

What also gave the trek a special bite was the fact that only two or three agencies benefited substantially: **BBDO, Compton and Clinton E. Frank.**

Here are some of the switches, with the list restricted to those accounts that have strong air media links:

| ADVERTISER | FROM | TO | ESTIMATED BUDGET |
|----------------------|-----------------|------------------|------------------|
| Dodge cars | Grant | BBDO | \$17,000,000 |
| Shell Oil | JWT | OBM | 15,000,000 |
| Pepsi-Cola | K&E | BBDO | 13,000,000 |
| Alberto-Culver | Wade | Compton | 12,000,000 |
| DeSoto-Valiant | BBDO | Ayer | 8,000,000 |
| Toni W. Rain-Prom | Tatham-Laird | Clinton Frank | 5,000,000 |
| Cities Service | Ellington | L&N | 4,000,000 |
| Dodge trucks | Ross Roy | BBDO | 4,000,000 |
| Continental Oil | B&B | Clinton Frank | 3,500,000 |
| Ruppert Beer | NCK | Warwick & Legler | 3,000,000 |
| B. T. Babbitt | Brown & Butcher | Geyer, MMB | 3,000,000 |
| Bromo Seltzer | W&L | BBDO | 3,000,000 |
| Edison Institute | F&S&R | Compton | 3,000,000 |
| Armour | Ayer | Y&R | 2,500,000 |
| GM Tv Institutional | Kudner | McCann-Erickson | 2,500,000 |
| Strongheart Dog Food | D'Arcy | Lilienfeld | 2,000,000 |
| Pharmacraft | JWT | Daniel & Charles | 1,500,000 |
| AnSCO | B&B | Reach, McClinton | 1,500,000 |
| Old Milwaukee Beer | Grant | Gorden Best | 1,500,000 |
| Rival Packing | GB&B | NL&B | 1,300,000 |
| Arnold Bakers | Kudner | Donahue & Coe | 1,200,000 |

The daytime sales year ended rather briskly at NBC TV, with the biggest chalk-up registered for Simoniz (DFS).

Simoniz put itself down for about \$2 million in daytime for the first three 1961 quarters. (It also gave ABC TV somewhat over a million for nighttime participations. Other money has been earmarked for spot.)

Other NBC sales: Dow's Handiwrap (NCK), \$300,000; an additional \$100,000 from Toni for the first quarter; a minute a week from Crackerjack (Burnett) on the Shari Lewis show over 12 weeks.

NBC TV seems to have edged into first place on daytime ratings and average audiences, if the 11 November NTI serves as the yardstick.

Here's the supporting breakdown—applied to Monday through Friday—which NBC last week circulated among New York agencies:

| NETWORK | AA RATING | AA HOMES | SHARE |
|---------|-----------|-----------|-------|
| NBC TV | 7.1 | 3,209,000 | 34% |
| CBS TV | 7.0 | 3,164,000 | 32% |
| ABC TV | 3.5 | 1,582,000 | 15% |

The same communique stated that NBC had a 45% share of the Saturday morning audience as against CBS's 34%, with AA homes being 4,865,000 vs. 3,651,000.

It's quite possible that 30% of tv network nighttime advertisers are buying this season strictly on a basis of participations, as compared to 25% a year ago.

Note in the following chart on tv purchasing trends, as studied by Nielsen, the growth of not only the multi-participations user but the buyer of combinations—single sponsorship, alternate sponsorship and participations:

| TYPES OF BUY | 1960 | 1959 | 1958 |
|--------------------|------|------|------|
| Multi only | 25% | 19% | 15% |
| Alternate only | 28% | 35% | 42% |
| Single only | 19% | 10% | 16% |
| All 3 combinations | 7% | 6% | 2% |
| Alternate & multi | 9% | 7% | 6% |
| Single & multi | 1% | 7% | 3% |
| Single & alternate | 11% | 16% | 16% |

Note: Covers January of each year and 7-11 p.m. Monday through Sunday.

Two newcomers to nighttime tv have teamed up to co-sponsor an ice show special as an Easter promotion.

One is Minute Maid out of Bates and the other, Tupperware (plastic) out of BBDO. The program itself will run around \$160,000.

Judging from the latest NTI (11 November), these are the odds this season for the various types of regularly scheduled nighttime shows to make the top 40:

Westerns: 11 out of 21
Suspense: 6 out of 19
Situation comedy: 10 out of 24
Adventure: 0 out of 5
Variety: 7 out of 14
Quizzes, panels: 5 out of 8
General drama: 1 out of 7

Gold Seal bleach (Campbell-Mithun), a spot perennial until last year, is again throwing its lot with NBC TV daytime.

It's committed at the rate of about \$600,000 for 1961.

ABC Radio quickly got a sponsor for Alex Dreier, whom it took over from NBC: it sold his new comment strip for Dodge (BBDO Detroit).

The order is for a minimum of 13 weeks.

Spot tv lost out on a hunk of first quarter Anahist (Bates) money, with NBC TV daytime the beneficiary.

The money came from some nighttime participations cancelled out of NBC and the question posed was **whether to put it into spot or daytime network.**

The order as it turned out: **five quarter-hours a week for six weeks stretched over 12 weeks.**

International T & T, now at F&S&R, is down to the fine strokes in picking a new agency for its \$1.5-million budget.

At the moment it looks like the account will land at Burnett.

ABC TV will be embarking in 1961 on an effort to compare media profiles, something, it admits, leans heavily toward the theoretical, but it will try anyway.

The main objective of this media counter-profiling will be the women's magazines. Basically, these studies will seek to show that the **big circulation books of this description have their heaviest readership among professional men and not enough among housewives—especially those with larger families.**

The concept of the preemptible spot and the adjustable rate seems to be spreading: **it's been adopted by several Adam Young tv stations.**

This is the ratecard which is divided into **three sections.** The spots in section I have **fixed position;** section II spots **cost less but are movable on two weeks' notice** if a set position is wanted by another advertiser and he'll pay the section I rate, while section III spots—lowest in cost—are **preemptible without notice for advertisers buying at section I or II rates.**

Marketingmen will tell you that the smaller companies packing film for consumers are away behind the times in placing the right advertising emphasis.

Supermarket sales—the packs are spotted near the checkout counter—**have become a major factor,** but these oldline companies go on preferring to make dealers the major target of their ad efforts.

Meantime, the margin for Eastman Kodak (JWT), which now uses both nighttime and daytime tv, continues to burgeon.

Don't minimize the status of the marketing expert in ad agencies: employment people specializing with agencies report that the demand is predominantly heavy for marketing directors, market researchers and accountmen with marketing backgrounds.

They say there seems to be a scarcity of these types, with the call for them **greater than it's been the past three years.**

Incidentally, there's quite a demand among reps for good young material bordering on the trainee level in the 27-32 age bracket.

For other news coverage in this issue: see Newsmaker of the Week, page 7; Spot Buys, page 47; News and Idea Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 63; and Film Scope, page 56.



HAY WAGON, 1961 MODEL

... in the Land of Milk and ~~X~~^Money

Ours is the land of bountiful living, where the average family stores "Hay" in Banks not Barns. We protect your confidence in us with these safeguards:

1. Channel 2 for those extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

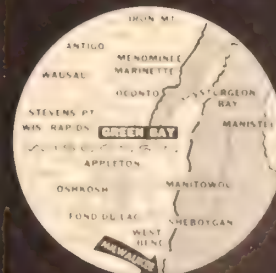
In the Land of Milk and ~~X~~^Money!

WBAY-TV

GREEN BAY, WISCONSIN

HAYDON R. EVANS, General Manager • Represented by THE KATZ Agency

2



49th and Madison

Cheered cheerleaders

Thank you very much for using the picture of the KQV High Hooper's cheerleaders in the 19 December issue of SPONSOR.

Everyone here was real thrilled. In fact, our charming cheerleaders would all like to get a copy. If it is possible, please send us a half dozen tearsheets.

Bill Thieman
sales service director
KQV
Pittsburgh, Pa.

Can the canned applause

I am impelled to raise my small voice in protest of the "augmented applause" with which the listener is inflicted on any television programs.

Personally, I am a great admirer

of such programs and personalities as Danny Thomas and Red Skelton. In our home we shut the television off when these prime presentations are offered for the reason that the deafening applause constantly stepping on the lines of the performers is so disturbing as to detract immeasurably from the entertainment value of the program.

Example: a somewhat unusual occasion, seven people viewing a presentation of the Danny Thoms show, the audible "applause," or laughter of this live audience was canned without its knowledge. On two occasions there was a brief giggle on the part of two units of the live audience, both of which units were somewhat immature. All of these persons evi-

denced irritation with the "mechanically augmented" applause.

Why do producers so afflict the listener? Television, in my humble opinion, has less appeal than formerly and public appreciation is, generally, on the decline. I sometimes wonder if producers ever view television themselves for personal entertainment.

W. Polje

pres.

Pollyea Adv.

Terre Haute, Ind.

Correction

I would like to express my appreciation for your wonderful article of December 19 concerning our client, American Machine & Foundry Company, and the *Tomorrow* program series. Needless to say, both we at this agency and the client were very pleased with the results.

I do want to bring to your attention a couple of minor errors that may already have been brought to your attention. I was not the commercial producer but rather as noted below, the tv account executive responsible for the over-all job. Several of our commercial producers worked on the commercials and, in our opinion, did an excellent job. Credit for the so-called silent commercial should go in part to Hugh Brown who oversaw this particular production.

In *Big City-1980*, Claude E. Shannon participated in the program but was not the principal who worked with Garry Moore. Credit here should go to Dean Burchard.

Richard H. Depew
account executive,
radio/tv dept.

Cunningham & Walsh, Inc.
N.Y.C.

Pet peve

Now that we are approaching the season for the big bowl football games on tv, may I presume to give a few tips to the sponsors, producers, and announcers who bring them to us.

This concerns the half-time pageants and musical presentations on the field, which we believe are a distinct part of the bowl game, yet many producers are prone to practically eliminate from the show.

This usually starts with a quick flash of the band lining up on the starting line while the announcer states—"We will take you back to the field in just a moment . . . but

CLEAR CHANNEL

Radio Station WSM

650 KC

NASHVILLE, TENNESSEE

is pleased to announce

the appointment of

Henry I. Christal Co., Inc.

NEW YORK, CHICAGO, SAN FRANCISCO

DETROIT, BOSTON, ATLANTA

as exclusive representatives

Effective January 1, 1961

OWNED AND OPERATED BY
THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY

first here is Joe Blow who wants to talk with you about the game." Then we get a five-minute shot of a most uninteresting announcer, interviewing some local politician or sports expert, who tells you again all about what you have just been viewing for one hour and a half, and which contributes nothing to the interest or importance of the particular game. Meanwhile some 100 or more bandsmen, majorettes and flag girls are marching their hearts out in a spectacular field show, the music for which can be heard vaguely behind the so-called interview.

So—Mr. Producer! Why cannot your introduction to the so-called celebrity be limited to a few seconds to see his face and then pick up the field show with its activity, but let the interview continue (if it is necessary) and allow the background music to be heard?

Second—when you do get the field show on the screen lets see more of it and less of some little majorette wiggling about, while the other 100 members of the unit cannot be seen.

We realize that you must pick up some human interest shots but give us more of the entire show from the field, for a large number of people have sweated out a lot of time and effort to entertain us and—as part of the show—we'd like to see all of it that we can.

Don McGee

Past Nat'l. Commander

*All Amer. Drum & Bugle Corps
& Band Assn.*

Ventura, Calif.

We're included

Enclosed you will find a copy of an informational packet called "Television and Politics," which was prepared this fall by the department of special projects, information services, of the CBS Television Network, and distributed without charge to the managers of the CBS affiliated stations. You will notice that it includes several reprinted articles, intended to serve the station managers as reference sources in preparing public statements or speeches.

In the aftermath of the elections, interest in "Television and Politics" continues on a level which seems to justify a supplementary packet. We would very much like to include in it "Tv's \$20,000,000 Gift—To the Pres."

(Please turn to page 64)

In Rochester, N. Y.
On-The-Spot, Local Radio Buyers
KNOW The Smart Buy Is...

WHEC!

FOR EXAMPLE:

When They Sponsor

ED MEATH'S

**"MUSICAL
CLOCK"**

6:00-9:25 a.m.

DAILY

... they
STAY Sponsors

The Following
LOCAL Buyers Have
Sponsored This Show
Uninterruptedly For
FROM 4 TO 25 YEARS

- BOLLER-CLARK, Inc.
- COMMUNITY SAVINGS BANK
- TOBIN PACKING CO.
- ROCHESTER TELEPHONE
- COLUMBIA BANKING SAVING & LOAN ASSN.
- MIDAS MUFFLERS



WHEC

ROCHESTER, N. Y.

BASIC CBS

NATIONAL REPRESENTATIVES: EVERETT MCKINNEY, INC.

thank you, Mr. Secretary!

KENNETH I. TREDWELL, JR.
Vice President and Managing
Director of WBTV

N. C. GOVERNOR LUTHER R. HODGES
Secretary-of-Commerce designate

CHARLES H. CRUTCHFIELD
Executive Vice President
and General Manager of
Jefferson Standard Broadcasting Company



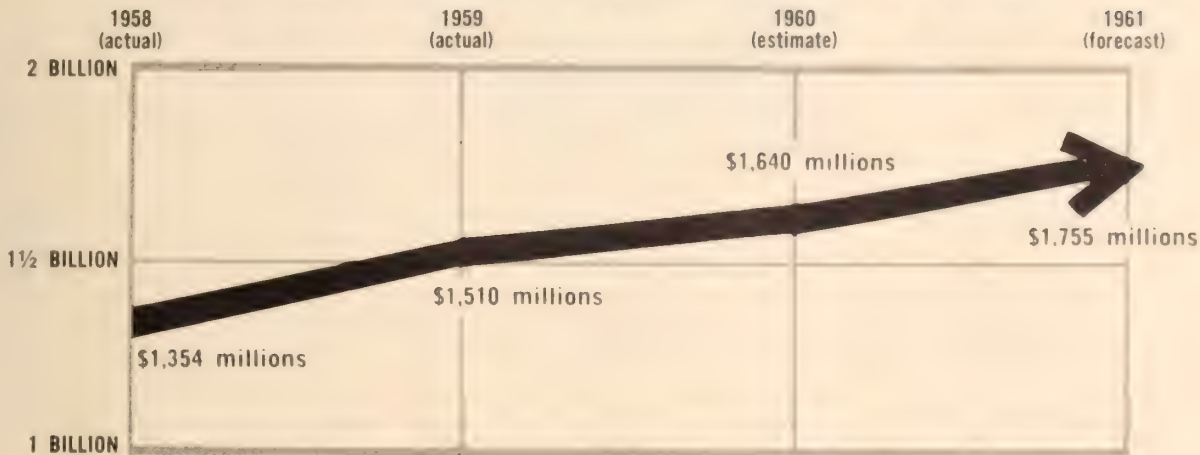
"We accept this first annual TV Grand Award for 'outstanding leadership in promoting highway safety' with the pledge that we will continue to give 'outstanding public service' to our 636,900 TV families.

"Winning this first TV Grand Award in statewide competition with all other TV stations is a twofold honor for WBTV since the award is an official project of the Governor's Traffic Safety Council and because it represents another first award for the Carolinas' first station. We gratefully accept this honor to add to WBTV's lengthy list of public service awards."

WBTV

JEFFERSON STANDARD BROADCASTING COMPANY / CHANNEL 3 © CHARLOTTE

Tv Advertising—Past, Present, Future



DOHERTY ESTIMATES AND FORECASTS for 1960 and 1961 include time, talent and commercial costs as do 1958 and 1959 figures which are taken from McCann-Erickson-'Printers' Ink' compilations

BUSINESS OUTLOOK FOR 1961

MANAGEMENT CONSULTANT DOHERTY REVIEWS INDUSTRY TRENDS, FORECASTS 1961 RADIO/TELEVISION AD VOLUMES

BY RICHARD P. DOHERTY, PRESIDENT

TV-Radio Management Corporation

1960 was the first year that television advanced beyond the 14% ratio of total all-media advertising despite the fact that tv revenues experienced the lowest percentage annual increase, over the preceding year, in a decade.

Our year end estimate indicates an aggregate of \$1,640,000,000 in tv advertising for the year 1960. This estimate represents a 9% increase from the \$1,510,000,000 level of 1959 and it figures out to be 14.3% of total media expenditures which, in all likelihood, came to approxi-

mately \$11,395,000,000, a modest 2.5% increase above the 1959 level.

From the 1960 estimated \$1,640,000,000 tv advertising expenditures, the tv stations (exclusive of networks and network owned stations) received revenue of approximately \$737,000 as compared with the official FCC figure of \$679,000 in 1959.

For 1959, the television stations of the industry, exclusive of network owned stations, obtained 45% of the total dollars spent by both national and local

sponsors on television.

The 55% balance was absorbed by talent and production costs, network service charges plus revenue going to networks and their owned and operated stations.

1960 radio, as a total industry, attracted an estimated 5% increase in ad dollars, thereby advancing to \$675 million in advertiser outlays.

SPONSOR (2 January 1960) published our 1959 advertising and broadcast estimates and 1960 forecast. When, in the spring of 1960, the advertising record was finally tabulated and completed for 1959, our preliminary year end estimate of \$1,505,000,000 for tv advertising was within a fraction of 1% of the actual 1959 figure of \$1,510,000,000. We also predicted, last January, that for 1960 tv would slightly exceed 14% of the total advertising pie. We now estimate that, during 1960, tv attracted 14.3% of all local and national advertising.

We are equally confident that our current year end estimate of \$1,640,000,000 will prove out as being very close to the actual and final record for 1960.

We calculate the \$1,640,000,000

volume of tv advertising, for 1960, as being derived according to the following pattern:

| | 1960 Estimate (millions) | % Increase Over 1959 |
|-------------------------------------|-----------------------------|-------------------------|
| National-Regional (Net and Spot) | \$1,357 | +9% |
| Local | 283 | +7% |
| Total | \$1,640 | +8.6% |

Unquestionably, tv and radio station profits generally did not rise as much as tv advertising expanded. Most tv stations felt a profit margin squeeze during 1960, as operating costs pushed upward due largely to rising payroll costs and, in many cases, to inadequate cost controls.

In the radio broadcast industry, the estimated 5% increase in advertising found a wide divergence in station revenues and profits. Some 750 top radio stations, we have reasons to believe, achieved a 10% to 20% advance in revenues. The majority of individual radio stations about equaled their 1959 sales revenue while 20%-25% of the stations experienced a decline.

The strong intra-market competition among radio stations not only enlarges operating costs but results in sales gains by the better managed stations at the expense of other sta-

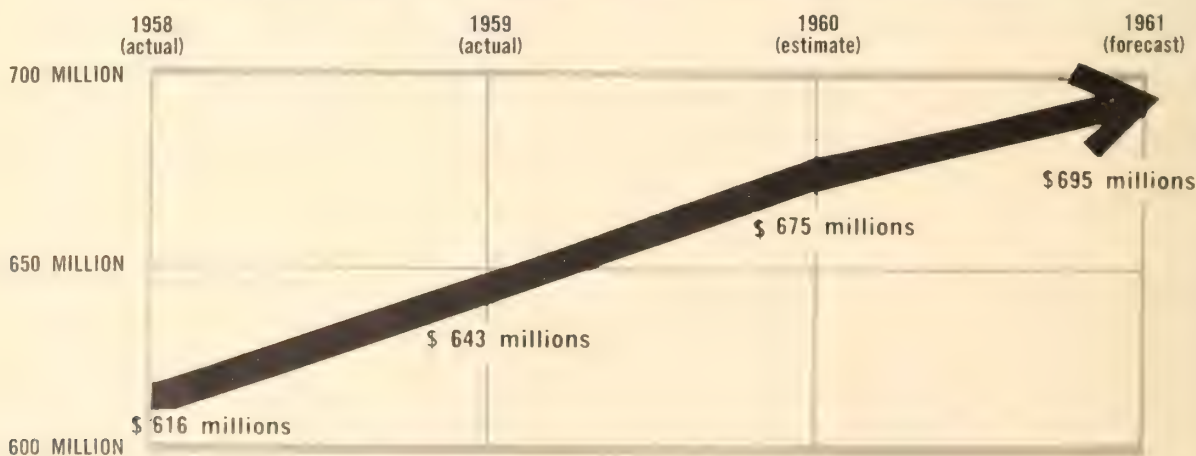
tions in the same market. These days, whenever a given radio station achieves an annual 10%, or better, rise in sales revenue, there is practically always a competitive decline by another station, or stations, in the market.

Business Recession:

In our SPONSOR (2 January 1960) business review, we specifically predicted that an economic recession would gather momentum during the last half of the year and extend into 1961.

It is obvious to everyone who reads business and statistical publications that 1960 started off as a year of modest growth and expansion but that, by early summer, the economic machinery began to develop malfunctioning. Production in most industries began to slip; inventory buying slowed down; the majority of corporations came up with lower profits for the third and fourth quarters; summer seasonal declines in production and retail sales were a bit bigger than usual; fall seasonal improvements in production and retail sales were less than normal; by mid-summer the stock market stalled and, upon later reappraisal of the economic picture, went into a considerable decline; un-

Radio's Ad Record and Future Outlook



1958 AND 1959 FIGURES from McCann-Erickson-'Printers' Ink' compilations, 1960 estimate and 1961 forecast by Richard P. Doherty. All figures are for total radio ad expenditures, net, spot, and local

employment progressively increased to a current level of just under five million persons.

To deny the fact that a recession process has been underway for the past several months is to ignore the economic facts of life.

1960 will unquestionably average out at a level about equal to, or slightly below 1959. To this extent, the 1960 economic pattern will conform rather precisely to our January 1960 prediction.

The recession of the past six to seven months had a positive impact on advertising expenditures and tv-radio advertising dollars.

Advertising has an inherent growth factor commensurate with the basic trend in our total economy. Actually the ratio of advertising expenditures to gross national product (GNP) has tended to increase slightly over the past 15 years. Nevertheless, advertising budgets are affected by cyclical ups and downs in general business. The estimated modest 2.5% increase in total all-media advertising (local and national) clearly reflects the economic recession which developed during the year. Likewise, tv and radio advanced less than would have been true had there been no general business decline during the latter half of 1960.

Within the over-all advertising pattern, tv has persistently displayed a growth vitality which attracted an ever larger share of the total advertising dollar. The rate of annual tv expansion has slowed down but the underlying trend remains stronger than other media. Thus, tv's 1960 increase reflects largely the industry's enlarged share of the total advertising pie.

On the other hand, radio is pretty much of a cyclical industry. Its growth and annual fluctuations respond mainly to the over-all economic growth trend and business cycle pattern of the American economy.

1961 Forecast:

General American business, currently (January 1961) remains in a recession process. The economic decline of 1960 has not yet terminated or worn itself out. There are no strong factors working for a quick recovery.

We are not starting 1961 on the threshold of a brisk recovery. Recov-



RICHARD P. DOHERTY

who prepared this economic review and forecast, is a well-known business consultant in the radio/tv field. A former v.p. of NAB, specializing in station economics, and one-time professor at Boston University, he has numerous books to his credit.

HOW DOHERTY FORECASTS '61

- 1. NO IMMEDIATE BUSINESS UPSWING.** The economic decline has not yet worn itself out. Recovery not likely for some four to six months. When it comes, will probably be a gradual process.
- 2. TOTAL ADVERTISING AT 1960 LEVEL.** Because of general business conditions, don't expect total U. S. advertising (all media) to be much above or below the 1960 level of \$11,395,000,000.
- 3. TV TO CONTINUE TO GAIN IN SHARE OF TOTAL.** The swing of advertisers toward tv will continue at reduced rate of growth. Total tv volume (net, spot, local) should be up 7.3%.
- 4. RADIO'S GAINS WILL BE SMALL.** Depending on general business upswing, radio may gain as much as 3% over 1960 but probably no more. Continued wide divergence in station revenues.
- 5. IMPONDERABLES IN THE PICTURE.** These include possible inflationary measures by the new administration, damage to tv spot by new talent contracts, magazine competition.

ery is not likely to show up for another four to six months and it will likely be a slow, gradual process.

The nation's output of goods, as we start 1961, displays no signs of turning upward. The ratio of layoffs to employment continues to increase. Retail sales improvements have been very sluggish in response to normal fall seasonal increases. There are no indications of a pickup in inventory buying. Lower interest rates and easier money conditions are inducing very little advance in business loans.

The gold status of the nation has grown sufficiently serious to become a recurring news item with guarded hints that the dollar may be devalued and U. S. tourist expenditures controlled and limited. Particularly serious is the fact that unemployment continues to mount. By year's end, unemployment may well approximate five million persons and there is the possibility that six million may be unemployed by the early spring of 1961.

We are confident that the nation

does not face a recession of considerable magnitude but there seems to be every reason to conclude that the next four to six months will continue on the down side.

Some economists are predicting that the depression will become severe and extend itself over practically the entire year 1961. Personally we do not subscribe to this viewpoint, although we believe that there is a 50-50 prospect that the present recession will become quite substantial during the next several months.

It is our forecast that general business will slip off another 5%-7% before gradual recovery develops during the late spring or early summer of 1961.

However, we recognize two opposite possibilities which would alter the 1961 business picture rather considerably.

First, if the accumulated forces of recession should breed a psychology of increased business and consumer caution and this were coupled with a failure to correct our adverse international monetary-economic trends, general business would likely decline another 10% and the recession would extend itself over most of 1961.

Second, if the Kennedy Administration displays an early aptitude for inflationary budget and legislative plans, the economy will generate fairly fast and appreciable recovery tendencies. The threat of "above average" inflation will stimulate new building construction, durable consumer goods purchasing, inventory accumulation, new orders for plant and equipment and expansion in bank loans.

Should incipient inflation be evident in Administrative policy, 1961 will find the economy bounding back early and sharply. However, the illusionary benefits will be offset by a rather severe recession within two to three years.

What about advertising in 1961? Assuming the adequacy of our forecast for a continued 5%-7% decline, followed by modest and gradual recovery during the latter portion of the year, 1961 general business will average out at approximately the same level as over-all 1960. At best, we don't expect 1961 general business to

(Please turn to page 63)

NEW SPOT FORM CUTS PAPER WORK

➤ New tv and radio order contract developed by 4A's and Station Representatives Assn. streamlines buying

➤ Simplified system is replacing the standard two-fold effort which calls for confirmations and contracts

The flurry of spring spot buying which begins this month will leave buyers with more time for creative decisions because of a cutdown in paper work, thanks to a new contract form developed by the Station Representatives Assn. with the approval of the 4A's.

The 4A's, as well as the representatives' group, have long been concerned with the mounting pile of papers with which media people must cope, and with the attendant personnel and time costs. SRA's new contract form, issued to its 20-member representative firms in November, gives a recommended format for the purchase of spot television and radio time by national advertisers and their agencies.

The new form cuts the processing

of contracts in half—thus saving half of the paper shuffling as well as half of the incalculable amounts of time spent in confirmation and finalization of contracts. Here's how the simplified system works:

Heretofore the agency would telephone an order to the representative, who, in turn, would get clearance with the stations involved. Then the confirming order would be typed, sent to the agency, and the agency would prepare a contract on the basis of the confirmation.

Now the confirmation processing has been omitted, with the SRA members sending a single contract form in triplicate to the agency. The agency then signs two of the forms and sends them to the station, which keeps one

MAJOR BACKERS OF SRA'S EFFORTS



LEADERS among those representatives who are circulating the new contract form to ad agencies after 4A sanction are (l), Jones Scovern, Peters, Griffin, Woodward, chairman of the SRA special committee for this project, and (r), Frank Headley, president, H-R Reps, both New York



BROADCAST COMMITTEE of the American Assn. of Advertising Agencies worked with Station Representatives Assn. to develop simplified contract forms. Key planners included (l to r), Larry Webb, managing director, SRA, and Kenneth Godfrey, vice president, Four A's

as its record of the transaction and which countersigns the other and returns it to the agency as the agency's record of confirmation. The third copy is retained within the agency as its working copy.

Young & Rubicam is in the vanguard of advertising agencies which have accepted the new form and streamlined system of contract processing with enthusiasm. This is true also of eight of the 20 SRA members who will have adopted and circulated the new contract form within the next fortnight.

SRA's members include the largest, busiest, and most influential representative organizations in the broadcast industry, accounting for perhaps 80% of all national spot business. Among the SRA members to adopt the new form as soon as it was introduced in November were H-R radio and television, John Blair radio and television, and Peters, Griffin, Woodward.

Many of the other members are waiting until their current supply of confirmation and/or contract forms is depleted, at which time they will have the forms printed on their own letterhead and circulate them to agencies with whom they do business.

Larry Webb, managing director of SRA, cites this move as one in a continuing and strenuous series to cut down on paper work involved in the spot buying procedure. The advantages of the entire program, as well as of this specific new contract form, in his view: "The elimination of un-

necessary paper work and therefore a decrease in the cost of doing business, as well as the elimination of errors and the possibility of errors" in the typing, retyping, and doubling up of the confirmation and contract orders.

He has made arrangements with New York printers to accommodate requests from representatives, agencies, and stations wishing to duplicate the new form, and reports that many non-SRA members as well as individual radio and television stations have made plans to convert to the new one-form system.

The local station will adapt the form for use with local and regional advertisers who don't place business through a national representative.

The form itself, approved by the American Assn. of Advertising Agencies, was developed by SRA in cooperation with the 4A committee on broadcast media. This group, comprised of top echelon media executives from agencies in all parts of the country, is headed by Chairman Leonard Matthews of Leo Burnett Co., Chicago, and Vice-chairman Ruth Jones of J. Walter Thompson, New York.

The members include Robert H. Crooker, Jr., Campbell-Ewald, Detroit; Edward A. Grey, Ted Bates, New York; Arnold Johnson, Needham, Louis & Brorby, Chicago; Thaddeus Kelly, McCann-Erickson, New York; Frank Kemp, Compton Adv., New York; William E. Matthews, Young & Rubicam, New York; Betty McCowan, Henderson Adv., Greenville, S. C.; Gertrude Murphy, Long, San Jose, Calif.; Frank Ott, D'Arcy Adv., New York; Sydney Rich, Jaffe-Naughton-Rich, Minneapolis; Robert Ross, Arthur Meyerhoff Assoc., Chicago; Holly Shively, Erwin Wasey, Ruthrauff & Ryan, Chicago; Pamela Tabberer, Liller, Neal, Battle & Lindsey, Atlanta; Ralph Trieger, R. Jack Scott, Inc., Chicago.

HERE'S HOW THE FORM WORKS

REPRESENTATIVES combine confirmation orders with a contract on a single form, sending three copies of the final order for airtime to media department of the agency

AGENCY keeps one copy for its files, to work from in the buying; sends two contract copies to individual station involved in each order for countersigning an agreement

STATION returns one countersigned contract to the agency, no longer has the problem of agreeing in writing and returning both confirmation order and final contract form



EXTENSIVE ADVANCE PUBLICITY for Hess Bros. WFIL-TV Christmas special included in-store displays. Over 50,000 entries were received in response to an on-the-air contest

BIG-CITY SPECIAL SCORES FOR SMALL-CITY STORE

What happens when a small-city department store buys a "special" on a big-city tv station? When the store is as unique as Hess Bros., Allentown, Pa., and the show is heavily promoted, there are bound to be storms of response. And that's just what happened.

Hess Bros. has long been known as a promotion-minded operation. In a city of 108,000 people, Hess has built up its annual business volume to over \$30 million. The store's customer list is nationwide, with a big mail order business from all over Pennsylvania, plus parts of N. Y., including New York City.

Therefore, a buy on a Philadelphia channel, in this case WFIL-TV, would be reaching the store's immediate coverage area as well as the entire Philadelphia radius, containing many of Hess' mail customers.

The show, which featured two youngsters in "a fantasy flight to the North Pole" was presented Saturday 10 December, 7-7:30 p.m. on WFIL-TV. There was heavy advance promotion.

The following are the highlights of this promotion:

- Newspaper saturation in Philadelphia and Lehigh Valley newspapers.

- Week-long teaser campaign atop Hess' regular Christmas shopping ads in Allentown newspapers as well as *TV Guide* and Philadelphia papers.

- A contest was staged in connection with the show, offering \$500 in prizes to home viewers. Ten dollar gift certificates, redeemable for purchases at Hess' department store, were awarded the first 50 people sending in correct answers to questions based on the show. The contest was promoted in advance via tv spots, as well as newspaper ads.

The show was filmed on location at Hess' as well as in various sections of the Pennsylvania countryside, with the balance completed at WFIL-TV's studios.

Although Allentown is in the Philadelphia coverage area, it is unusual for an Allentown advertiser to buy the entire area. The Hess telecast reached as far south as Dover, Delaware, as far east as the entire New Jersey shore, as far west as Lancaster-York, Pa., and as far north as War-

(Please turn to page 61)

RADIO'S

► Survey of Pulse data shows ranking changes in 15 out of 22 top markets

► Adam Young research people compare ratings during six-month period

The seesaw battle for audiences that goes on among the nation's radio stations was graphically highlighted in a survey released last week.

Though little proof is needed, the study made clear, through charting ups and downs in station ranking, that radio is a dynamic medium and that the No. 1 station in a market must fight hard to keep seated in its ever-rocking throne.

The added proof came in a study by Adam Young researchers. They took 22 leading markets and ranked the stations in first, second, and third place during two periods—February and August 1960. (In three cases March was substituted for February.) Pulse ratings were used.

The comparison showed that radio stations either advanced or were dumped from their win, place and/or show ranking in 15 out of the 22 markets. The total number of changes in relative standing was at least 22. Furthermore, in nine of the markets the leading station in either the February or March ratings was unceremoniously pushed out of first place by August.

The widespread changes in ranking made it fairly certain that a comparison of almost any group of markets would show a similar pattern, and certainly a comparison over a longer period of time would reveal an even greater incidence of ups and downs.

There was no arbitrary choosing of markets in the list of 22. All were top markets, none ranking lower than 27th in terms of metro retail sales (according to *Sales Management*). The larger markets, naturally, con-

NEVER-ENDING RATING BATTLE

tain more stations and reflect a more lively competitive situation. On the other hand, they account for the lion's share of spot radio billings, so that advertisers are more interested in what goes on there than in the rest of the U. S. (FCC figures for 1959 show that the top 20 radio markets in terms of spot time sales account for 53% of all spot radio money, while the top 30 account for 61%.)

To the timebuyer, the significance of the study left no argument on this score: buyers must always be up-to-date on ratings information.

While it is true that the Adam Young comparison was a winter vs. summer study, buyers tended to discount the seasonal factor in explaining the large number of changes.

One veteran timebuyer said: "I've been watching ratings go up and down for years and, believe me, it's a problem to keep up with the changes. I don't think the seasonal differences are important enough to account for what the Young study showed. If you compared the same markets during the same months in two different years, you'd find the same kind of thing going on."

A media director at a medium-sized agency expressed surprise at what the survey showed.

"I've never bought spot radio," he said. "I'm a print man myself and now, of course, I'm not close to day-to-day spot radio buying operations—though I'm responsible for them. Those figures are an eye-opener and make you realize what's going on in radio. But don't tell anybody I told you."

A media group supervisor at a top radio/tv agency made this point: "The study shows a lot of changes but doesn't show why they occurred. I'm not criticizing the study," he added hastily. "I'm just saying—and I've said this before—it's terribly important to get out of New York and see what's happening out there—and why. This really shows there's something happening all the time and you can't always tell what from tapes. Let me tell you: radio still has a lot of kick in it."

HOW STATION RANKING CHANGES

STATION RANKINGS IN 22 MARKETS

| MARKET | February 1960 rank | | | August 1960 rank | | |
|----------------------|--------------------|---|---|------------------|---|---|
| | 1 | 2 | 3 | 1 | 2 | 3 |
| <i>New York*</i> | A | B | C | A | C | B |
| <i>Los Angeles</i> | A | B | C | A | B | C |
| <i>Chicago</i> | A | B | C | A | B | C |
| <i>Philadelphia</i> | A | B | C | A | B | D |
| <i>Detroit</i> | A | B | C | C | A | B |
| <i>Boston</i> | A | B | C | C | B | A |
| <i>San Francisco</i> | A | B | C | B | C | A |
| <i>Washington*</i> | A | B | C | A | B | C |
| <i>Pittsburgh</i> | A | B | C | A | B | C |
| <i>St. Louis</i> | A | B | C | C | A | B |
| <i>Minneapolis</i> | A | B | C | A | B | D |
| <i>Baltimore</i> | A | B | C | D | A | C |
| <i>Houston</i> | A | B | C | B | A | C |
| <i>Buffalo</i> | A | B | C | A | B | D |
| <i>Seattle</i> | A | B | C | C | A | B |
| <i>Dallas*</i> | A | B | C | A | B | C |
| <i>Kansas City</i> | A | B | C | A | D | C |
| <i>Milwaukee</i> | A | B | C | A | C | D |
| <i>Cincinnati</i> | A | B | C | B | A | C |
| <i>Atlanta</i> | A | B | C | A | B | C |
| <i>San Diego</i> | A | B | C | A | D | E |
| <i>Portland</i> | A | B | C | C | B | A |

*Comparison based on March 1960 vs. September 1960. All station rankings based on share of metropolitan county area audience 6 a.m. to 6 p.m. Monday through Friday, as reported by The Pulse Inc. "A" means first place, "B," second, etc.



ABC PLANNING HUDDLE includes (l to r) Alfred Schneider, v.p. administration, tv network, Frederick Pierce, mgr. tv network research, Julius Barnathan, v.p. for affiliated stations, Thomas W. Moore, v.p. net programing, Oliver Treyz, pres. tv network, Leonard H. Goldenson AB-PT

PART TWO OF TWO PARTS

WHAT'S AHEAD FOR ABC TV?

- ❖ Part II of **SPONSOR** series details some little-known facts on how ABC plans to 'stay youthful'
- ❖ Tv network's greatest asset for future lies in management attitude toward manpower, say industry critics

Crystal ball on ABC

In 1960, after a dramatic four-year rise, ABC moved definitely into a top spot among the tv networks. Few organizations have ever stirred up as much excitement or heated controversy. Two weeks ago (issue of 19 Dec.) **SPONSOR** listed some of the questions asked about ABC and the network's answers to them.

Speculations, predictions, prophecies about the probable future course of either an individual or an organization can rely only to a very limited extent on stated aims and ambitions.

Two weeks ago, in the first of two articles on "What's Ahead for Ollie Treyz and for ABC TV?" **SPONSOR** reported some of the answers which the tv network and the network's dynamic young president have given to this question.

In terms of public pronouncements, there can be no question that Treyz, Goldenson & Co. are on record as seeking improvements in many areas of network operation—particularly in

news, public affairs, and serious programming.

But a much more meaningful appraisal of what the future may hold for ABC depends on an examination of certain "intangibles" in the network's corporate personality and image.

According to most agency men, advertisers, and tv competitors checked by **SPONSOR**, the one greatest asset which ABC has working for it at the moment is its distinctive management attitude toward people.

Even some of Ollie Treyz' severest critics (and like any other highly successful and controversial figure, he has plenty of them), are quick to admit that one of Ollie's greatest fortes is his ability to pick and win the loyalty of first-class personnel.

His record in this respect is called nothing short of outstanding, particularly for so young an executive.

Among the high-ranking broadcast figures whom Treyz has selected or helped develop are such men as

Norman "Pete" Cash and George Huntington, president and executive v.p. of TvB, James Aubrey, president of CBS TV, Don Durgin, v.p. NBC, Thomas Moore program v.p. and Julius Barnathan, station relations v.p. at ABC, and Gene Accas, former ABC v.p., now v.p. in charge of network relations at the Grey Advertising Agency.

Far less well-known (in fact it has never been publicized before) is the intensive executive training program which ABC has been operating since late 1956 when Treyz returned to the network.

Unlike the famed NBC "page boy" system the ABC program concentrates on a few scrupulously screened graduates of such institutions as Harvard Business and leading law and graduate schools, and puts them immediately to work in cost control, station relations, research, sales, and other departments.

Trainees are given six to nine months in a variety of posts before receiving permanent network assignments.

At present ABC has eight executive training graduates in its middle management echelons and three more undergoing intensive training.

Of the program, Treyz says, "Our business, network broadcasting, is like a small town, and one of its greatest dangers is that of inbreeding."

"The real question is—how to feed into the industry a steady stream of outstandingly bright young men. We've set up our training program to make ABC a magnet for these fellows. And we've found already that they're going to have a greater influence on ABC than ABC has had on them."

Treyz predicts that, as a result of this type of training "you'll see some unusual casting at ABC in the next few years." A firm believer in the fact that individuals have surprising and unexpected potentials for growth, he points out that ABC program chief Tom Moore came out of sales and that Julie Barnathan, v.p. for station relations moved up from research.

Presumably, ABC's executive trainees are going to be given a chance to prove their mettle in a variety of fields.

By far the most important area, however, in which ABC's future may

(Please turn to page 64)

IS ELECTRIC HEAT. IT'S CLEAN, SAFE, HEALTHY AND REQUIRES NO
SERVICING OR MAINTENANCE. ~~THE~~ ^{SPACE} SAVING, TOO. FOR EXAMPLE,
HERE ~~ON THIS~~ IS THE ENTIRE HEATING UNIT FOR AN AVERAGE
THREE BEDROOM HOME. WHEN THIS ~~UNIT~~ RADIANT HEAT-CABLE
IS EMBEDDED IN THE CEILING --BY ~~THE~~ ^{GENERAL} ELECTRIC COMPANY, NATURALLY --
IT HEATS LIKE THE SUN...GIVES EVEN HEAT THROUGHOUT THE ROOM, CEILING
TO FLOOR. ~~THE~~ ^{GENERAL} ELECTRIC COMPANY INSTALLS ANY TYPE ELECTRIC
HEAT IN YOUR HOME...RADIANT, BASEBOARD OR WALL UNITS...
ELIMINATE BULKY HEAT STUFS, REGISTERS THAT ARE ALWAYS IN THE WAY
MISCELLANEOUS...AND, YOU CAN USE THE SPACE THAT WOULD BE OCCUPIED
BY THE FURNACE AND FUEL STORAGE. YOUR FUEL IS STORED FOR YOU, OUTSIDE
ON THE POLE. YES, HERE IS THE COMPLETE UNIT...WITH THESE THERMOSTATS
GIVING ~~THE~~ INDIVIDUAL ROOM CONTROL. CONVERT TO ELECTRIC HEAT NOW...
OPERATING COSTS ~~ARE~~ ^{LESS} LESS THAN OIL, BOTTLED GAS, GAS, OR COAL...AND,
IT TAKES ONLY ~~DAYS~~ ^{WEEKS} FOR ~~THE~~ ^{GENERAL} ELECTRIC TO COMPLETE THE ~~WORK~~
GUARANTEED INSTALLATION...~~NO~~ ^{NO} NOTHING DOWN ~~NO~~ ^{NO} PAYMENTS
OVER ~~FIVE~~ ^{SEVEN} YEARS. GET THE FACTS FROM ~~THE~~ ^{GENERAL} ELECTRIC, TUESDAY. AND, DON'T

COPY SAMPLE (above) is type WAVE, Louisville, used to get from agencies, spent valuable time correcting. With publication of radio and tv standards, most copy today comes in perfect

AGENCIES PROFIT FROM STATION'S COPY CHARGES

A new type of service to agencies, involving a charge to violators, is gaining greater stature for WAVE Radio and Television (Louisville), more respect and cooperation from the agencies they work with, and, consequently, improved commercial copy for broadcast.

The service, inaugurated last June, consists of two style handbooks—one for radio, one for tv—which the station drew up for its own continuity departments and various local agencies.

Included in the booklets were requirements for deadlines, length of copy, sample commercials; in the case of television—props and materials needs, and film and art specifications; for radio—recorded and production spot needs.

WAVE salesmen distributed the booklets with a covering letter explaining that "after 1 June, 1960, it would be necessary for WAVE, Inc., to charge agencies for any agency re-

sponsibilities that the station had to perform."

The first month the charge was in effect, 13 bills for functions it performed were sent to agencies by the station. By August that number had dropped to three, and according to the latest report at SPONSOR presstime it was still at that level.

How do the agencies feel about being fined for violations? They heartily endorse it, as evidenced by a letter to the station from C. Kenneth Meeker, v.p., The Mullican Co., Louisville, in which he wrote:

"We want to congratulate WAVE on a job well done. Although we, as an agency, make it a practice to meticulously meet media requirements and deadlines, we realize there are those who give a bad name to the profession, in the eyes of both media and clients, by not meeting these requirements and responsibilities. Your code, undoubtedly, will help strengthen your position and ours in the future."

CLIENTS SPEAK OUT ON RADIO

➤ Spot salesmen don't make enough calls, formal presentations, advertisers opine in N. Y. Trendex study

➤ Answers came from Lever Bros., Bristol-Myers, General Foods, U. S. Steel, P. Lorillard, Sterling Drug

Spot radio billings might get a well-needed boost through more effective, creative selling, several top advertisers indicated in a study of advertiser executives recently conducted by Trendex.

Some interesting highlights of the

study's findings include:

- National spot radio salesmen are not making enough calls on the client level.
- Those who have made calls are making only a fair impression.
- Print and television salesmen are

outselling their spot radio counterparts.

• Today's radio programing has a bearing on radio's declining national sales picture.

As the accompanying chart indicates, a larger percentage of respondents answered that they had received formal spot radio presentations "recently." However, Broadcast Time Sales, underwriter of the study, points out that the percentage of negative respondents is large enough to warrant consideration and a possible remedying of the situation.

BTS sums up the reason for underwriting the study by posing the following question: "Why is it that the national spot radio medium, despite outstanding cost efficiency advantages and a proven great selling force, has to an extent been bypassed for other media?"

Answers came from one-third of 80-odd top U. S. advertisers headquartered in N. Y. Included in the companies which cooperated were National Dairy, Borden Co., Lever Bros., Bristol-Myers, Tetley Tea, Corn Products, General Foods, Colgate-Palmolive, Continental Baking, American Home Products, U. S. Steel, American Chicle, P. Lorillard, Sterling Drug, Standard Brands, Philip Morris, and American Tobacco.

Although a large majority of the respondents believe that "tv and print salesmen are outselling spot radio salesmen," it is apparently by default. As one food company executive put it, "spot radio salesmen just do not call."

Here are some opinions regarding tv print salesmen outselling spot radio salesmen: "They (tv and print) call more and we hear from them. moreover." "Print and tv men are more forceful about presenting facts and proof." "Print salesmen know their story and deliver it well."

When asked whether or not advertising agencies "short-change" radio, some comments were as follows: "The agencies are not as convinced that radio can do a good job." Agencies have the feeling that radio plays

(Please turn to page 64)

ARE THERE ENOUGH AM PITCHES?

Here are several specific questions posed by BTS-Trendex in their recent study on radio spot salesmanship, conducted among some 80 top national advertisers who are headquartered in New York.

Have you had any spot radio presentations lately? (not informal pitches)

| YES | NO |
|--------------|--------------|
| 57.2% | 42.8% |

Are television and print advertising salesmen outselling spot radio salesmen?

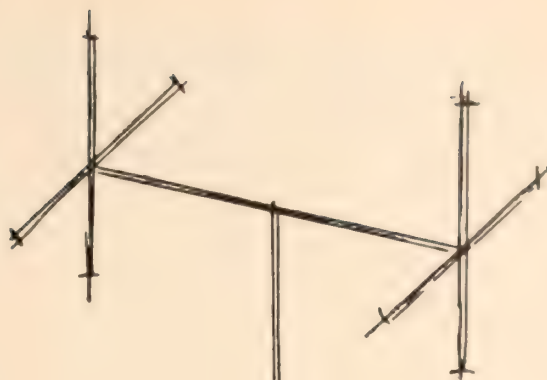
| YES | NO | NO COMMENT |
|--------------|--------------|--------------|
| 48.1% | 18.5% | 33.4% |

Does today's programing have a bearing on spot radio's national sales?

| YES | NO | NO COMMENT |
|--------------|--------------|--------------|
| 57.7% | 19.2% | 23.1% |

Are you willing to devote time for a presentation on what today's spot radio has to offer your product?

| YES | NO |
|--------------|--------------|
| 80.8% | 19.2% |



**A SPONSOR
ANNUAL SECTION**

1960 TV RESULTS

THE CAPSULE CASE HISTORIES

presented on the following pages were originally run in SPONSOR's regular feature "Tv Results" during 1960. Here is summarized, as a guide to advertisers and agencies, many of the highly successful campaigns on local tv throughout the country. From a wide variety of product and service categories, ranging from appliances to movie theaters, they show how tv can be used to best advantage.

TV RESULTS

APPLIANCES

SPONSOR: Moore's Wholesale

AGENCY: Direct

Capsule case history: On a recent Wednesday night, Moore's Wholesale of Harrisonburg, Va., purchased WSVB-TV's *Don Reno & Red Smiley Show* in an effort to promote a special sale on Hot Point appliances. Additionally, the company purchased half-sponsorship of *Valley Barn Dance* on Saturday night of the same week, and 20 ROS 10-second announcements. No other advertising was used. By special arrangement with WSVB-TV Don Reno and Red Smiley performed at the sale. Total cost to Moore's: \$730. Due to the tremendous number of people who turned out for the sale many had to wait outside. Eventually customers were allowed in the store in groups—the first group consisting of 1,800. Before the day was over Moore's entire stock was sold out. "I have never seen anything to equal it anywhere," said Hot Point's regional sales manager. Moore's renewed its WSVB-TV contract as a result of the campaign, and plans to concentrate on television.

WSVB-TV, Harrisonburg, Va.

Programs, Announcements

AUTOMOBILES

SPONSOR: Hansen-MacPhee Engineering Co., Inc.

AGENCY: Direct

Capsule case history: The Hansen-MacPhee Engineering Co., Inc., Volkswagen distributors, felt it had a tough fight on its hands in 1960 because of the new American compacts. Foreign car sales were declining for all makes in northern New England as well as nationally, and the distributor needed tv exposure that would give it wide coverage in Vermont, New Hampshire, and Maine. It bought a schedule on WMTW-TV using a weekly ski show in winter and the *Let's Play Golf* show in summer, in the Wednesday night 10:45 slot. Both programs successfully maintained interest and enthusiasm for Volkswagen cars and trucks. Not only did they stop any dent by the American compacts, but dealer volume increased 60% to 70% over 1959. "These results were accomplished because of high quality programing, the large audience of men reached, and WMTW-TV's outstanding promotional activity," said John C. Dowd, the distributor's ad manager. "We have renewed for the coming season."

WMTW-TV, Portland-Mt. Washington, Me.

Programs

AUTOMOBILES

SPONSOR: Ben Alexander Ford Show

AGENCY: L. C. Cole Co.

Capsule case history: "In the 15 years I've been in the advertising agency business I've never seen such substantial results produced so fast," said Katherine Doyle Spann, v.p. of L. C. Cole Co. The *Ben Alexander Ford Show*, on KTVU, San Francisco, went on the air 29 April this year, sponsored by Ben Alexander Ford. Prior to the show's debut, the dealer's normal Saturday business was four or five cars. On 30 April, the agency sold 14 cars. Business continued at a rapid pace and reached a new peak 7 May following the 6 May show. The pattern continued with a minimum of 10 cars sold each Saturday. The newest record was 19 cars, 10 used and nine new, sold 4 June. The nine new cars represented more than the combined sale of two other major dealers in the area. "Without exception," Spann said, "purchasers said they came because of the show on KTVU." Also, sales came when business was slow, proving that the right advertising and medium can overcome buyer resistance.

KTVU, San Francisco

Programs

AUTOMOBILES

SPONSOR: Loftus Motor Co.

AGENCY: Direct

Capsule case history: "The most successful promotion I ever ran," said Harold Loftus, owner-manager of Loftus Motor Co. of Scranton, Pa., after his campaign in this area. "The success can only be attributed to WDAU-TV." The campaign centered on the Goggomobil, introduced earlier this year and considered by most dealers as lacking consumer appeal and unsaleable. Loftus decided upon a spot campaign on WDAU-TV to promote the Goggomobil, and purchased a saturation schedule of 10- and 20-second announcements to run for seven days. The slide with voice over spots stressed the low price (\$795) and the excellent gas mileage (60 mpg) of the Goggomobil. Within the first few days of the campaign, a total of 42 cars was sold to the WDAU-TV viewers. Other sales were made after the campaign, as a direct result of the advertising. In addition, many foreign car dealers in Pennsylvania contacted Loftus through the spots and he sold them 172 cars.

WDAU-TV, Scranton-Wilkes Barre

Announcements

TV RESULTS

AUTOMOBILES

SPONSOR: Don Watson Pontiac

AGENCY: Direct

Capsule case history: Walt Casteletti, general manager of Don Watson Pontiac of Clinton, New York, reports that Pontiac sales are soaring in this area of the state since 14 March when Watson started using, as its main advertising medium, WKTV. Casteletti himself goes on the air nightly, showing either a new or used car in a one-minute live announcement. "It doesn't necessarily sell the car we're advertising," he says, "but it has built up more floor traffic than we've ever known before. The big trick is keeping enough stock on hand to sell." Using a late evening schedule, the dealer usually gets immediate response, and has received calls at WKTV within two minutes after the finish of a commercial. Although Don Watson Pontiac is located nine miles from Utica the biggest percentage of customers drive in from Utica, Cooperstown, Syracuse, and Rome. "Our WKTV campaign has been so successful we've sold out all our popular models and now have difficulty getting a new supply from factory."

WKTV, Utica-Rome, N. Y.

Announcements

BAKERIES

SPONSOR: West Baking Co.

AGENCY: Luke Walton

Capsule case history: For 35 years, the West Baking Co. has been highly respected by Indianapolis consumers. The firm stood fourth in the market and was determined to be first. West set up a budget of \$90,000, 65% for spot tv. The bakery used WISH-TV, Indianapolis and two other stations. Approximately 300 spots kicked off the campaign, 62% I.D.'s. Filmed commercials were used comprising three steps: a jingle, on-the-spot photography and production art. West's "soft twist" bread superiority is sung in the jingle "the secret's in the twisting." Viewers then see bakery workers twisting the dough to eliminate bad texture and air bubbles. Results: West Baking marked up an 80% increase in total sales of baked goods. The success is even more amazing considering that the firm's distribution is almost entirely outside of chain stores, where heavy volume is normally done. Approximately 86% of West's distribution is in independent stores, whose sales are comparatively small.

WISH-TV, Indianapolis

Announcements

BANKS

SPONSOR: St. Joseph's Bank & Trust Co.

AGENCY: Direct

Capsule case history: The St. Joseph's Bank & Trust Co. of South Bend, Indiana, has found what it terms to be a "natural" tv program for its purposes. It needed a program that would give its employees an opportunity to help promote the bank more effectively, and found *Manhunt*, on WNDU, was the answer. The show has the highest rating for its time period—a 31.8—from 9:30 to 10 p.m. Thursday nights. Fred J. Helman, president of the bank, said: "WNDU's *Manhunt* has certainly been a most successful vehicle for the type of advertising we're trying to do. It has stimulated tremendous employee effort, and we have received a great deal of comment about the show and our commercials. We feel that we're getting across a good, solid image of what our bank represents." WNDU-TV's general manager, Tom Hamilton, pointed out that many local advertisers and interested in the "institutional image" and find the answer of off-beat syndicated films with high ratings.

WNDU-TV, South Bend

Program

BEVERAGES

SPONSOR: C. W. Antrim & Sons

AGENCY: Direct

Capsule case history: C. W. Antrim & Sons of Richmond, Va., regional producers of coffees, teas, and spices, has been sponsoring two five-minute segments of *News Final* each week on WSVA-TV, Harrisonburg, Va., to promote its Old Mansion regular and instant coffee. The live commercials are delivered by *News Final* reporter, Alvin Mullenax. WSVA-TV was chosen to carry the spots as it is the only station serving the heart of the Shenandoah Valley—an area where Antrim needed increased advertising activity. To date, Antrim has made steady inroads on national brands. "We can see an increase in sales on Old Mansion regular and instant coffee since we sponsored *News Final*," said George S. Proctor, sales manager of Antrim. Frank Purdy, its local representative, reported that Mullenax's tremendous selling job had enabled Antrim to sign up the largest retail food outlet in Harrisonburg and had also succeeded in signing up many smaller retail accounts throughout the area.

WSVA-TV, Harrisonburg

Program

TV RESULTS

BEVERAGES

SPONSOR: Nestle Co.

AGENCY: McCann-Erickson

Capsule case history: McCann-Erickson, New York, placed a schedule for Nestea on WAVY-TV, 9 May through 30 July. Buy was for five one-minute spots per week in day programs, backed by the station's intensive merchandising. In cooperation with Morrison B. Prewitt, territory manager for the Nestle Co., the station placed beach umbrellas in over 100 stores to set off attractive arrangements of Nestea. It further supported the campaign with one of the largest mailings the market has ever seen. At the end of the campaign, Prewitt reported to Mike Schaffer of WAVY-TV that the station produced some of the best results Nestea advertising and merchandising has ever had in a market. WAVY-TV, he said, was responsible for thousands of consumers buying the product during this period. The campaign was also a factor in getting enthusiastic merchant support, and the increase in sales in the area has paved the way for many new listings for economy-size Nestea.

WAVY-TV, Norfolk

Announcements

BUILDING SUPPLIES

SPONSOR: Pine Hall Brick & Pipe Co.

AGENCY: Long-Haymes Agency

Capsule case history: The Long-Haymes Agency, Winston-Salem, had a difficult problem—to create and maintain a brand image for Pine Hall Bricks that would appeal to the imagination of women. The agency decided that WSJS-TV provided the home-building type audience it wanted, and conceived a tv campaign that not only glamorized the Pine Hall Brick & Pipe Co.'s bricks, but made them easily identifiable for women. The bricks were sold as Colonial Rose and other exotic names for brick styles, and through the use of prime time I.D.'s on the station, a tremendous consumer demand was created. Curt Long, of the Long-Haymes Agency, said: "The WSJS-TV schedules gave our campaign the impact it needed. Its effective reach was a major factor in making the consumer market aware of the Pine Hall name in bricks, over a five-year period. Today, people in this area buy Pine Hall bricks the same way they buy refrigerators, cars, etc.—by the product's brand name.

WSJS-TV, Winston-Salem

Announcements

CAMERA STORES

SPONSOR: Schilling Sales Co.

AGENCY: J. G. Sullivan Co.

Capsule case history: The Charles W. Schilling Co., a camera retailer in South Bend, hesitated to sponsor the weekly *Bishop Sheen* program on WNDU-TV because it felt it would be difficult to integrate the commercials. It had never used tv before and was cautious about placing advertising that would offend viewers, in a market where it already had an established reputation. But working with its agency, the J. G. Sullivan Co., a soft-sell presentation in keeping with the dignity of the program was created. Results from sponsorship were immediate: hundreds of letters the first week alone expressing thanks for bringing the show to the area, and proof of the advertising value was that viewers came from even distant points covered by WNDU-TV to mention their appreciation and make purchases. "Our sponsorship of the *Bishop Sheen* program has become one of our most effective campaigns," said Charles Schilling, "giving us unprecedented sales from the entire Michiana market."

WNDU-TV, South Bend

Programs

CANNING JARS

SPONSOR: E. J. Korvett

AGENCY: Direct

Capsule case history: A special sale promotion on WHNB-TV, New Britain-Hartford, Conn., showed E. J. Korvett the value of tv throughout the year. Previously this pioneer discount chain, based in New York, had been strictly a print advertiser in this area. For the promotion, it used saturation daytime I.D.'s to push one or two items each day, for sales impact the following day. According to Earl Perlov, store manager, and Mrs. E. Nelson, promotion manager for the chain, most of the goods sold out the same day advertised. But what impressed Korvett most was the sustained response for weeks after the schedule. The advertiser quickly placed a series of schedules with WHNB-TV on a year-round basis, in an over-all campaign to promote the store itself, rather than specific items. Result has been an all-time high in store traffic in all departments. E. J. Korvett Co.'s usual schedule with WHNB-TV that has proved to be successful: Twenty-five I.D.'s throughout the day, Wednesday, Friday.

WHNB-TV, New Britain-Hartford, Conn.

Announcements

TV RESULTS

CLOTHING

SPONSOR: Edith's Dress Shop

AGENCY: Direct

Capsule case history: Ten-second spots on WFRV-TV, Green Bay, have been selling bridal wear with unprecedented results for Edith's Dress Shop in Fond du Lac, Wisconsin, 75 miles from Green Bay. Not only has the schedule tremendously increased business in the immediate area, but it has brought substantial trade from the station's entire coverage area. "It's not uncommon for customers to come as far as 100 miles," Edith Murphy reported. To promote its bridal shop and free alteration service on bridal party wear, Edith's uses only one 10-second spot each week. This spot is in AA time between *Perry Como* and *This Is Your Life*, to reach both the young singles and family audience. The slide includes a picture of a bride and the store logo. Copy pitches "Outfit your entire family" and "Free Alterations." The announcement has been the one single important factor here, over the past year, in helping to establish the store as a leading retail outlet in bridal wear for the entire region.

WFRV-TV, Green Bay

Announcements

COOKWARE

SPONSOR: Cook Craft Division,
Carrolton Mfg. Co.

AGENCY: Penn & Hamaker, Inc.

Capsule case history: After its first 13-weeks on AM Theatre, WLW-D, Dayton, Cook Craft Division of Carrolton Mfg. Co. is sold on tv. For its stainless "Waterless" cookware, the firm placed a one-minute commercial five times a week on the *AM Theatre*, 9-10:30, Monday through Friday. Commercial consisted of a 40-second film and a 20-second closure by host Andy Marten using a highly personalized sell. Results: Recorded tv leads during the 13-week period, 25 January through 22 April, totaled 205 direct calls, and this number was boosted by "referral" leads which were directly traceable to the spots. Referral leads increased the total to over 600 leads. L. S. Hamaker, Jr. of the Penn & Hamaker advertising agency felt that "Marten's personalized approach was largely responsible for the campaign's success" and for future programing. Cook Craft is utilizing Marten for several live one-minute spots in addition to the regular closure and film to capitalize more on his popularity.

WLW-D, Dayton

Announcements

DAIRIES

SPONSOR: Clover Dairy Co.

AGENCY: Gutman Advertising

Capsule case history: WTRF-TV, Wheeling, has what it believes is the "sleeper" tv program of the year. The show is called *Clutch Cargo*, and is a five-minute comic strip type program scheduled on the station Monday through Friday, at 6:55 p.m. A recent ARB report gives the show a 22.9 rating on the WFTR-TV time slot. The sponsor of the program on Monday, Wednesday and Friday is Cloverdale Dairy and according to Milt Gutman of the Gutman Advertising Agency in Wheeling, *Clutch Cargo* has been a major factor in sales since it bought the show. "The program," Gutman reported to WTRF-TV, "has been one of Cloverdale's most outstanding campaigns in years. We are reaching the audience we want without any waste circulation, and the tremendous identification of the product with the show has given the campaign great impact on the Wheeling market." Cloverdale plans a continued campaign using *Clutch Cargo* and will renew when the present contract expires.

WTRF-TV, Wheeling

Program

DEPARTMENT STORES

SPONSOR: Moran's Department Store

AGENCY: Neigher-Scott-Shaw

Capsule case history: With tv's continuing battle to woo traditional newspaper advertisers, WHNB-TV recently succeeded in the toughest sell of them all, the department store. Selling the Neigher-Scott-Shaw ad agency of Hartford, Conn., on giving tv a whirl for its client, Moran's Department Store, the station hoped to break down with a test campaign the resistance against broadcast usually put up by department stores. Results were better than ever hoped for, with the test producing record-breaking sales for Moran's. The advertiser made an immediate decision following a week of business newspapers had never been able to produce. "Moran's has decided to drop all newspaper advertising and to continue use of your station exclusively," reported Harold J. Shaw of the Neigher-Scott-Shaw agency. "The store's advertising cost on WHNB-TV, in ratio to volume, is the lowest it has ever experienced. We are completely sold on broadcast as the best way to sell merchandise in this market."

WHNB-TV, Hartford-New Britain, Conn.

Announcements

TV RESULTS

DISCOUNT STORES

SPONSOR: World Discount Center

AGENCY: Direct

Capsule case history: Following a fire in the World Discount Center in Rome, N. Y., Chuck Kaplan, owner and operator of the discount house, purchased a schedule of announcements to promote a special fire sale on damaged merchandise. Kaplan bought 60 eight-second, run-of-schedule spots to be run during a three-day period prior to the sale. This marked the first time the operator had used television advertising. At the same time he discontinued his newspaper ads. Kaplan was totally unprepared when he faced 300 anxious shoppers, who had stationed themselves at World's front door the first day of the sale; traffic was snarled and local police were hard pressed to keep order. The situation continued for three days with four police officers guiding newly won customers, single file, into and out of the store. As for sales, the cash register rang continuously the whole time. Kaplan is now convinced that tv can sell under any circumstances. "It really reaches the people you want."

WKTV, Utica-Rome, N. Y.

Announcements

DRY CLEANING

SPONSOR: G&K Cleaners (Gross Bros-Kronick)

AGENCY: Direct

Capsule case history: Although it owned two plants with a good volume of business back in 1950, G&K Cleaners wanted No. 1 position in the Minneapolis-St. Paul market. Newspapers were producing some results, but not spectacularly. WCCO-TV persuaded I. D. Fink, its president, to switch the fairly large print budget entirely to tv on a test basis. A heavy campaign of I.D.'s was scheduled and within two months both plants had to be expanded. Satisfied, G&K then sponsored *Masterpiece Theatre*, WCCO-TV's first-run Sunday evening (9:30) movie. Sales skyrocketed this time and sponsorship lasted six years, during which G&K practically captured the entire dry cleaning market. When the station finally dropped the feature, it experimented for a while with various schedules—and with equal success. Today, still the leader, it sponsors on WCCO-TV two weekly 15-minute evening newscasts and runs monthly saturation schedules for its special promotions throughout the years.

WCCO-TV, Minneapolis-St. Paul

Programs & Announcements

FOOD

SPONSOR: Buitoni Foods Corp.

AGENCY: Direct

Capsule case history: Buitoni Foods Corporation sponsored a two-hour filmed production recently of Verdi's classic opera "Rigoletto" on WRCA-TV, New York. The advertiser wanted a program that would sustain the quality image of its more expensive products in a highly competitive market, and WRCA-TV, which has been producing special Sunday programs tailored to a client's specific needs, came up with "Rigoletto." The production was filmed at the Rome Opera House with La Scala stars. To sustain the program's over-all quality continuity, commercials used were of an almost institutional character and the opera's intermission featured *N. Y. Times* critic Howard Taubman. Results were excellent: sales figures jumped multifold immediately after the program and tremendous good will was created. Over 500 letters applauded the program and expressed a feeling of obligation to buy Buitoni products. The advertiser is now negotiating with WRCA for similar telecasts.

WRCA-TV, New York

Program

FOOD

SPONSOR: Hanover Canning Co.

AGENCY: Direct

Capsule case history: The Hanover Canning Co. increased sales 66% with a 20-week campaign on WTOP-TV, Washington. Campaign was based on a tie-in with the Washington Redskins football team for its Hanover "Redskin" kidney beans and pork and beans. Building heavily around 12 one-minute live and filmed spots per week and six 15-minute pre-game programs, the firm almost completely dominated the Washington market through the football season and afterwards even though it was in competition with many nationally-advertised brands and more than 15 local or regional brands, as well as private labels. Before and after the 20-week campaign on WTOP-TV, CBS Television Spot Sales conducted special Pulse surveys which revealed the 66% sales increase. The survey following the campaign showed that 20.4% of all people questioned reported buying Hanover products. Before the promotion, only 12.3% bought Hanover items. This added up to a 66% sales increase.

WTOP-TV, Washington, D. C.

Programs & Announcements

TV RESULTS

FOOD

SPONSOR: Minute Maid

AGENCY: Ted Bates

Capsule case history: Leon Yeargan, Norfolk representative of Gay H. Pryor, Inc., of Silver Spring, Md., and Minute Maid Orange Juice, undertook a special merchandising campaign in conjunction with a local tv schedule on WAVY-TV. Cooperating with Yeargan, Mike Schaffer, merchandising and promotion director of WAVY-TV, prepared an all-out merchandising effort to aid distribution and increase sales of Minute Maid. In-store displays were set up and personal calls were made on store managers using the station's Jr. Ambassador, a 13 year-old lad in full ambassador dress, who presented each manager with a Minute Maid sample. It was Minute Maid's first use of WAVY-TV, and Yeargan wrote the station: "I'm exceedingly happy to say that the sales of Minute Maid frozen orange juice have shown an increase of 25% over the same period one year ago. I feel several factors were responsible—among the most important, superiority of product, advertising, merchandising."

WAVY-TV, Norfolk

Announcements

FOOD

SPONSOR: Ventre Packing Co.

AGENCY: Osborn & Probst Adv.

Capsule case history: The Ventre Packaging Co. of Syracuse, manufacturers of Enrico's food products, found that new products were forcing their way into the Albany-Troy-Schenectady market and endangering a tremendous 90% distribution figure for its spaghetti sauce. Pressure was brought to bear by local distributors on both the manufacturer and its agency, Osborn & Probst of Syracuse. Ventre decided to sign a 52-week contract for the syndicated film *Target*, hosted by Adolph Menjou, and placed it on WAST, Albany, in the 10:30 p.m. slot. Results for Ventre Packaging after more than 40 weeks on the air in this market: a 23.3 Nielsen with a 44% share of the audience. This was 12% higher than the closest competitor. In terms of sales for Ventre, the show considerably strengthened its distribution pattern, returning the spaghetti sauce to the original 90% figure, and sales increased 25% since *Target* went on the air. Ventre plans on using the show for an indefinite period.

WAST, Albany

Programs

GAMES

SPONSOR: Mag-Powr Games, Inc.

AGENCY: Direct

Capsule case history: Mag-Powr Games, Inc., Sausalito, California, placed a test campaign on KTVU, promoting one of its new games, to run exclusively on the station for three years during last year's Christmas season. With a brand new item, dealer tags on commercials, and no other medium used, it was a simple matter to measure results. Dealers reported sales directly attributed to KTVU after the first announcement, and virtually all stores were sold out by Christmas. Some stores reordered as many as six times in the three-week period, and sales went as high as \$4,000 for one outlet. George Lindman, its president, now sold on tv's impact, told the station: "I was amazed, in particular, at the number of people—including women—who reported seeing our commercials on KTVU's Bud Foster show. He did a wonderful job for us. We are introducing a new, improved model of our baseball game this year, and you can rest assured we will be calling KTVU first for availabilities for Mag-Powr."

KTVU, San Francisco-Oakland

Announcements

GASOLINE & OIL

SPONSOR: Webaco Oil Co.

Cities Service distributor

AGENCY: Hart-Conway

Capsule case history: The Webaco Oil Co., distributor of Cities Service products for a six-county area in the Rochester, New York, market, has sponsored the *City Edition News* show on WVET-TV for more than four years. Joseph P. Brown, of the Hart-Conway advertising agency, reports that during this period, "*City Edition News* has played a major part in building Webaco sales for Cities Service gasoline, fuel oil, and accessories. The program's audience has increased from a nine rating to around a 22 since initial sponsorship." The segment's prestige and respect has grown consistently in the Rochester market, and solid sponsor identification has been a key factor in sales for Webaco and dealers in the distributor's area. "Special announcements bring Webaco's dealers immediate response after the program," Brown says. "The *City Edition News* is an integral part of its advertising, and we consider the program the best tv buy in Rochester in terms of both cost and sales results."

WVET-TV, Rochester

News casts

TV RESULTS

HEARING AIDS

SPONSOR: Acousticon Hearing Aids

AGENCY: Direct

Capsule case history: Walter Zuchara, new manager for Acousticon Hearing Aids, Springfield, Mass., wanted to use tv but had a limited budget. WWLP suggested the use of well-known weather man John Quill, and the sponsorship of 7:25 and 8:25 a.m. weathercasts on Wednesday and Friday within the NBC *Today* segment. Doubt had always been expressed as to early morning tv effectiveness, but WWLP felt that good results could be obtained if the advertiser capitalized on a strong local personality and placed him in a *Today Show* adjacency, within which the weather shows are scheduled. The manager decided to give it a try, even though it meant allocating 50% of his ad budget. Quill did the commercials himself, low-pressure institutional advertising with an offer of excellent books on hearing and a free tv/radio attachment for the afflicted. Results: One of Acousticon's most successful campaigns, it has produced more leads, while still feasible for a limited budget.

WWLP, Springfield, Mass.

Weathercasts

HOUSEHOLD FURNISHINGS

SPONSOR: Household Outfitting Co.

AGENCY: Direct

Capsule case history: Household Outfitting Co. of Scranton, one of the city's leading household furnishings establishments, has been advertising on WDAU-TV for 24 months with considerable success. The firm carefully checks its tv advertising against other placements and in special campaigns uses only one medium to carry the ad load. In selling storm doors Household bought a five-week campaign on WDAU-TV, using no other advertising. Storm doors are a high-priced item and a major-decision product, not usually bought on impulse. Both the medium and the ad copy had to be strong to have impact. Advertising pitched "Don't just think about it" to jar viewer inertia, the habit of postponing a buy of this type. Martin Loman, department manager for Household Outfitting, tabulated results and reported the tv campaign as an outstanding success. "Our point-of-sale check showed us that customers came from as far as 35 miles to buy doors because of our advertising on WDAU-TV.

WDAU-TV, Scranton

Announcements

MOVIE HOUSES

SPONSOR: Group of 12 independents in southeastern Wisconsin

AGENCY: Direct

Capsule case history: Joe Baisch, a former motion picture exhibitor and now v.p. of WREX-TV, has not only succeeded in getting film houses to place a major portion of their budgets with tv, but has proved that his package promotions eventually increased receipts 200 to 300% at a dozen theaters in southeastern Wisconsin. On the film *Dog Flanders* he laid out a coloring contest with over 600 prizes. There were 50,000 contest entry heralds distributed by the theaters and also screen trailers plugging the contest and WREX-TV programs. A tie-in with the Crayola Co. was arranged, the winning color contest art entries being placed in newspapers in all participating cities. The phenomenal success of this promotion and others like it prompted Bill Lalor of the Jeffris Theatre in Janesville to say: "Working with WREX-TV, we've finally found a successful pattern for merchandising motion pictures in this area that is worth shouting about. We're back in business, which is better than ever!"

WREX-TV, Rockford, Ill.

Announcements

MOVIE HOUSES

SPONSOR: Paramount Theatre

AGENCY: Direct

Capsule case history: To promote a recent film at the Paramount Theatre in Monroe, La., its manager, Ted Hatfield, purchased a spot campaign on KNOE-TV. In order to accommodate the tv schedule, Hatfield cut back his newspaper campaign and ran I.D.'s between *Six O'Clock News* and *Sports Whirl*, I.D.'s in nighttime and minute participations in *Showboat*. Total cost: \$150. The promotion ran one week prior to opening night and three days during the showing. As a direct result, Hatfield reported, every one of the 2,200 seats was filled for six consecutive nights. So successful was the campaign that Paramount Gulf, the parent company now contributes from \$150 to \$200 to advertise Paramount's bill on KNOE-TV. "It was more than I had expected when the house was filled every night," said Hatfield. KNOE-TV, I find, is not really a competitor at all, but a very strong ally." Hatfield has now revamped his advertising, and the budget is split: 90% to television and 10% to the newspapers.

KNOE-TV, Monroe, La.

Announcements

TV RESULTS

MOVIE THEATERS

SPONSOR: Colfax Theater

AGENCY: Direct

Capsule case history: A one-week saturation campaign by the Colfax Theater over WNDU-TV, South Bend, produced a tremendous turnout for the Pat Boone-James Mason movie, "Journey to the Center of the Earth." The first use of tv by Ralph Essex, general manager of the independent house, resulted in the picture grossing more for the one theater than the usual combined gross for the five theaters that once operated in downtown South Bend. The promotion began three days before the film opened with heavy saturation—15 to 20 spots a day. This pace was maintained for a week and then tapered off to a maximum of six spots the last day of the campaign. The interest in the feature created a sufficient demand for the picture to be held over for a second week. Ralph Essex told WNDU's Tom Hamilton and Bill Hessian that he was "completely overwhelmed" by the success of the campaign and plans television promotions for special features as standard operating procedure.

WNDU-TV, South Bend

Announcements

MUSIC STORES

SPONSOR: Music, Inc.

AGENCY: Direct

Capsule case history: Music, Inc., a local Charlotte music store, placed a one-time only schedule on WSOC-TV to sell hi-fi stereo console record players. A Five-Plan was purchased using three one-minute announcements in *Kilgo's Kanteen*, an afternoon teen-age dance show, and two one-minute announcements in the late evening news strip, *11th Hour Report*. Bob Douglas, the manager of Music, Inc., felt that if the store sold 16 of the record players the sale would be a tremendous success. The store had never used television before and had no idea what to expect. Results: The five announcements sold 32 consoles during an eight-day period. Since the campaign cost Music, Inc., only \$300, it showed a large profit for the short schedule. Previously the store had used other advertising without realizing full benefit from it, and on the basis of its one-time shot decided to use tv regularly. Its latest expenditure for its tv campaign is \$3,300 using basically the same schedule as before on the station.

WSOC-TV, Charlotte

Announcements

RESTAURANTS

SPONSOR: Hi-Boy Drive-In

AGENCY: Direct

Capsule case history: When George T. Adlow, an engineer by trade, entered the drive-in business, he first analyzed the best method to advertise a new restaurant of this type in the Springfield, Mass., area. He decided tv would give him the impact he needed and that WWLP's syndicated film strips, feature movies and late news would give him the audience he wanted. Placing most of his ad budget on WWLP, he bought one-minute spots in these segments using taped commercials that feature shots of food, the restaurant interior, and action shots of activity around the restaurant. He appears himself in some, but mostly capitalizes strictly on the restaurant. Now, after a year on WWLP, his restaurant is one of the most successful restaurant operations in the area. "My advertising on WWLP has been responsible for most of the drive-in's traffic," he said. "and I am now planning a new drive-in for Springfield using basically the same promotion techniques scheduled again on WWLP."

WWLP, Springfield, Mass.

Announcements

RESTAURANTS

SPONSOR: Trinkhaus Manor

AGENCY: Direct

Capsule case history: The effectiveness of spot television was well illustrated by WKTV, Utica-Rome, during a contest which taught the potency of tv advertising to a restaurateur and wife-appreciation to husbands. In an effort to attract greater volume to Trinkhaus Manor, one of the area's most lavish supper clubs, WKTV scheduled a "Deserving Wife" contest. Husbands were invited to write, in 25 words or less, why they felt their respective wives deserved a night out. The winner received six nights out at Trinkhaus Manor and the runner-up four nights out. Additionally, baby sitters were provided. "The contest really opened my eyes to television advertising," said Anthony Trinkhaus, proprietor. "Wherever I went people were talking about the contest—even in Syracuse." Husbands did not wait to win the contest, but began taking their wives to Trinkhaus. "From now on I am going to discontinue all other advertising and go in heavily for television in my promotions," Trinkhaus said.

WKTV, Utica-Rome, N. Y.

Announcements

What's new in the use of tv commercials music and

Edmund Anderson, radio and tv commercial producer, McCann-Erickson, Inc.,
New York

Within the last few years there have been interesting and healthy new trends in the use of music for commercial jingles and tracks for television commercials. Interesting and



Folk music is currently playing a big part in the business of jingles

healthy for both the advertiser and for the writers and composers who find expression in these areas. Many of the agencies and advertisers are using wide and varied musical forms to aid in the sales story. There presently seem to be few, if any, of the old taboos if the job is well done and pertinent. Listen to radio and television and hear jingles and background tracks utilizing every musical form from progressive jazz to symphonic treatments. Colors and accents formerly heard only in the concert halls and in jam sessions are becoming everyday fare in commercial music.

The medium now holds enormous appeal to composers and arrangers with excellent training and backgrounds, not only for its remunerative compensations, but for a certain freedom of creative expression they find attractive and rewarding. This, thanks to the farsightedness of a few agencies and advertisers, who started pioneering along these lines about three years ago. Composers of such stature as Bud Bazelon, who studied with Darius Milhaud, Will Lorin, student and protégé of the eminent Pierre Monteux, Bernardo Segalle, the gifted Brazilian pianist and composer, and many others of equal talent and ability are working every day with the creative department of agencies to bring new musical ideas and

effects to the sales message.

Folk music is presently playing a big part in the business of jingles. Many of the jingles now extant are based on Western ballads, mountain music and Negro spirituals. Folk singing groups, such as The Kingston Trio, The Brothers Four, The Limelighters, and ballad singer Cisco Houston are currently lifting their voices to extol the praises of soft drinks, savings banks, and cake mixes.

End result—the changing approach to commercial music is proving to be a palatable one for both sponsor and listener.

Willis Schaefer, president & creative director, Madison Avenue Sounds, Inc.,
New York commercial music firm

Musical commercials on tv are being made more elaborate and generally more artistic in their production.

The character of jingles has changed radically—and for the better—in the past several years. We can remember back not too many years when a vocal group with piano accompaniment would sing the reasons why "Bloopers Soap" was better than any other brand.

From this beginning, the never-ending trend has been toward larger productions. Jingle commercials are becoming increasingly more elaborate. Now we have 35-piece orchestras, choruses, electronic gimmicks—all designed to help "sell" the product.



Trend toward use of large orchestras, choruses, electronic gimmicks

We hear hip jazz, beautiful strings, unusual instrumental groups and even name singers. All these combine to give a producer an identity. The jin-

gle has increased in length from the four or eight bar ditty to a one, sometimes two, and on occasion—a three-minute beautifully scored production.

There is another important facet in the production of musical commercials—the scoring. The trend is to prescoring, as opposed to post-scoring, to the film spot. With the advent of more animation in tv commercials, producers have found that a well-planned musical score recorded in advance lends greater creativity in the subsequent production and sometimes cuts the over-all cost.

Pre-scoring is not limited to animation only. Madison Avenue Sounds has recorded scores and the film producers have played the acetates during the filming for the performers to get "in the mood." It has worked most successfully for direction.

Being an independent music producer, Madison Avenue Sounds is for anything that will create a better musical commercial. We don't have to use large orchestras to get our point across but if it will make this spot sell more of what it is supposed to, then we don't spare expense.

The impact of advertising's music for tv jingle commercials has been so profound that any hit parade of America's most popular tunes today, to be accurate, should include these commercial melodies. Americans are humming these tunes right along with pop songs. In fact, much of the original music now being composed in the U.S. is written specifically for sponsors' messages. I believe a poll of the man on the street would show that a large part of the music in jingles he hears on television can be recalled readily and creates an image of the product.

We have today, so many developments in recording, more creative people in agencies and a demand by the public for better commercials, that we owe it to the viewing public to capitalize on every constructive trend in music for tv jingle commercials.

jingles?

Ben C. Allen, *tv copy group head,*
BBDO, New York

To me the latest trend in musical commercials for tv today, is toward what I call motivational music. By this I mean background music that is more than a pretty melody. It is a whole concept in sound. A virtual musical climate that envelops the consumer and appeals to his unconscious mind. It may be an exciting jazz rhythm that titillates the viewer's ears as he watches a car commercial. Or the lush string setting for a beauty product, suggesting glamor and romance. There is hardly a product that cannot benefit from the motivational music technique.

Motivational music is background music with a function, a point of view. It is the wise copywriter or



*Music that
strengthens
copy's sell
doesn't call
attention
to self*

producer who knows in what situation this technique can function best. And certainly there are commercials in which music of any nature would tend to get in the way. One thing for sure is that motivational music can never transcend the commercial. It takes its cue from the copy theme which is the basic selling force in any commercial.

No one has done any research, to my knowledge, on the effect of motivational music. But the fact that it is found in a good many of today's television commercials speaks for itself. Chances are the next time you see a big closeup of a steaming bowl of soup, or a big, luscious layer cake on tv, proper motivational music will help whet your appetite. If you don't think it makes a difference try watching the same commercial and cutting off the sound.

*National and regional buys
in work now or recently completed*

SPOT BUYS

TV BUYS

Carter Products, Inc., New York: Campaign for Arrid Cream Deodorant starts this month in over 50 markets. Lineup is for 13 weeks using moderate frequencies of early and late night minutes, and some prime. Bill Ferguson buys at SSC&B, New York. Other schedules beginning this month are on Whirl-In, out of Ted Bates & Co., New York. About 40 markets get 13-week runs of prime and fringe minutes. Buyer: Dick Waller.

Pepperidge Farm, Inc., Norwalk, Conn.: Buying light frequencies of prime 20's and day minutes for its bread products in about 12 markets. Schedules start in January for five weeks. Buyer: Henry Cleef. Agency: Ogilvy, Benson & Mather, New York.

Swift & Co., Chicago: New schedules on Pard Crunchers dog food begin third week in January in reportedly 10-15 markets. Daytime minutes and 20's are set for nine weeks. Buyer: Marianne Lixie. Agency: Dancer-Fitzgerald-Sample, Chicago.

Colgate-Palmolive Co., New York: New activity on its men's line starts this month in about 39 weeks. Schedules are light, with fringe night minutes placed up to 52 weeks. Buyer: Eileen Greer. Agency: Ted Bates & Co., New York.

Alberto-Culver Co., Chicago: Campaign starts this month in around 30 markets for its hair preparation. Night 60's are being scheduled for 26 weeks. Agency: Compton Adv., Chicago.

Falstaff Brewing Corp., St. Louis: Schedules begin early this month for its beer winter promotion, in about 10 markets. Placements of prime 20's and fringe night minutes are for 39 weeks. Buyer: Roy Terzi. Agency: Dancer-Fitzgerald-Sample, New York.

General Foods Corp., Perkins Div., Chicago: Currently testing its powdered soft-drink Twist in six markets. Schedules run through May, with a major launching expected for the summer. Buyer: Dorothy Fromherz. Agency: Foote, Cone & Belding, Chicago.

RADIO BUYS

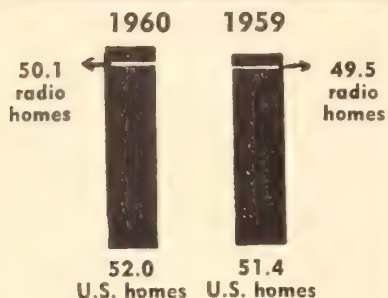
Glenbroo Laboratories, Div. of Sterling Drug, Inc., New York: Midol schedules start this month in about 10 markets. Moderate day minute frequencies to reach women are set for 52 weeks. Buyer: Bob Hall. Agency: Thompson-Koch Co., New York.

Parker Bros., Inc., Salem, Mass.: Schedules on its game Rook begin mid-January in around 20 markets, mostly southeastern. Four-week buy is for about 15 day minutes per week per market, time about 75% housewife, 25% farm. Buying contact is F. S. Browning, executive v.p. Badger & Browning & Patcher, Boston.

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

End of November 1960

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,538 | 112 | 621 | 186 |
| Fm | 801 | 211 | 61 | 35 |

End of November 1959

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,441 | 85 | 506 | 240 |
| Fm | 664 | 159 | 83 | 28 |

Source: FCC monthly reports, commercial stations. *October

Radio set index

| Set location | 1960 | 1959 |
|---------------|--------------------|--------------------|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| Total | 156,394,544 | 146,200,000 |

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

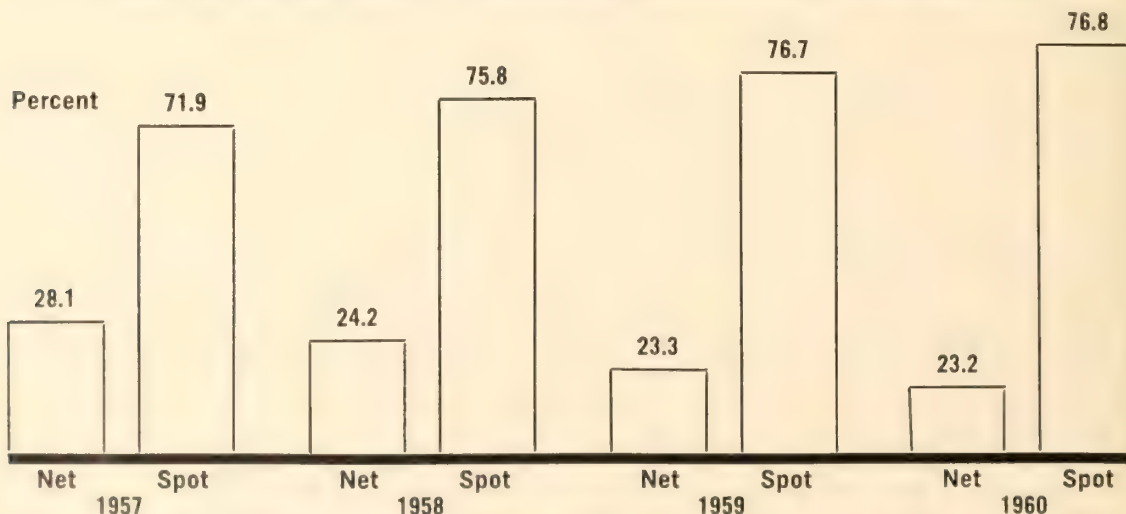
Radio set sales index

| Type | Oct. 1960 | Oct. 1959 | 10 months 1960 | 10 months 1959 |
|--------------|------------------|------------------|-------------------|-------------------|
| Home | 1,036,333 | 839,912 | 7,384,754 | 6,125,790 |
| Auto | 639,357 | 531,116 | 5,420,279 | 4,682,962 |
| Total | 1,675,690 | 1,371,028 | 12,805,033 | 10,808,752 |

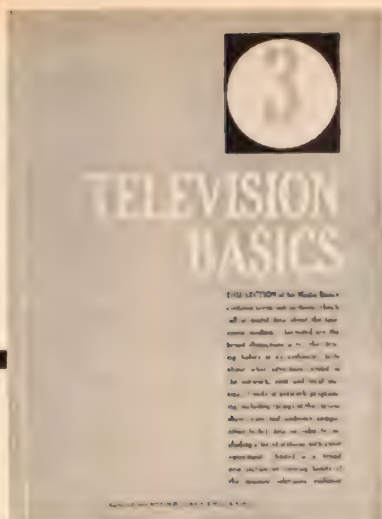
Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

2. CURRENT SPENDING PATTERNS

How the top 50 radio/tv agencies divide their radio spending



The chart above, based on SPONSOR's annual ranking of the top 50 ad agencies by radio/tv billings, shows the percent of total radio dollars allocated to network and spot. The total dollars invested in radio by the top 50 air agencies represents 100%.



TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

**ORDER
YOUR
REPRINTS
NOW**

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME

FIRM

ADDRESS.....

QUANTITY

NEWS & IDEA WRAP-UP

TIME OUT! South Polar explorers (l-r) Melvin Mathis, James Ray, Thomas Ackerman build model ships during break in their International Geophysical Year research at Ellsworth Station, Antarctica. Story of their expedition was recently telecast over ABC TV



ICE QUEEN, Mrs. Alla Swanton, reigns over WROC-TV's (Rochester, N.Y.) "Night at the Ice Capades." As part of opening performance she rode atop float, was introduced to attending guests



ADVERTISERS

General Mills will be spending an additional \$1 million for network daytime, but this money will go to ABC TV.

The miller took a flier this fall for about that amount on NBC TV daytime and it waited to see how that campaign fared before committing itself for another million.

It's practically all in behalf of Betty Crocker and out of BBDO.

The Pillsbury Company plans to appeal FTC's order to part with its Ballard & Ballard, Louisville, Ky., and Duff's Baking Mix, Hamilton, Ohio, holdings — two major competitors it acquired in the '50s.

Says Pillsbury's president, Paul Gerot: "We cannot understand how there could possibly have been any injury to competition in products which we were not selling at all prior to the acquisition."

FTC ruled the acquisitions "unlaw-

DOWN UNDER TRIP. To raise funds for Queensland spastic children and Longreach Miss Australia candidate, radio station 4LG flew 70 from Longreach to Sydney (and back) to see 'My Fair Lady.'



ful, under Section 7 of the Clayton Act (the antimerger law) because they may result in a substantial lessening of competition or tendency to create a monopoly."

The Creslan Division of American Cyanamid (Ben Sackheim) has broken one of the traditions of the trade in the case of Betty Furness by using her for industrial films.

The tradition: that it wasn't wise to use immediately a personality who has been identified for many years, and exclusively, with the sales efforts of a single corporation.

The so-called stigma was discounted by Sackheim with this attitude: here was a prop that could do the required job.

Campaigns:

• **United Artists** will use radio and tv spots in key cities throughout the country to introduce its movie, *The Misfits*, during the first two weeks in February.

• **The San Diego Convention and Tourist Bureau** scheduling minute spots on radio stations in Chicago and Denver in a large-scale tourist attraction campaign, this year.

• **Block Drug** using tv and radio spot to supplement its network buys for its three principal winter products, Rem Cough Medicine, Omega Oil, and Minipoo Dry Shampoo. Agency: Gumbinner.

PEOPLE ON THE MOVE: C. L. MacNelly, Jr., senior v.p. and director, Ted Bates, assuming direction of the Colgate-Palmolive Company toilet articles brands handled by the agency.

Kudos: Adell Chemical's (Lestoil) **Jacob L. Barowsky**, recipient of the William G. Dwight Distinguished Service Memorial award for 1960 . . . The First National Bank of Denver, heavy user of radio and tv in the Denver area, recipient of the 1960 Fame and Fortune Award from The Advertising Club of Denver.

AGENCIES

Compton passed out year-end honors to six v.p.'s, raising them to senior vice presidents and adding them to the agency's board of directors.

The six whose status got an added gilding:

Frank Kemp, media director, and one time timebuyer.

Louis Titterton, director of the tv/radio department.

Theodore Gleysteen, management supervisor on the P&G account.

Edward Battey, director of research and a 33-year veteran of Compton and predecessor, Blackman Company.

John A. Hise, assistant to the president.

John Owen, supervisor of the agency's liquor account and once head of Owens & Chappell.

President Barton A. Cummings' comment:

"The decision of the board to draw upon the background and managerial experience of these seasoned execu-



SHARING THE DIAS in New York at Puerto Rican Merchants Assn. Dinner are (l-r) Mayor Robert Wagner of N.Y.C., Fred Barr, WWRL program dir., Jose de la Vega, WWRL dir., Spanish bdcstg.

DIG THAT CRAZY COMBO—It's Huckleberry Hound and Pittsburgh Postmaster James C. Smith, who teamed up with Station KDKA-TV officials for a city-wide 'mail early' Christmas campaign



FIRST PRIZE—an Austin-Healey—goes to Mrs. Harold E. O'Brien, Larkspur, Calif., who accepts car keys from sales promo. mgr. Bill Sweeney for best slogan in KFRC (S.F.) United Crusade Slogan Contest

tives at the decision-making level not only recognizes their past contributions but anticipates the heavier demands which will be placed upon the board at this stage of the agency's growth. We have made good stride in the last five years and we hope to move ahead at the same pace in the next five."

Leo Burnett, in broadening its top management team, has elected another executive vice president to its client service division, named four of its executives to the board of directors, and advanced an account supervisor to a v.p.

Involved in the moving-up program:

Edward M. Thiele, v.p. and director, to executive v.p.; John C. Ianiri to v.p.

The four new directors: Robert G. Everett and Roy Lang, v.p.'s in the client service division; John Matthews, v.p. and associate copy director; and Don Tennant, v.p. and head of the agency's tv commercial department.

Agency appointments: Linen White Products, Clinton, N. C., to **Bennett/Advertising**, Raleigh, N. C. . . Dr. Pepper (soft drink), Dallas, to **Kenyon & Eckhardt Ltd.**, for Canadian advertising . . . WQXI, Atlanta, (Esquire Broadcasting), to **Chuck Shields Advertising**, Atlanta.

PEOPLE ON THE MOVE: James Quest from P&G to account executive, SSC&B . . . **John F. Devine**, administrator of JWT's tv/radio department, elected company general counsel . . . **John J. Hackett** from media director, Erwin Wasey, Ruthrauff and Ryan, to associate media director, Knox Reeves, Minneapolis.

They were elected v.p.'s: Dave Nathan, at Curtis Advertising . . . **Frank J. Fucito**, at Kenyon & Eckhardt . . . **George H. Alarik**, **Dean W. Proctor**, **Harold C. Mullen**, and **Donald M. Rowe**, all at BBDO.

Resigned: **William B. Templeton** as v.p. and director, radio/tv department, Cunningham & Walsh, end of February.

Thisa 'n' data: **Kudner's** 1960 combined bonus and profit-sharing payments to employees was twice as much as the previous year. All employees received the cash bonus, while the profit-sharing payments go to the employees who had been with Kudner two years or more.

Agency merger: **Gibbons Advertising Agency, Inc.**, Tulsa, with **Watts, Payne-Advertising, Inc.**, also of Tulsa.

New agency: **Fladell, Harris & Breitner Advertising, Inc.**, at 40 East 49th St., New York City. **Leslie A. Harris** will serve as v.p. and director of all media.

ASSOCIATIONS

NAB's policy committee summed up 1960 as a broadcasting year which showed a steady growth despite bleak predictions.

The statistics: radio and tv stations on the air, numbered 4,800; 221 more than on 1 January, 1960.



| WXLW CLIENT LOG | | |
|-----------------|--------------------|-----------------|
| Luckies | Hills Bros. Coffee | Camels |
| Pall Mall | Miller Brewing | Winston |
| Tareyton | Falstaff Beer | Campbell's Soup |
| Cadillac | Nat'l Tea Stores | Ford |
| Chevrolet | Kroger Stores | Mercury |
| Fels & Co. | Schlitz Beer | Oldsmobile |
| Jello | Swift Allsweet | Chrysler |

Your Product is Known by the Company it Keeps

As you can see, your product enjoys the best of company on WXLW. And the list of national advertisers continues to grow as time buyers recognize the value of showing their product off in the best light. By this we mean on the right station . . . at the right time . . . to the right audience. WXLW has proven to be the right station in Indianapolis as attested to by this ever-increasing list of national advertisers. WXLW's well-balanced, exclusive adult programming lets you select the right time . . . and the right audience. In addition, your product lineage is never destroyed by the type of music featured on many stations. Instead, your message reaches

the consumer who has been put into a receptive frame of mind by pleasant music, a consumer who will remember your message. So buy the audience that *can* and *will* buy your product. Always include WXLW in your Indianapolis buy.

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE



Three major steps by broadcasters were cited as the industry's most telling answers to its critics:

- The industry's fair and impartial handling of the presidential radio/tv debates without any legal requirements or restrictions for equal time.

- Its apparent success in winning acceptance of its view that broadcasters themselves should determine community needs and plan programing to meet them.

- Its determined effort to improve and expand its means of self-regulation through the NAB's Radio and Television Codes. (See Washington Week, page 55, for comment.)

PEOPLE ON THE MOVE: **Arthur D. Stamler** to public relations staff, NAB . . . **Paul Woodland**, WGAL and WGAL-TV, Lancaster, Pa., promotion manager, appointed editor-in-chief of the monthly idea bulletins published by the Broadcasters Promotion Assn. . . **Dan Bellus**, Transcontinent Television's director of advertising and promotion, appointed program chairman for the 1961 Broadcasters Promotion Assn. convention and **James Mullen**, promotion manager, WCBS Radio, New York City, arrangements chairman . . . **Clark Grant**, WOOD and WOOD-TV, Grand Rapids, Mich., promotion manager, named chairman of the BPA education and professional standards committee.

TV STATIONS

The amount of time devoted to tv viewing went up in October, but what makes this spurt ironic was that it did not derive from the political ado but rather from expanded attention to daytime programing.

The average tune-in per home this October was 5 hours and 13 minutes per day. For the like month of 1959 it was 5 hours and 3 minutes. (These are NTI figures.)

On a monthly basis this comes out to an added five hours.

Now comes a figure that easily puts in the shadow the record turnout for the November presidential elections: Nielsen estimates that tv homes devoted an

accumulative 912,660,780 hours to viewing the conventions, Kennedy-Nixon debates and elections returns.

Nielsen figures that when the count on radio listening has been compiled it'll show that the attention given on this score to both media will be close to a billion hours.

David Sarnoff says that sales in color tv sets in 1960 hit the \$100 million mark.

While black and white sets took a 7% sales dip, last year, color took the lead in the major consumer product market with a 30% sales increase over 1959.

Metropolitan Broadcasting entered the Kansas City market with the purchase there, last week, of **KMBC-TV** and radio station **KMBC**.

The properties were bought from Cook Broadcasting for a cash price of \$10.2 million.

Two satellite stations of the Kansas City stations were also transferred from Cook: **KMOS-TV**, Sedalia, Miss., to Jefferson Television, owner of **KRCG-TV**, Jefferson City; and **KFRM**, Concordia, Kan., to an unnamed purchaser.

Under Metropolitan, operating executives Don Davis and John Schilling of **KMBC-TV** and **KMBC** radio, will continue with the stations.

Other Metropolitan properties:

Television: **WNEW-TV**, N.Y.C.; **WTTG**, Washington, D. C.; **KOVR**, Sacramento-Stockton, Calif.; **WTVH**, Peoria, and **WTVP**, Decatur, Ill.

Radio: **WNEW-AM-FM**, N.Y.C.; **WIP-AM-FM**, Philadelphia; and **WHK-RM-FM**, Cleveland.

International: Worldwide Broadcasting, key station, **WRUL**.

Station KOLN-TV, Lincoln, Neb., helped fill the Christmas stockings of 11 admen with a pre-Yule drawing held in the New York office of its rep firm, Avery-Knodel.

The winners who made off with a variety of prizes, from transistor radio to a 1961 compact car: **Andrew Zeis**, Compton, Chicago; **Stephen Silver**, ass't media buyer, B&B, New York; **J. A. Taylor**, media supervisor, P&G, Cincinnati; **Anne Harrington**, readership analyst, BBDO, Minneapolis; **Leonard Kay**, broad-

cast buyer, McCann-Erickson, Chicago; **Lee Hanson**, broadcast supervisor, MacManus, John & Adams, Detroit; **John Chapman**, associate creative director, Buchanan-Thomas, Omaha; **Renee Faas**, assistant buyer, Edward Weiss, Chicago; **Samuel Wilson**, timebuyer, Leo Burnett, Chicago; and **Nate Rind**, broadcast buyer, Doyle Dane Bernbach, N. Y.

TvB's Norman Cash drew the winning names.

Kudos: **KBAK-TV**, Bakersfield, Calif., recipient of honor award from the California Teachers Association, for "outstanding continuing coverage of education events, issues and programs" . . . **KFSD-TV**, San Diego, recipient of second annual John Swett Award for the station's contributions "toward public understanding, achievement, methods and problems of public schools" . . . **WJXT**, Jacksonville, Fla., awarded appreciation citation from the Protestant Radio and Television Center, Atlanta, Ga., for the station's "contribution to the religious life of our nation." . . . **KNOE-TV**, Monroe, La., station owner **James A. Noe**, presented with Outstanding Award by the Northeast Louisiana Football Assn. for his "utmost cooperation and high interest in the association's work and principles."

PEOPLE ON THE MOVE: **Keith G. Dare** from sales manager **WHCT**, Hartford, Conn., to sales manager, **WBNF-TV**, Binghamton, N. Y. . . . **Donald R. Powers** to manager **WCSH-TV**, Portland, Maine, and **Bruce C. McGorrill** to sales manager, that station . . . **Sidney P. Allen** to national sales manager, **CKLW** Radio and TV, New York City office . . . **Gordon H. Ritz** from manager, Time magazine, Minneapolis-St. Paul, to staff assistant to the general manager and station manager, **WTCN** Radio and TV, that city . . . **John A. Dobson**, sales manager, **WCAX-TV**, Burlington, Vt., elected v.p. of station's operating company, Mt. Mansfield Television, Inc.

RADIO STATIONS

Keystone president, **Sidney J. Wolf**, foresees 1961 as a banner year for national radio buys.

(Please turn to page 59)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE RADIO

delivers more for the money



Sacramento is \$100,000,000-payroll U.S. rocket and missile center

Well served by Beeline Station KFBK, modern Sacramento is one of the nation's leading agricultural centers as well as a growing industrial community . . . the rich, bustling hub of an independent inland California market with \$1,953,322,000 annual retail sales.* It is also the State capital.

Here KFBK leads regularly in listening and programming, is No. 1 rating station most of the time. Farm programs,

news, sports, good music, home economics, school and religious programs are presented in balanced format typical of *all 5* Beeline stations.

Beeline stations *as a group* give you more radio homes than any combination of competitive stations — at by far the lowest cost per thousand (Nielsen & SR&D).

**Sales Management's 1960 Survey of Buying Power*

KOH • RENO
KFBK • SACRAMENTO
KBEE • MODESTO
KMJ • FRESNO
KERN • BAKERSFIELD



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

WASHINGTON WEEK

2 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The NAB issued an optimistic year-end statement, carrying the implication that **the worst is over for broadcasting on the Washington front.**

Prospects are for an end to probes of alleged wrongdoing by broadcasters. Certainly, none are planned as of the present time, though these things sometimes get going quite unexpectedly.

On the regulatory side, however, the NAB view is surely overly optimistic: **there are several unresolved and disquieting straws in the wind.** For instance:

- **Although the Landis Report did nothing more than weave together a good many ideas previously discussed and not acted upon, it still sticks out like the proverbial sore thumb.**

Congress is likely to block or to oppose many of the major recommendations. However, the report will inevitably lead to tighter regulation and to **lessened cooperation between the FCC and the broadcasting industry.** This is so because the gist of the report is that the FCC has been subservient to both Congressional subcommittees and to the networks.

The effort of the Kennedy administration will be to appoint men who will draw back from the industry, while **probably playing it safe and resisting outside influences.**

- **Appointments of two new FTC commissioners and one new man on the FCC must be awaited for a clue as to the precise attitude of the new administration.**

- Much has been said about the gratitude of president-elect Kennedy for the Great Debates and the part they played in his victory. On the other hand, much has been said about **attitudes in favor of rigid regulation said to be held by some of his closest and most trusted advisers.**

Guessing is that appointments to the FTC and FCC will be "strong" ones. Meaning selection of men who believe in cracking down. If so, the regulatory agencies will be on the necks of advertisers and broadcasters, regardless of whether Kennedy is happy or unhappy.

- **The FCC has been putting the squeeze on broadcasting throughout 1960, gradually but surely. Even without a "strong" new commissioner, this trend is certain to continue.**

Present indications are that before 1961 is over, the screws will be tightened considerably by the FCC. The FCC has tightened its own ground rules about as far as it had intended, and with fairly consistent support from the ad industry. Here a new chairman might not lean so much on industry cooperation, and things could get tougher.

- **Things can only get rougher with the regulatory agencies, but Congress is a completely unknown quantity. One and probably two Senate probes of regulatory agency procedures are in the cards.**

In view of the Landis recommendation the following staff report out of the House Legislative Oversight subcommittee will likely not be adopted: A permanent congressional group to keep a watchful eye on the regulatory agencies.

On the other hand, the subcommittee is certain to adopt a recommendation for **hearings on licensing and/or regulation of television networks.** It may or may not accept the staff proposal for an investigation of rating services.

No matter which way this is sliced, it means lengthy hearings on network regulation, at the minimum. This could lead Harris back into radio-tv probes.

The NAB has good cause to look with pride on the accomplishments of the industry and the association's role in defending and guiding it.

But one thing can't be overlooked: broadcasting as well as advertising are **still walking on eggshells in Washington** and it will take months before it's clear whether the two industries are to have a breathing spell in 1961.

FILM-SCOPE

2 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Production investments in animated cartoon shows will rise from \$20 million in 1960-61 to \$30 million in 1961-62.

That's the prediction of Henry G. Saperstein, head of UPA, who has put \$1 million into Mister Magoo and \$2 million into Dick Tracy currently.

The two UPA cartoon shows, both handled by Saperstein's Television Personalities, Inc., began in syndication in 1960 with these results:

- **Mister Magoo grossed \$1.2 million through 40 station sales by 15 December.**
- At year's end, WGN-TV, Chicago, was the first station to purchase the 156-episode five-minute Dick Tracy series, paying a total of \$250,000 for both the detective series and the 104-episode Mister Magoo show.

Many real possibilities for an upbeat year in syndication in 1961 seem to depend on growth and new markets that weren't predictable a year ago.

For instance, no one could have anticipated that:

- 1) National spot film would boom with new adult advertisers such as Studebaker-Lark and Shulton.
- 2) Syndication would get a boost from regional campaigns **tied in to network spending**, like Michigan Bell (see FILM-SCOPE, 26 December).
- 3) New program types like sports—relatively less expensive to produce—would prove a source of new profits, and other types like animated comedy—more long-lived than live-action programming—would attract major film investments.
- 4) The distribution business—**programs that don't require production investment—would take on added breadwinning chores:** post-1948 feature films, off-network re-runs, foreign distribution of syndicated shows, feature films, plus network properties not available through syndication here.

A year-end flurry of off-network re-run business has given CBS Films its start on sales of Heckle & Jeckle.

The 104-episode cartoon series, being made up into 26 half-hours, has already been sold to WNBQ, Chicago; KLZ-TV, Denver; WNDU-TV, South Bend; WCCO-TV, Minneapolis; WMCT, Memphis; WSIX, Nashville, and KGPX, Salt Lake City.

Incidentally, **CBS Films also reported a 19 per cent increase in grosses for its Newsfilm service, adding 38 new subscribers in 1960.**

Two important technological advances contributing to speedier Newsfilm service in 1960 were **new uses for TVR (kinescope) and VTR (tape), saving up to 24 hours over previous methods.**

Cost accounting considerations are working toward some syndication changes.

Syndication's **strongest quarters have become fall and winter**, thanks to added revenue from September and January starts.

The softer quarters are now spring and summer—especially summer.

There have arisen both an optimistic and a pessimistic solution to the summer problem: **selling sports shows during the summer season** to increase income, or laying off some personnel in July, rehiring in fall, to cut expenses.

It's understood that the year-end reports now being compiled for at least one syndicator will show a better picture for 1960 than 1959, largely through profit in diversified side-lines.

Despite an uncertain profit picture in domestic syndication, these other sources of income will show a marked annual improvement:

- Merchandise licensing to manufacturers.
- Foreign network and syndication sales.
- Domestic network business.

Furthermore, two other factors should prove of great fiscal advantage during 1961: (1) more business previously written to go on the air and commence payment in early 1961 than early 1960, and (2) **more realistic amortization policies on current and recent production investments.**

However, the weakness in such a profile as this comes in the place that **used to be a syndicator's strength: domestic syndication.**

Ziv-UA added three new sponsor and five new station sales to Case of the Dangerous Robin and seven new buyers including two advertisers to Miami Undercover.

The shows are now sold in 189 and 92 markets, respectively. (For latest sales details, see FILM WRAP-UP, p. 61.)

U. S. Gypsum Company will expand the coverage of its half-hour information show, Builder's Showcase, from three to 26 markets in 1961.

Already set for Kansas City, Detroit, Boston, St. Louis, Houston, Omaha, and Milwaukee, the series provided to builders by local non-competitive sponsors, will be produced again by Ray-Eye Productions of Kansas City.

The year 1960 ended with a rush of co-production blueprinting in preparation for the 1961-62 season.

ABC Films will go ahead on a pilot of **The World and Lisa Boston**, starring Ruth Roman, and co-produced by ABC Films and Herts-Lion International.

Raymond Junkin of Program Sales, Inc. and George Richfield signed a distribution and co-production agreement for **Wally Bear cartoons**, expected to run to 130 five-minute and 39 half-hour episodes, to be produced at Bill Sturm Studios in New York.

Video tape commercials producers expect more of an increase of business from present clients than new clients in 1961.

Videotape Productions discovered that more than half its estimated 70 per cent increase in business for 1960 over 1959 came from clients already in the shop.

John Lanigan of Videotape Productions predicted another 40 per cent rise in 1961, basing his estimate on a seven-agency study in which twofold to threefold increases in tape commercials spending by present users was expected.

For the first time in three years some commercials producers reportedly suffered a serious fall-off of business in December of 1960.

Two explanations were: the after-effects of a threatened strike, plus a degree of uncertainty as to which way business in general is headed.

SPONSOR HEARS

2 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

There's a persistent report that P&G is contemplating including money for public affairs programing in its next budget.

If it does happen, P&G will be lifting a page from the tv book of one of its smallest competitors, Purex, thereby, **for the first time**, linking itself to something that might turn out to be of a **controversial nature**.

Things you can bet won't happen in 1961:

- One network congratulating another for a distinguished piece of programing.
- A timebuyer admitting he's paid as much as he deserves.
- A rep refusing to expand his list of stations even if offered one located in the **top 10 markets**.
- An ad manager telling his boss **not to blame the agency** for a campaign that misfired.
- An agency account executive **giving credit** for holding the account to the creative and media departments.

As would be expected, ABC TV will have a **second nighttime cartoon show** along the line of the clicksome Flintstones. The new one under contract will be titled Top Cat and produced by the same shop.

Watch for a reshuffling of top management in an important house agency.

There's been a change in the corporate setup of the client organization and the new powers-that-be **have some business intimate** they'd like to install in the agency.

Any one making up a list of opinion-makers in advertising and air media could be off-track by not including these names.

ADVERTISERS: Charles Mortimer, Henry Schachte, Max Banzhaff, Don Frost.

AGENCY MANAGEMENT: Charles Brower, Barton Cummings, John Cunningham, Norman Strouse, Marion Harper, Ernest Jones, David Ogilvy, Walter Weir, Leo Burnett.

MEDIA DIRECTORS: William E. (Pete) Matthews, Leonard Matthews, Newman McAvoy.

BROADCASTERS: Frank Stanton, Robert Sarnoff, Leonard Goldenson, Don McGannon, Clair McCollough, Bud Rogers, Richard Shafto, Joe Hartenbower, Merrill Lindsay.

RESEARCH: Peter Langhoff, Hugh Beville, Sidney Roslow.

People in the commercial-making trade confess themselves perplexed by this:

Within recent months two agencies fired men on the commercials staff for being on the take but the agencies went on doing business with the producing firms involved.

A tv network's plans to do some midseason schedule juggling was temporarily thrown for a loss because someone overlooked telling one of the accounts involved.

The account's ad manager happened to be in New York and he **first got wind of what was in prospect** when he overheard a conversation at an adjoining luncheon table.

Sequel: He informed his agency he was **against** any switching.

WRAP-UP

(Continued from page 53)

His prediction factors:

- A steady rise in national business for Keystone throughout 1960 resulted in a 25% sales increase over the year before.

- Reports from salesmen servicing ad agencies and advertisers from Keystone's five national offices.

- Estimates from executives of Keystone affiliates, currently numbering more than 1,100 radio stations.

The expected radio boom, says Wolf, indicates that national advertiser interest in smaller markets is beginning to perk up.

The 'Sing Along' idea, used last month by WABC, New York City, to trigger its new programing set-up, is spreading among radio stations.

Among those who have adopted the format: WEBR, Buffalo, N. Y., WMNI, Columbus, Ohio, and WMIL, Milwaukee.

Ideas at work:

- **KOOL**, Phoenix, Ariz., combined a sales pitch for its own station selling potential with a tourist lure via a spot buy on New York City's WCBS. The copy, aimed at the tourist, goes, in part, like this: "With all this snow and cold weather we're having in our part of the country, it's easy to see why Phoenix is growing popular so fast. The temperature outside in the sun, beside all those swimming pools" etc. The station sell portion of the copy: "I'll bet all the timebuyers in N. Y. are trying to get out there right now. But if you are a timebuyer and cannot get to Phoenix, you can get the full Phoenix market story by calling" etc.

- **WAOK**, Atlanta, Ga., has area folks looking into their shoes with the station's current *Walking on Money* contest. The contest idea: the station announces three numbers each half hour and should the numbers match, in sequence, the first three in the serial number listed in the listeners shoe, he walks off with the prize. The jackpot builds up until a winning shoe is presented.

- **WJBK**, Detroit, is going along with the philosophy — a medium's greatest means of advertising is itself — by inaugurating a heavy self-promotion campaign. The station is air-

ing a saturation of ad's (to the background tune of cash registers). A sample of the copy: "ring up more sales with WJBK." "every businessman knows that he stays in business only when " (cash registers), and "you can help insure the future success of your business by advertising on WJBK."

Attracting the teenage listener ideas: **WFYI**, Long Island, N. Y., invited high school students to do the 3:30 news daily. After a four-weeks

trial, the sponsor, Posture Lines Shoes,, signed a 52-week contract... **WSB**, Atlanta, Ga., ran a *Muscle Man* contest inviting high school students to send along entry cards. The school with the largest number of entries received the prize of 200 top teen tunes, suitable for playing at their school dances.

Thisa 'n' data: **WTAR**, Norfolk, Va., fed the CBS news department seven live reports on the Pine Ridge tanker rescue operations, 23 Decem-

NEW CREATIVE HANDS JOIN TRANSFILM-CARAVEL

We're proud to announce the acquisition of Klaeger Film Productions and the appointment of Mr. Robert H. Klaeger as president of our newly formed Film Production Division and a senior vice-president of our company.

The personnel and facilities of both companies will be consolidated to bring to you the finest and most complete service ever offered in the production of television commercials, films for industry, sales and training programs and business shows.

TRANSFILM - CARAVEL

INCORPORATED

35 West 45th Street, New York 36, N. Y.

studios:

20 West End Avenue, New York 25, N. Y.



ber . . . **KNOR**, Norfolk, in an effort to promote January as *Buy a New Car* month, is airing 50 announcements a day, gratis, including quickies, 30's and minutes, which say "step out in a new car for the new year."

PEOPLE ON THE MOVE: **Charles R. Parker** from program manager to assistant general manager, **WDRG-AM-FM**, Hartford, Conn. . . . **James Grau** from sales promotion and advertising supervisor, **WABC**, to promotion and advertising manager, **WNEW**, New York City . . . **Norman S. McGee** to acting chief executive, **WQXR**, New York City . . . **Gordon H. Lund** from sales manager to general manager, **KOME**, Tulsa, Okla. . . . **Charles W. Loufek**, from manager, **KOME**, Tulsa, to v.p. and general manager, **WEW**, St. Louis . . . **James McQuade** from supervisor, **CBS** Radio network program clearances, to sales service manager, **WCBS** Radio, New York City . . . **Lee Gorman** from president, **Gotham Broadcasting**, to general sales manager, **WINS**, New York City . . . **Armand LaPointe** to **KHJ-AM-FM**

& **TV**, Hollywood, California, as director of merchandising . . . **Ray Edinger** to promotion manager, **KING**, Seattle . . . **Frank Arney** to associate farm director, **WOW** radio and **WOW-TV**, Omaha, Neb.

Station acquisition: **WEW**, St. Louis, bought by Franklin Broadcasting, from Barrington. Sale price: \$500,000.

New quarters: **WATV**, to top of Thomas Jefferson Hotel in downtown Birmingham, Ala., this week . . . **KALI**, from Pasadena to Hollywood.

More power: **WNOR**, Norfolk, Va., to 1000 watts.

Happy birthday: **WCAR**, Detroit, celebrating 21st birthday.

Kudos: **WNEW**, New York City, sports director, **Kyle Rote**, recipient of Westchester Rugby Club Award—America's Outstanding Athlete . . . **WWJ**, Detroit, recipient of Detroit Area Council, Boy Scouts of America, special award for its program *Boy*

Scout Reports . . . Cleveland Press radio/tv columnist Jim Frankel paid high tribute in his column to the great community service performed by **WGAR** in its 30 years of existence.

• **KABL**, San Francisco, Calif., sold its 24-hour Christmas Day programming to the San Leandro food brokerage firm of E. L. Roberts & Company, Inc. The company used the commercial time strictly for holiday greetings from its officers and sales staff to men and women of the Northern California food industry.

• **KORL**, Honolulu, is offering a new service to its listeners: a morning wake up service. To subscribe to the service, all a listener need do is call the station and give the name and place to be called. The call is placed at the given time and the listener aroused, as promised.

NETWORKS

Procter & Gamble (Grey) has bought one-half sponsorship of **ABC** TV's coverage of the Academy Awards ceremonies, 17 April.

The exclusive showing rights, in Canada as well as the U.S., went to **ABC** for a five-year period, after it outbid **NBC** and **CBS**.

The bid: \$561,000, a year.

Net tv sales: **NBC** TV's *The Americans*, 23 January, to be sponsored by Block Drug (**SSC&B**), Dow Chemical (MacManus, John & Adams and Norman, Craig & Kummel), Pan American Coffee (**BBDO**), Pepsi-Cola (**BBDO**), and Reader's Digest Services (**JWT**) . . . Ballantine (Esty) to sponsor new color series, *Sing Along With Mitch*, over **NBC** TV, beginning 27 January.

PEOPLE ON THE MOVE: **Edwin S. Friendly, Jr.**, from director, special program sales, to director, program administration, **NBC** TV . . . **Mrs. Elizabeth Bernard Harris** from media research department, **K&E**, to manager of research, **ABC** Radio . . . **Joe Charles Friedman** from copywriter, program, promotion and merchandising department, **CBS** Radio, to assistant manager, that department . . . **Fred Killian** to Mutual Broadcasting as director of sales service.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Aerial view of historic Natchez, Mississippi, noted for its famous Pilgrimage.

This 'n' data: Mutual has set up a new department, commercial operations, to tie in with its expanding sales activities. Veteran staff executive, Herbert J. Cutting to head-up the department.

REPRESENTATIVES

Avery-Knodel's Lewis H. Avery has been elected president of the **Station Representatives Association**.

Other officers elected to service until 30 June, 1962: Daren F. McGavren, vice president; Eugene Katz, treasurer; Robert Gore, secretary.

John Blair was re-elected to the board of directors for a two-year term. Serving with him: H. Preston Peters, Frank M. Headley, and Adam Young.

Rep appointment: **KTEN**, Ada, Okla., to **Weed Television**, for national representation.

PEOPLE ON THE MOVE: **T. Eugene Malone** from account executive, **WGN-TV**, to senior account executive, **H-R**, New York City . . . **Alan Sloan** from account executive, **WCBS-TV**, New York City, and **William Miller** from account executive, **KMOX-TV**, St. Louis, to account executives, **CBS Television Spot Sales**, New York City.

FILM

CBS Films will gain office separation from **KNXT**, Los Angeles, this week, when it moves its Hollywood office to new and larger quarters.

The syndication unit will move to 6121 Sunset Boulevard. Included in the move are the programing, production, sales, and publicity departments.

The **CBS Films** Hollywood office previously occupied space in the **KNXT** building.

Sales: **Ziv-UA's Miami Undercover** to **Bell Tire** on **KGGM-TV**, Albuquerque; **Rodenberg's Super Market** on **WCSC-TV**, Charleston; and to stations **WHDH-TV**, Boston; **WDSM-TV**, Duluth-Superior; **WTVY**, Dothan; **KFDX-TV**, Wichita Falls, and **KEYT**, Santa Barbara; also, *Case of*

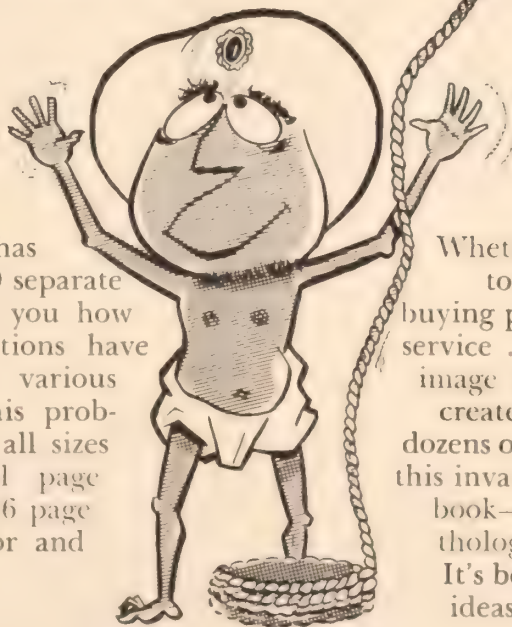
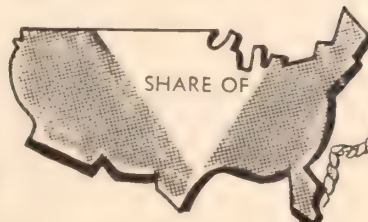
the Dangerous Robin to **International Harvester** on **KSTF**, Scottsbluff, and **KEZI**, Eugene; **West End Brewing (DDB)** and **Brown & Williamson** on **WSYR-TV**, Syracuse; **Jim Walter Corp.** on **WSOC-TV**, Charlotte, and to stations **WROC-TV**, Rochester; **WXEN-TV**, Richmond-Petersburg; **WATE**, Knoxville; **KREM-TV**, Spokane; **WSOC-TV**, Charlotte, and **WSB-TV**, Atlanta . . . **UPA's Dick Tracy** to **WGN-TV**, Chicago.

More sales: **Colorama Features** has 33 station leases of 22 recent Para-

mount Pictures features, totalling \$1.25 million in sales, and including **WKBN-TV**, Youngstown; **WFBC-TV**, Greenville; **WBRE-TV**, Wilkes-Barre; **WRBL-TV**, Columbus, Ga.; **KGUN-TV**, Tucson; **WVEC-TV**, Norfolk; **WHEN-TV**, Syracuse; **KFYR-TV**, Bismarck; **WSM-TV**, Nashville; **WHBQ-TV**, Memphis; **WBBM-TV**, Chicago; **KMOX-TV**, St. Louis; **KMSP-TV**, Minneapolis; **WSB-TV**, Atlanta; **CKLW**, Windsor; **KHJ**, Los Angeles; **WMAL-TV**, Washington, D. C.; **WFBG-TV**, Altoona; **WNBF**, Binghamton; **KFRE-TV**, Fresno; **WLYH**,



want
to talk
market?



SPONSOR has assembled 80 separate ads showing you how different stations have tackled the various phases of this problem. Ads in all sizes from a full page down to a 1/6 page in both color and black and white.

Whether you want to talk markets, buying power, public service . . . whatever image you want to create—you'll find dozens of examples in this invaluable source book—the only anthology of its kind! It's bound to spark ideas of your own.

YOU'LL BE SEEING IT SOON

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

TV, Lebanon; WNHC-TV, New Haven; WFIL-TV, Philadelphia; KSL-TV, Salt Lake City; KUTV, Salt Lake City; KTVK, Phoenix; WKBW-TV, Buffalo; WKZO-TV, Kalamazoo; KBOI-TV, Boise; KHSL-TV, Chico; WFLA-TV, Tampa; KKTU, Colorado Springs.

Commercials: Videotape Center reports a 67 per cent increase for the first 11 months of 1960 over 1959.

PEOPLE ON THE MOVE: Joe Trentin appointed v.p. and general

manager of Sponsors Film Service of Union City, N. J.

PUBLIC SERVICE

Tv and radio's contribution to the public services operations of the Advertising Council is generously related in the Council's report for the 1959-60 season.

Report notes in the preamble that during that period almost \$182-million worth of free advertising was contributed to the Council's public

service campaigns. And that "in effect, the contribution 'in kind' makes the Council the world's largest educational foundation.

In radio advertisers, stations and networks alone ran up a circulation of 1.5 billion impressions for causes initiated by the Council, while in tv the count for seven campaigns only totalled a billion home impressions each.

Public service in action: WNBC, AM, FM and TV, Binghamton, N.Y., general manager George Dunham, and WEJL, Scranton, Pa., general manager, both state radio/tv chairmen of the Radio Free Europe campaign, met in Binghamton to discuss their state promotions for the 1961 fund campaign . . . NBC is distributing, nationwide, some 250,000 discussion guides, each week, for use in connection with the network's debate series, *The Nation's Future* . . . WNBS-TV, Columbus, Ohio, program, *Birth by Appointment*, has been honored in the 15th annual Blue Cross and Blue Shield Public Relations competition in Dallas . . . National Professional Products and Radio Center extended its contract with Ampex Professional Products to purchase recorders to equip the next 25 non-commercial educational tv stations that go on the air and become affiliated with NETRC by the end of 1962.

only KELO-TV covers this 103-county market completely! simultaneously! no gaps!



KELO-LAND is a 73,496 square-mile market, charted by natural distribution flow of consumer goods. No piecemeal "package" of two or three unrelated stations can begin to cover it—not without leaving countless untold, unsold families. Only one television facility—KELO-TV SIOUX FALLS and its KELO-LAND booster hookups delivers the whole 103-county spread to you—completely, simultaneously, no gaps!

CBS • ABC

265,490 tv households in 5 states:
(South Dakota, Minnesota, Iowa,
Nebraska, North Dakota).



General Offices: KELO-LAND TELEVISION CENTER, SIOUX FALLS, S.D.

JOE FLOYD, President • Evans Nord, Gen. Mgr. • Larry Benton, Vice-Pres.

Represented nationally by H-R In Minneapolis by Wayne Evans & Associates

TRADE DATES

The New York Chapter of the Broadcast Pioneers will formally establish its Broadcasters' Foundation at a dinner 26 February, at New York City's Latin Quarter.

At the same time, the group, who instituted an annual Mike Award, will make its first award presentation to Crosley's Cincinnati stations, WLW radio and tv, for "pioneering in the field of entertainment, leadership in engineering development and advancement of careers of performing artists."

Other trade dates:

- 12-13 January. NAB's radio board meeting, Washington, D.C.
- 6-7 April. Ohio Association of Broadcasters, spring meeting, White Sulphur Springs, W. Va.

Tv and radio

NEWSMAKERS



Marvin L. Shapiro (left) and **Howard H. Marsh** (below right) have joined the expanded New York City sales staff of Harrington, Richter & Parsons. Both come to HRP from CBS TV Spot Sales in New York. Shapiro, who spent four years with CBS TV Spot Sales, was, prior to that affiliation, national sales manager of

WCAU-TV, Philadelphia. Before that, he was on the sales staff of WSYR, Syracuse. A graduate of the University of Syracuse, he received the 1960 Annual Outstanding Alumni Award given by the University's radio and tv department. Shapiro is married and the father of three children. Marsh spent five years with CBS TV Spot Sales both in New York City and Chicago. Prior to that time, he was with Peters, Griffin, Woodward in Chicago. A graduate of Northwestern University, Evanston, Ill., Marsh's early sales career included the Hart, Schnaffner & Marx Co. where he was assistant to the sales manager in 1955 and a position on the sales staff of H. L. Welles, a toy outfit, both in Chicago. Marsh is married and the father of two children. He is a member of the Beta Gamma Sigma National Commerce Honor Fraternity.



Kelso Taeger has been named vice-president and manager of the media department in the home office of McCann-Erickson Advertising (U.S.A.). He replaces William C. Dekker, one of the best media men in the business and a pioneer timebuyer. Taeger has been with McCann-Erickson for 15 years, most recently as a vice president and media director of the Detroit office.

In his new position, he will report to H. Nevin Gehman, v.p. and manager of the media services division. Taeger was born in Canada.

Thomas J. O'Dea joins WXYZ-TV, Detroit, this week, as national sales manager. He replaces Ralph Dawson who has been appointed manager of WXYX-TV's newly formed tape commercial department. O'Dea comes to the Detroit station from H-R Television Representatives, New York City, where he had been senior account executive. Prior to his association with H-R, O'Dea was timebuyer and network planner with SSC&B for Carter's Products and Whitehall Laboratories. Earlier he was with Esty.



BUSINESS OUTLOOK

(Continued from page 30)

be more than 5% above the average for 1960.

Thus, we expect 1961 all media advertising (local and national) to be fractionally above or below the estimated 1960 figure of \$11,395,000,000. Statistically we don't expect total 1961 advertising to exceed \$11,450,000,000 or to fall below \$11,190,000,000. Take your pick within this range; the general 1961 economic outlook doesn't lend itself to more definite conclusions.

However, should an inflationary induced business recovery be generated, total 1961 advertising could rise as high as \$11,600,000,000.

Logical expectations lead us to believe in a "so-so" 1961 general business picture with further dwindling recession followed by a modest and gradual recovery during the last six to seven months of the year.

Should this be the general business pattern, we expect 1961 tv revenues to shape up as follows:

| Source | 1960 Estimated (millions) | 1961 Forecast (millions) | % 1961 Over '60 |
|-------------------------|------------------------------|-----------------------------|--------------------|
| National (Net and Spot) | \$1,357 | \$1,465 | +8% |
| Local | 283 | 290 | +2% |
| Total | \$1,640 | \$1,755 | +7.3% |

There are two imponderables in the 1961 tv outlook. One of these is the regional advertising practice of national magazines. It is too early, in this practice, to know whether this new technique will attract advertising dollars from spot tv—or how many dollars. During 1961 we should find the answer.

Another unpredictable force is the recent increase in talent costs brought on by the latest union contracts. The increased talent costs could have an adverse effect on spot tv advertising allocations.

Neither regional magazine advertising nor higher talent fees will alter the basic trend of tv. But, in combination, they might side-track several millions of dollars away from tv. ▀

For editorial comment on the forecasts of management consultant Doherty and for an appraisal of what the current state of economic affairs can mean to the individual agency, advertiser, stations, and network, as well as to the radio and tv industries as a whole, see "Sponsor Speaks," page 66. We will welcome your comments.

ABC TV

(Continued from page 35)

be influenced by its management attitude toward manpower is in programming.

Treyz says flatly, "The real tv heroes of tomorrow will be the individual producers. The men who can bring in creative new programming will be television's key figures—the Bill Orrs, the Roy Huggins, the Bob Leonards, the Bob Drews."

This ABC insistence on the importance of the creative individual may come as a surprise to some outsiders who have thought of the network as "formula-ridden" with its action-western-adventure programming.

There's little doubt, however, that the Treyz statement gibes with the convictions of most real tv program pros.

As one Top 10 agency tv head put it to SPONSOR; "When you first come into this business you're almost always dazzled by program ideas and program formulas. Gradually you learn, though (often the hard way), that ideas are worth less than a dime a dozen. What you really have to look for is the talented individual, the guy who has an idea and knows how to put it together."

Evidence that ABC's program thinking focuses on the creative individual was contained in the recent signing of Bob Drew of Time Inc. to do a series of public affairs specials. (*Yankee-No!* was the first.)

Conversations at ABC reveal that Drew's special abilities, rather than the *Time-Life* label was the principal reason for the deal, even though it has been widely reported that former ABC News chief John Daly resigned in protest over the bringing in of an outside organization.

So much for a brief summary of the ABC management attitude toward manpower which, in the opinion of most observers, must be rated the prime factor in any assessment of the network's future.

On judgment this ABC "intangible" looms as a very formidable weapon, and one that will provide plenty of competition for NBC and CBS in years to come.

Ollie Treyz himself says, "The biggest problem of all is how to stay young. The best way to do this is to build men . . . particularly young men."

SPOT RADIO

(Continued from page 36)

a lesser role in advertising. They consider the ideal balance as being 80% print and 20% tv and radio."

Most advertisers expressed a genuine interest in spot radio and in seeing forceful presentations. "I would use radio when we have the right presentation. It would not hurt if radio salesmen come around with valid research findings that proved they have been successful selling products like ours," was one comment. Others included: "We would like more information on the medium." "I could be interested if somebody showed me how I could use it effectively to sell my products." "Tv doesn't have to be sold, it sells itself."

Following are several responses to the question: "What have been your chief 'gripes' about radio?":

- "I think the rates situation in a great many markets may be a factor. I would like to be able to make my own deals."
- "Lack of consistency as to billing local or national."
- "We are increasing our expenditures in spite of lack of information about radio."
- "The daytime audience is not exactly the best for a given product."
- "Lately programming is directed at young groups to the exclusion of a broad audience."

In commenting on the results of the study, Carl L. Schuele, president of BTS, offered the following program which, "if embraced by most national radio salesmen, would increase spot billing by hundreds of millions of dollars."

1. Triple client calls and those on upper-echelon agency men.
2. Salesmen should not only play up the mass-appeal aspects of their stations but point up how they reach specialized and segmented groups.
3. Sell more with sales results . . . documented success stories in clients' own product or service field.
4. Show what a tv or magazine budget would buy in spot radio.
5. Retail vs. general rates encourage accounts to deal in cooperation with distributors. A firm stand on rates would discourage such client activity.
6. Let's not sell time as such, but ideas, programs, complete campaigns.

HESS BROS.

(Continued from page 32)

ren-East Stroudsburg, Pa. Other major cities besides Philadelphia, include Trenton and Camden, N. J.

And now for results.

Within a week after the show, WFIL-TV reported that over 50,000 letters were received in response to the home viewer contest.

Within 10 minutes after the show, post offices in the coverage area reported that a heavy traffic of people were trying to get the earliest possible postmark on their entries.

While people were supposed to send their letters to the station, over 1,000 entries went directly to Hess', proof of sponsor identification.

Here are the Arbitron ratings for Philadelphia, 10 December, 7-7:30 p.m.:

WRCV-TV (movie spectacle and cartoons) 6 rating (16% audience).

WFIL-TV (Hess' spectacular) 20 ratings, (56% audience).

WCAU-TV (football scoreboard and part of *Seahunt*), 10 rating, (28% audience).

The telecast was the first in a series of specials Hess Bros. plans to present on WFIL-TV.

49TH and MADISON

(Continued from page 25)

idental Campaign" which appeared in your issue of November 7, 1960. This is, therefore, a request for permission to reprint the article, with appropriate credit. Should you be in a position to reprint for us, please let us know the cost of purchasing five hundred copies of the article.

Richard Ellison
CBS TV
N.Y.C.

• If reprinted by SPONSOR, 500 four-page, black-and-white copies on 60 lb. stock would cost \$50.

Dissemination

As always, I found several items of keen interest in the latest issue of SPONSOR. One, the article on "Why Food Brokers Like Spot Tv" is of such timely interest, I would like permission to reproduce it, suitably documented, of course, for distribution to representatives in this field who may not have seen it.

A. Richard Robertson
promo. & mdsg.
KRON-TV
San Francisco

• SPONSOR is happy to grant reprint privileges providing requests are made in writing and suitable credit is given this publication.

The seller's viewpoint

The current emphasis by station men, advertisers, and agencies on public service programing and truth in advertising and promotion is hardly a new idea, states G. Max Kimbrel, station and general sales manager of W-GTO, Cypress Gardens, Florida. It is part of broadcasting's original rule that "A radio station shall operate in the public interest, convenience, and necessity"; a rule that has been much abused by these same men who, today, are finally realizing the value of it. Sighting what he believes to be infractions of public service, Kimbrel offers some practical advice to clients, agencies.



Watch out for the fast buck operator

Facts would currently seem to reveal that, of a far too great percentage of station men, advertisers, and agencies alike, many of the suddenly "budding" theories regarding "the value of public service material," "quality operation," "the sins of overcommercialization," "truthfulness in advertising and promotional claims," etc., represent a revolution within the industry, opening vast new fields of exploration, and, if not followed, perhaps condemnation. Forsooth, where were all these folks when the rules were originally passed out—"A radio station shall operate in the public interest, convenience, and necessity"?

The formula would seem very simple and straightforward: know the people you will serve, determine their interests, needs, desires, then provide same in your best professional manner. Of course, if there are those interested only in a fast buck, as has been profusely illustrated by many in the past decade, we must note that in any business, with well-directed sham, pretense, and noise, this dollar sign can be temporarily created in volume, with little or no attention to the basic justifiable qualities of operation. Actually, in the archaic days of the '30's and early '40's, most radio stations subscribed and operated by the basic theory, first set forth, and the return of such thinking today is merely the return of the cycle, brought about by the very misuse of their privilege by so many people.

To wit, on a recent auto trip, from Florida through the Midwest and return, I must have listened to more than 100 radio stations, yet I heard only three that I would consider as serving the public, as well as the advertiser's interest. Granted, I do not pretend to be an authority on the subject, but neither do I carry a narrow-minded, biased brief for any particular type operation. By any definition, this was a rather poor batting average.

The major difficulty, if these operations can be judged by comparable standards of personally better-known operations, are ridiculously low rates, brought about possibly by too much irresponsible competition and constant rate

cutting for fear the business will go elsewhere. In short, the fast buck operators neither know, nor care, what their product is worth, so long as the ultimate P&L shows a profit. Volume is the only prerequisite, hence, the public be hanged! (Incidentally, this is the same "public" who is supposed to be influenced to buy clients' products.) If this were not the case, why can you find stations anywhere, at the twirl of the dial, running three-four-five- and six-minute spots, back to back, in a so-called musical show, between every number? I recall one case where I logged and listened for 25 minutes and heard two musical numbers. The spots were always five in number, sandwiching local and national, and I would defy anyone to name two of the five after each session was over. So, someone will say, "well, they are top-rated, therefore they must be good!" It's high time adult, mature people awoke to the fact, that, while it is entirely possible for ratings and actual response to be purely identical, it is just as possible to have the two at poles apart. Such stations will vociferously tell you how much more effective their station is than the local newspaper, yet, you can't buy a one-line classified in the newspaper for the price of their going minute rate. Actually, by their very operation they are reducing themselves to a *classified column of the air*, with just about as much impact for the client, who thinks he is getting display.

The moral of this story, while seemingly directed in the main to irresponsible station operation, could be briefly stated by advising advertisers and agencies alike to know what they are buying, and thus better determine the type results to be achieved. All radio stations are no more alike than all women are alike—and some of the former are just as promiscuous as the latter.

We, at W-GTO, gear our entire thinking and operation to serving and pleasing the listener, hence, client sales, and pleasure, always follow. No, we are not perfect, but we do recognize our responsibilities and attempt to live up to them.

SPONSOR SPEAKS

1961—Prospects and challenges

In the calm, reasoned business analysis provided by management consultant Dick Doherty (see pages 27-30) there is little cause for exuberant over-optimism about radio/tv progress in 1961.

Doherty expects total U. S. advertising to be close to 1960 levels, and while tv can probably look for a modest rise, he predicts that radio's possible gains will not be more than 3% over last year.

We respect Dick Doherty for laying it on the line in this thoughtful, expert, and unemotional way.

But at the same time we want to point out certain things about economic forecasts which are often forgotten.

1. Regardless of the general business outlook, *the opportunities for individual growth* (by a station, network agencies, advertiser, etc.) *are not limited by averages.*

2. Any industry which, in 1961, can find *new creative answers to the challenges which face it* can confound all predictions and forecasts.

3. Television's real challenge in the coming year is to find ways of becoming *even more attractive to advertisers than it has been in years past*, and in our opinion this can only be done by *substantial creative improvements in all types of tv programming.*

4. Radio's greatest challenge in 1961 will be to devise *new ways of translating into meaningful terms for regional and national advertisers the medium's tremendous power, importance, and sales successes at the local level.*

If radio and tv can face up to these challenges and can find really bright, new, original, imaginative, and creative answers to them, then we are certain that 1961 can be a better air media year than Doherty predicts.

If, on the other hand, radio and tv men in 1961 are content to use old methods, old formulas, old habits of thinking, then the future looks pretty gray.

It's entirely up to the industry, and to the individuals who work in it. But as the youngest, healthiest, and most vigorous of all advertising media, we believe that radio and tv can meet the challenges and confound the prophets. ■

10-SECOND SPOTS

Letdown into a pit: Viewers who knew the music asked, "How could Bernstein let them do it?" But there it was on the home screen, the Prologue to *West Side Story* behind striking photography of a crowded city—trains, ball parks, streets. The exciting music reached a crescendo; *WSS* fans became enraptured. And then the tv hit them with something like: "In crowded places, be confident. Use our roll-on underarm deodorant and you'll smell good." *We think it's a stinking trick!*

Dome's dame: Mrs. Erwin Ephron, whose husband toils for the A. C. Nielsen Co., endears herself to every guy who's finding most of his hair on the comb these days with her line, "You can't rumple virility!"

E's O.K., that boy: The Treasury Dept. has an ad among the rock 'n' roll "singers." On the *Dick Clark Show* recently the tv star introduced a new teenagers' favorite, and his name, no fooling, was U. S. Bonds.

Tardy Teddy: "There was no point in rushing the boy into show business," said Mickey Rooney, as he prepared to co-star on a *GE Theater* show with his son, Teddy. "I held the boy back until he was ready." Teddy, now 11, made his debut as a performer at an advanced greying five.

Whither radio? Channel Master Corp. discovered heavy listening in oxygen tents and tree houses when it ran a promotion of its portables. Some other results: one guy listens to WGMS, Washington, on his analyst's couch. A Brooklyn veterinarian got to WABC through a stethoscope applied to a dog's stomach.

Language-wise, the latest: The following, marked "Correction!" came in the other week: "THE NAME'S NOT THE SAME . . . This will come as no surprise to Margaret Truman, but her married name is Mrs. E. Clifton Daniel—not Clifford Daniel, as erratumed in our release announcing her week-long appearance on CBS Radio's new daytime information feature, *Personal Story*. Our apologies to the Daniels and the Trumans." *Oh, don't apologize; anyone could have erroneouslynessed.*

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



QUALITY IN ART IS PORTRAYED BY THIS EIGHTEENTH CENTURY PORCELAIN GROUP, REPRESENTING THE JUDGMENT OF PARIS. MADE IN THE MEISSEN FACTORY, GERMANY, IT IS PART OF THE FABULOUS J. PIERPONT MORGAN COLLECTION WHICH MAY BE SEEN AT THE WADSWORTH ATHENEUM, HARTFORD'S ART MUSEUM.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES. WTIC TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC TV 3 HARTFORD, CONNECTICUT
***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**



KEITH GUNTHER, PROGRAM MANAGER
KSD-TV, ST. LOUIS, MISSOURI

why KSD-TV bought Warner's "Films of the 50's"

Says Keith Gunther, "The main reason we bought Seven Arts' first release of post-50's is a matter of simple arithmetic

"We figure to come out OK on Warner's "Films of the 50's" because features of this high calibre have far greater re-run value than ordinary productions. Our long-term contract with Seven Arts enables us to work out more re-use in prime time.

"Actually there's another reason. We have a good feature film sponsor to consider and we want to give him

"nothing but the best"

Warner's Films of the 50's...
money makers of the 60's



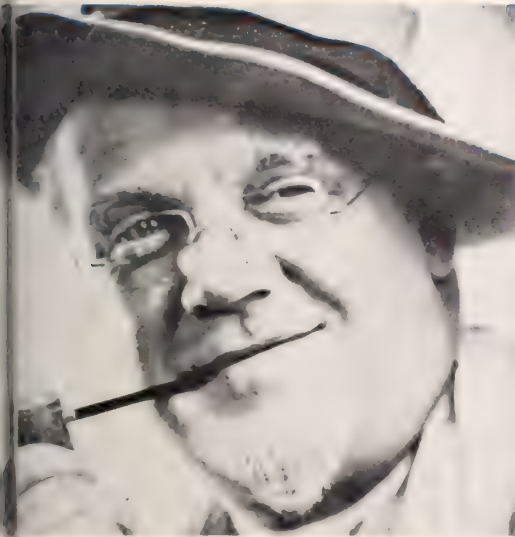
**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

FOR LIST OF TV STATIONS
PROGRAMMING WARNER'S FILMS OF THE 50's
SEE PAGE ONE SRDS (SPOT TV RATES AND DATA)

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



NEW INDUSTRY KEEPS ITS EYE ON METRECAL

Booming weight control business watches the leading brand in its network tv approach

Page 27

LIKE FATHER...LIKE SON?... the Land of Milk and ~~M~~oney?

on your life! In the past 30 years, the Wisconsin "Hayseed" has made way for the well-educated, well-heeled, well-dressed business man whose profession is farming.

storybook stuff, this market of ours! . . . acres of small cities and thousands of big city farms - 400,000 TV families.

Exclusive: an agency report on syndication

Page 30

Farm radio's drug billings in sharp rise

Page 33



How Coty's Drew plans tv marketing

Page 38

HIGHEST ON PAGE 4

THIS IS ALBUQUERQUE



GROWTH RATE
105%

Ten years ago, Albuquerque, New Mexico, was not included among the nation's top 100 cities in population.

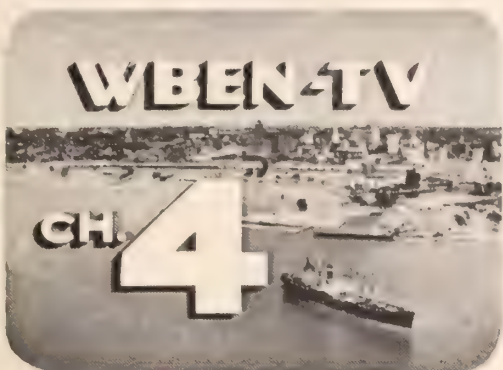
Now, the 1960 Census shows that Albuquerque has more than doubled in population in the last 10 years and ranks as the nation's 60th largest city!

These figures confirm what many people have realized for some time: that fast-growing Albuquerque is a major market . . . a billion-dollar market no advertiser can afford to ignore.

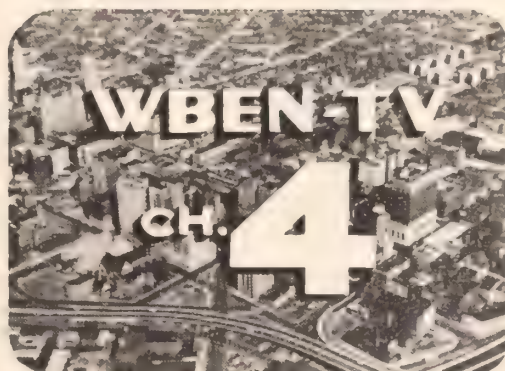
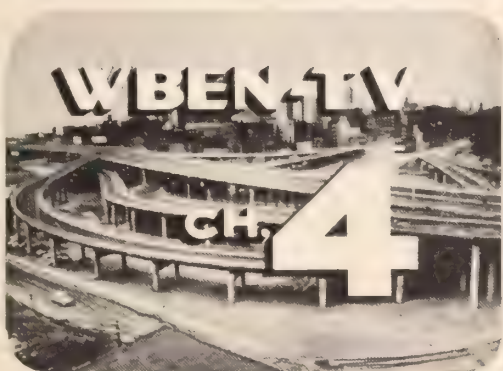
And these people also know that KOB-TV dominates the exploding Albuquerque market—in ratings and in homes delivered. It's your *best* buy in atomic Albuquerque.

KOB-TV
NBC Affiliate
Albuquerque, N.M. **4**

In Buffalo and Western New York for product



identification use the station most



closely identified with the market

A minor point, perhaps, but even WBEN-TV station ID's picture the Buffalo-Western New York market.

Never-ending is the WBEN-TV effort to be the station most closely identified with the likes and the loyalties of this important area. Since 1948, when Ch. 4 pioneered television on the Niagara Frontier, good public service programming and quality local programming were the standards set and followed to build loyal audiences.

Today, to best identify your product with the shopping habits of the more than 2,000,000 people in this metropolitan market, *use the station they watch most often*. Make your TV dollars count for more — on Ch. 4, the station identified with top coverage, penetration and sales in Western New York.

National Representatives:

Harrington, Righter and Parsons

WBEN-TV

The Buffalo Evening News Station

CH.

4

CBS in Buffalo

ORLANDO

....Florida's FASTEST GROWING Market!

In the past decade, Orlando's Metropolitan Area population zoomed 124.5% to 318,487. Orlando's area growth rate ranks 3rd in the entire nation.

CENTRAL



FLORIDA

....WDBO'S MARKET of a MILLION!

In fact, more than a million people live in the Central Florida marketing area served by WDBO-TV and WDBO Radio.

to reach the heartland of Florida, use the DOMINANT CHERRY BROADCASTING COMPANY'S WDBO-TV

CHANNEL 6 - 100,000 WATTS
CBS Television Network

& WDBO

580 Kc - 5000 WATTS

CBS Radio Network

Represented by Blair

© Vol. 15, No. 2 • 9 JANUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

A new, booming industry watches Metrecal

- 27 Rivals for the calorie control market study leader's network tv debut, seeking copy, programing clues that could shift them from print to tv

Report to a client on syndication

- 30 K&E study for national client finds syndication compares favorably with other media, is best additive to network to check top 11-market weakness

Farm radio's drug spending is up

- 33 The animal health industry may soon replace farm machinery and hybrid corn as the top-ranking advertising category in the farm radio medium

Public not squeamish about accidents on tv

- 35 Station finds that while viewers are horrified by unedited car crash film, they approve of it. Morbidity, in this case, they say, has a purpose

Radio digs out dog owners

- 36 Kasco considers radio's coverage, economical frequency ideal to reach the diffuse dog families; gets hefty merchandising support in campaign

How Coty's Drew sets tv marketing

- 38 Wallace Drew, Coty Inc.'s marketing v.p., is loaded for bear with broadcast ad experience, sees stepped up tv/radio campaigns for Coty's cosmetics

Can tv sell a new coffee in N. Y.?

- 40 Manger Hotels brand is out to crack the market with air media drive heavy on ingenuity. Adult-level tv and radio spots parody *Open End*

INA's radio p.r. pays off

- 41 Insurance company's annual *Sing with Bing* buy brings Yuletide greetings to radio listeners throughout world and goodwill to the sponsor

FEATURES

56 Film-Scope

24 49th and Madison

52 News & Idea Wrap-Up

8 Newsmaker of the Week

52 Picture Wrap-Up

65 Seller's Viewpoint

44 Sponsor Asks

9 Sponsor Backstage

58 Sponsor Hears

19 Sponsor-Scope

66 Sponsor Speaks

46 Spot Buys

66 Ten-Second Spots

14 Timebuyers At Work

64 Tv and Radio Newsmakers

55 Washington Week

Member of Business Publications Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: Superior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYWOOD 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 9 JANUARY 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Dept.

Barbara Parkinson

CIRCULATION DEPARTMENT

L. C. Windsor, Manager

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Laura O. Panerman, Accounting Manager
George Becker; Michael Crocco; Syd Guttman; Hermine Mindlin; Wilke Rich; Irene Sulzbach; Dorothy Tinker; Flora Tomadelli



KOMO-TV

17 of top 20

147% more

KOMO-TV

44% share

9 of top 10

32% more



The latest figures show...

Western Washington viewers watch KOMO-TV more than any other station!

Throughout the past year in prime time, 6:00 to 10:00 PM, KOMO-TV has averaged 32% more audience per average quarter hour than the second station; 147% more than the third station.

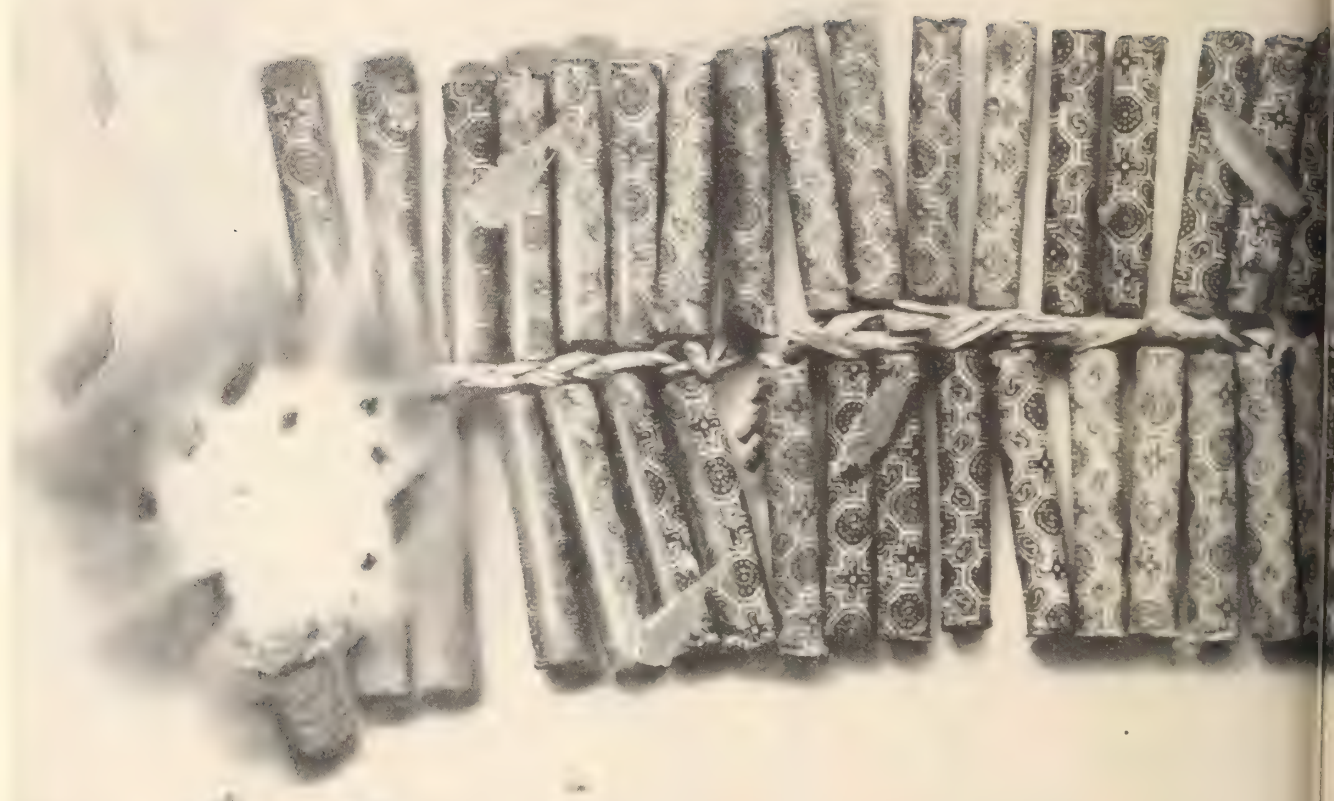
AND has consistently had 4 times as many programs in the top 20 as all other stations combined!

KOMO-TV CHANNEL 4

SEATTLE, WASHINGTON



Source: ARB October 1959 through November 1960



There is nothing harder to stop than a trend.

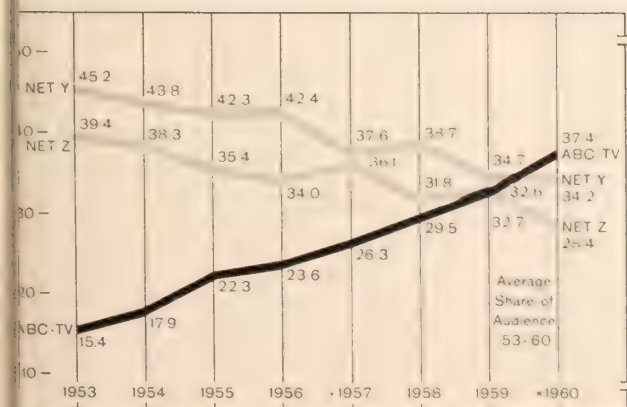
Particularly, a trend like the one we have in mind: ABC's move to the top in network television viewing. For, this trend, as the chart-minded will note on the right, started trending back in 1953, gained momentum each successive year and, significantly, scored its sharpest advance in 1960.

Note also that this activity has been charted, Nielsen-wise, in the country's largest *competitive* television arenas. In precisely those key market places where *all 3* networks put their best show business foot forward for the choice of the Viewers. And where the Viewers (also known as Dial Twisters) by their

choice separate the best from the rest.

Note, most importantly, that this trend is here to stay. It is the inevitable result of an irresistible programming force. Namely, trend-making—not trend-following. Namely, a consistent record of coming up with the newest twist for the Dial Twisters.

As in westerns: *Maverick*. As in private eyes: *77 Sunset Strip*. As in law and disorder: *The Untouchables*. As in comedies, this new season: *The Flintstones*. As in public service programs, with the most ambitious visual history project ever: *Winston Churchill: The Valiant Years*.

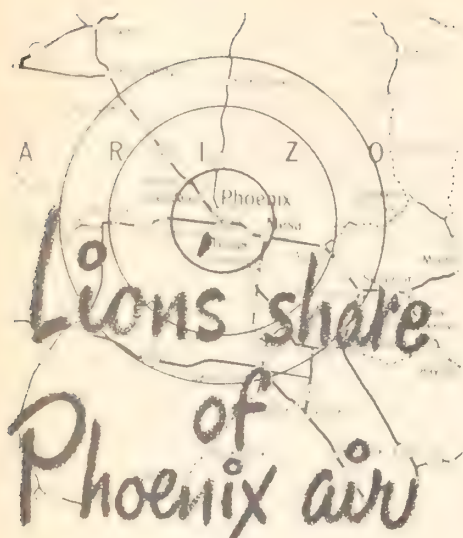


The explosive action of this audience trend is triggering, as it must, an equally dynamic sponsor reaction. ABC-TV billings zoomed another 30% in 1960—far outstripping the industry's growth rate.

In view, then, of the trend's known direction and velocity, wouldn't 1961 be the year to go with it . . . and make ABC your first choice?

**Watch ABC-TV in '61...
more and more people will**

Source: Nielsen 24 Market TV report week ending December 4, 1960, vs. multi-network area reports for similar periods previous years. 6:30-11 PM Sun., 7:30-11 PM Mon.-Sat.



First-place
in 310 quarter hours
...out of a possible 360
(6 a.m.—midnite,
Monday thru Friday).

Share of audience
—mornings, 20;
afternoons, 19;
evenings, 23.

According to the July, 1960,
Phoenix metropolitan Pulse
...the *hottest* buy
in the Valley of the Sun...

K R I Z
phoenix
call robert e. eastman & co., inc.

NEWSMAKER of the week

There's a new wind blowing in the field of station representation with the acquisition of Headley-Reed by The Bolling Co. The \$500,000-plus package purchase, effective 1 February, puts Bolling in the top rep ranks in terms of size and billing, and points to new movement in a broadcast area which has tended to be settled, staid, disinclined to "make waves."

The newsmaker: George W. Bolling, founder and president of The Bolling Co., is still making news after 36 years in the broadcast business. And, unlike some of his representative colleagues, he's expanding and moving upward with new plans rather than holding to a profitable status quo.

Final acquisition plans have not been made, but it looks as if station lists of both Bolling and Headley-Reed will be winnowed down to give more emphasis to major-market areas. Bolling now represents some dozen tv stations, about 30 radio, and the number of facilities is expected to be between 40 and 50 stations evenly divided between tv and radio.

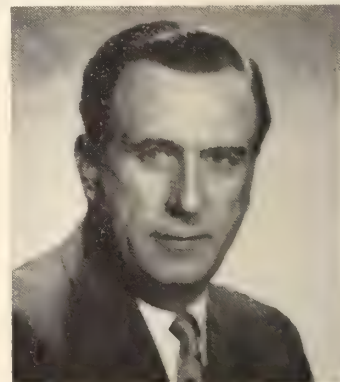
Personnel discussions are still being conducted, but at this point the new management team has decided to make use of three top executives from Headley-Reed.

They are former Headley-Reed president John Wrath, who will be Midwest v.p.; Jack Hardingham, New York v.p.; and Robert Schmid, new executive v.p.

The Bolling move follows a general business pattern of mergers and acquisitions which "make big companies bigger" in their competitive stress to give expanded and better service, explains Mr. Bolling, adding that "You must move with the times or retrogress." He sees this expansion as "fulfilling two major functions: increasing sales by bringing in more and experienced sales power and enhancing services" now being provided.

George Bolling has been a broadcast pro since 1925, when he became Chicago's first commercial spot radio salesman in a stint at KYW and for other Westinghouse stations, covering a territory which spanned the West from Ohio to California. His initial representation experience was gained with the John Blair Co., for which he was Detroit manager and then vice president (and second largest stockholder) in New York. Just 14 years ago to the acquisition date—1 February—he organized his own company.

Mr. Bolling spends much of his time traveling between branch offices, 13 in all. He's a graduate of the U. S. Naval Academy and, in off hours, likes to golf, hunt, fish and raise pure-bred Holsteins on a farm in Michigan.



George W. Bolling

by Joe Csida

Sponsor backstage

Stations sticking their necks out, too!

In my enthusiasm in the past several columns over the apparent increase in fearlessness and social consciousness on the part of sponsors and their advertising agencies in bankrolling controversial and/or unpleasant, disturbing programs I have overlooked the simple fact that the networks and stations carrying these shows deserve as much applause as the underwriter of them.

In some cases, more. So I hasten herewith to correct that oversight.

Of course the networks, both tv and radio, deserve a full measure of kudos when they run, sustaining or sponsored, important programs which are almost certain to antagonize a segment of the population. And all the webs have run shows of this type for many, many years, with, in my judgment, completely inadequate credit on the part of most of the critics. Yet one expects the networks to take unto themselves a goodly share of this kind of social responsibility. It always impresses me even more when local stations boldly, and with a seeming disregard for the commercial consequences, speak out on the air for a cause which needs a voice, but is likely to be unpopular in the community.

This one plunged right in

Here, too, as in the case of the advertisers, themselves, and in the case of the networks, this type of daring on the part of local stations is on the increase.

You will surely recall that one of the most dramatic and violent recent episodes in the area of controversial and dynamite-laden situations was that which found New Orleans faced with the necessity to integrate in the public schools. As a matter of fact, if you are a reasonably steady *Backstage* customer, you may even recall that I did a piece on the boldness of Revlon, demonstrated by their sponsorship of a very thoroughly integrated Harry Belafonte show, bankrolled at the very real risk of losing a large number of attractive, young white mothers in New Orleans as Revlon patrons.

Well, perhaps Revlon's willingness to tilt with the windmills is as nothing compared to the courageous stance taken by station WWL-TV, channel 4, in New Orleans itself. When the school integration crisis started in their town, Larry Carino, who runs the station, and his news director Bill Reed felt that regardless of how ugly a portrait was developed, it was their duty to present the picture of New Orleans reaction to the effort to integrate in the schools. So their cameras caught, and their transmitters flashed to the community, the nauseating picture of some of their young matrons kicking and cursing white people and Negroes alike for attempting to meet the federal legal requirement to integrate in the schools.

After a week of the most candid pictorial presentation of the un-

(Please turn to page 11)



NEGRO
Community
Programming



SPANISH
PUERTO RICAN
Programming



of Whirl-Wind
sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM *5:30PM-10:00AM

WTRF-TV STORY BOARD



T. R. Effic!

Special Awards Announced!
JEALOUS MAN AWARD goes to the man who shot his sweetheart when she told him she ate her breakfast with

Wheeling wtrf-tv

COMMUNITY CHEST SLOGAN AWARD goes to the originator of "We're putting all our begs in one ask it."

wtrf-tv Wheeling

BEST NAMED DRINKS AWARD to Three Gaynors "Bottleneck" Bridgeport, Ohio, for the David G. Goliath, one small one and you're stoned; and the Alcatraz, big shot-on-the-rocks.

Wheeling wtrf-tv

MOST DOMESTIC STORY AWARD goes to the housewife in Tibet. Smelling something burning, she rushed into the kitchen crying, "Oh my baking yak!"

wtrf-tv Wheeling

MERCHANDISING AWARD to wtrf-tv's Kirk Jackson for giving alert advertisers the chandising plan.

Wheeling wtrf-tv

UNIQUE GIFT AWARD goes to the maker of a musical garbage can . . . lift the lid and it plays "Nobody Knows the Rubble I've Seen."

wtrf-tv Wheeling

BEST FIGURE AWARD goes to the 7,500 retail outlets in the Wheeling Market for ringing up \$1,725,286,000 in sales annually. That's some figure! Ask George P. Hollingbery to tell you how wtrf-tv stacks up around here.

CHANNEL SEVEN NB WHEELING, WEST VIRGINIA



*Requests like this are not unusual
in the KWTV Weather Department.*

Oklahomans in all walks . . . pilots, farmers and ranchers, businessmen, building contractors, sportmen and wash-line worriers . . . look to KWTV for reliable weather facts.

In addition to interpreting and reporting Oklahoma's universal conversation-piece . . . weather . . . KWTV's Chief Meteorologist Al Worth is in constant demand as a civic speaker. Here is reflected the vital importance of weather in Oklahoma, and the popularity of KWTV's 6 daily weathercasts.

Oklahoma's Weather Eye-

KWTV
OKLAHOMA CITY



The TOWER with SALESpower in Oklahoma!

EDGAR T. BELL, General Manager

JACK DeLIER, Sales Manager

attractive facts, Carino and Reed decided it wasn't enough. They decided that what the city needed was a dramatic and honest documentary to show exactly what happened to a town which went in the undemocratic, fanatical direction, which some otherwise perfectly respectable citizens of New Orleans seemed to be inclined to go.

So they sent a reporter and a lensman into the land of Faubus, more commonly known as Little Rock, Arkansas. The reporter was a gentleman named Bud Dancy, a native of Little Rock. Dancy interviewed segregationists and integrationists in his home town. He talked with the school board superintendent and the principal of Central High School, where you'll recall so much of the sickening resistance to integration in Little Rock took place. But most dramatic and impressive of all, he talked to the people of Little Rock, the man and the woman on the street.

Dancy's story on film had a simple, easy-to-understand moral. Called *Crisis in Our Time* it showed that Little Rock's fanatic, prejudiced, violent resistance to the laws of the land in the matter of integration in the school had accomplished several things:

- (1) Little Rock had suffered a serious loss in population, and a loss of the type of citizen a town can ill afford to lose;
- (2) Little Rock had suffered an even more meaningful loss in industry and in payrolls;
- (3) Little Rock had suffered one of the most severe let-downs in general business and prosperity since the worst days of the Depression;
- (4) Integration in Little Rock's schools was an accomplished fact, in spite of the efforts of its more prejudiced citizens to forestall it via violence. The message came over the New Orleans television home screen clear and sharp: You cannot fight integration with mob rule!

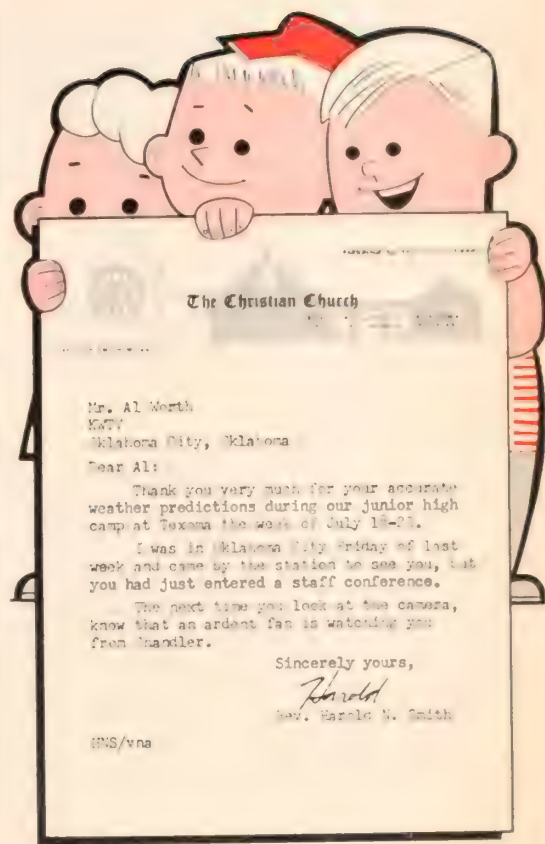
A handsome payoff

The show commanded immediate and vociferous attention. Within 48 hours after it had been run more than 400 phone calls were received by WWL. Some, of course, were from segregationists who threatened to boycott, if not blow up the station. But the great majority were from New Orleans citizens praising the show.

Perhaps the greatest praise came from the editor of the New Orleans *Times-Picayune*, which with its evening counterpart, the *States-Item*, has a monopoly on the newspaper business in the town. The T-P, and the S-I are normally bitter competitors of the local broadcasters. But after *Crisis in Our Time*, the T-P editor carried a piece raving about the effectiveness of the show and asking that it be repeated.

Within a few days after the show ran, a group of prominent businessmen and other citizens in the town paid for an ad in the *Times-Picayune* pleading for an end to the anti-integration demonstrations and for support of the New Orleans School Board and the law of the land.

WWL did repeat the show, and on the day of the rerun, the *Times-Picayune* carried a two-column box on page one, announcing that the show would be carried again. This certainly is a prime example of the increasingly brave, socially aware attitude of our broadcasters as well as our advertisers and agencies. May it continue through a happy, ever more enlightened 1961.



Weather-conscious Oklahoma viewers have come to depend on the accuracy of KWTU's completely equipped weather station, and the interpretive talents of KWTU's professional meteorologists Al Worth and Ray Booker. These two experienced weathercasters draw their information from:

- KWTU's own on-camera radar installation.
- A facsimile weather map machine.
- A battery of high-speed weather teletypes.
- An on-camera Bendix Friez instrument panel which automatically registers outside weather conditions.

KWTU's modern meteorological equipment, plus the interpretive skills of two professional meteorologists make KWTU "Oklahoma's Weather Eye."

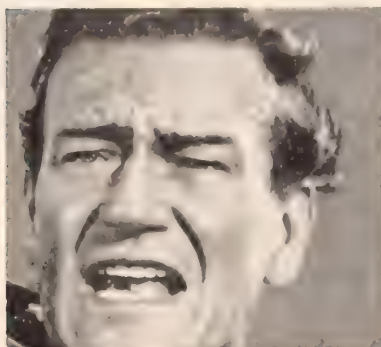
Represented by:



The Original Station Representative

WOR-TV, Channel 9,
and
Seven Arts Associated Corp.
proudly announce
a major television event

Here are just a few of the great "Films of the Fifties":



JOHN WAYNE
THE HIGH AND THE MIGHTY—1951 IN COLOR



KIRK DOUGLAS
THE BIG TREES—1952 IN COLOR

WOR-TV has acquired a television exhibition license from Seven Arts Associated Corp. for Warner's "Films of the Fifties"—forty of Hollywood's finest feature motion pictures: all post-1950, twenty-six in color!

The purchase was made at an all-time high price of more than one million dollars.

WOR-TV, the nation's #1 movie station, has added these outstanding films in keeping with its continuing policy of programming the best in motion pictures!

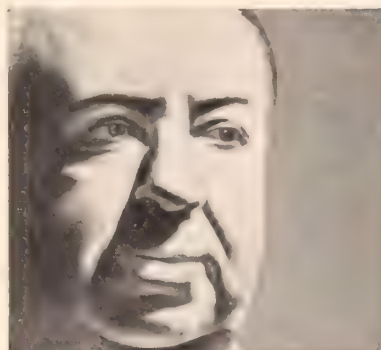
To millions of New York TV viewers this historic acquisition represents a new high in motion picture entertainment. To advertisers, it represents a new peak in quality, audience-building programming.



DORIS DAY
TEA FOR TWO—1950 IN COLOR



JIMMY DEAN
REBEL WITHOUT A CAUSE—1955 IN COLOR



ALFRED HITCHCOCK'S
STRANGERS ON A TRAIN—1951



BURT LANCASTER
THE CRIMSON PIRATE—1952 IN COLOR

WOR-TV CHANNEL 9
An RKO General Station

Owned and Operated by
RKO General, Inc.
A Subsidiary of
The General Tire & Rubber Co.



**SEVEN ARTS
ASSOCIATED
CORP.**



GARY COOPER
SPRINGFIELD RIFLE—1952 IN COLOR



JUDY GARLAND
A STAR IS BORN—1955 IN COLOR

want to get
that budget
off your
back?



just call
SAN ANTONIO'S

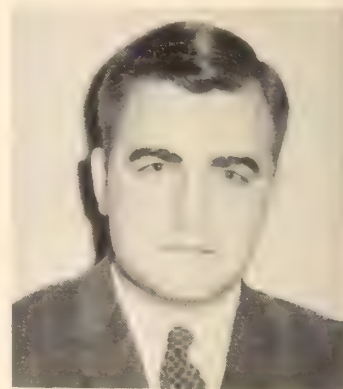
Channel
K 12
ON tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

Timebuyers at work

Peter R. Scott of Foote, Cone & Belding, New York, feels that of the "countless radio/tv presentations media people attend, the most useful have been those offering a concise market picture. Too often we are inundated by station men explaining in too broad generalities how fine an operation they represent. This often is nothing more than well intended 'puffery.' On the other hand, presentations I've found most useful are those geared to give a good view of the characteristics of the market area involved. These often describe new business and industry development, socio-economic factors, and useful geographical information affecting media coverage. These market statistics can contribute greatly to planning our advertising campaigns with optimum efficiency.



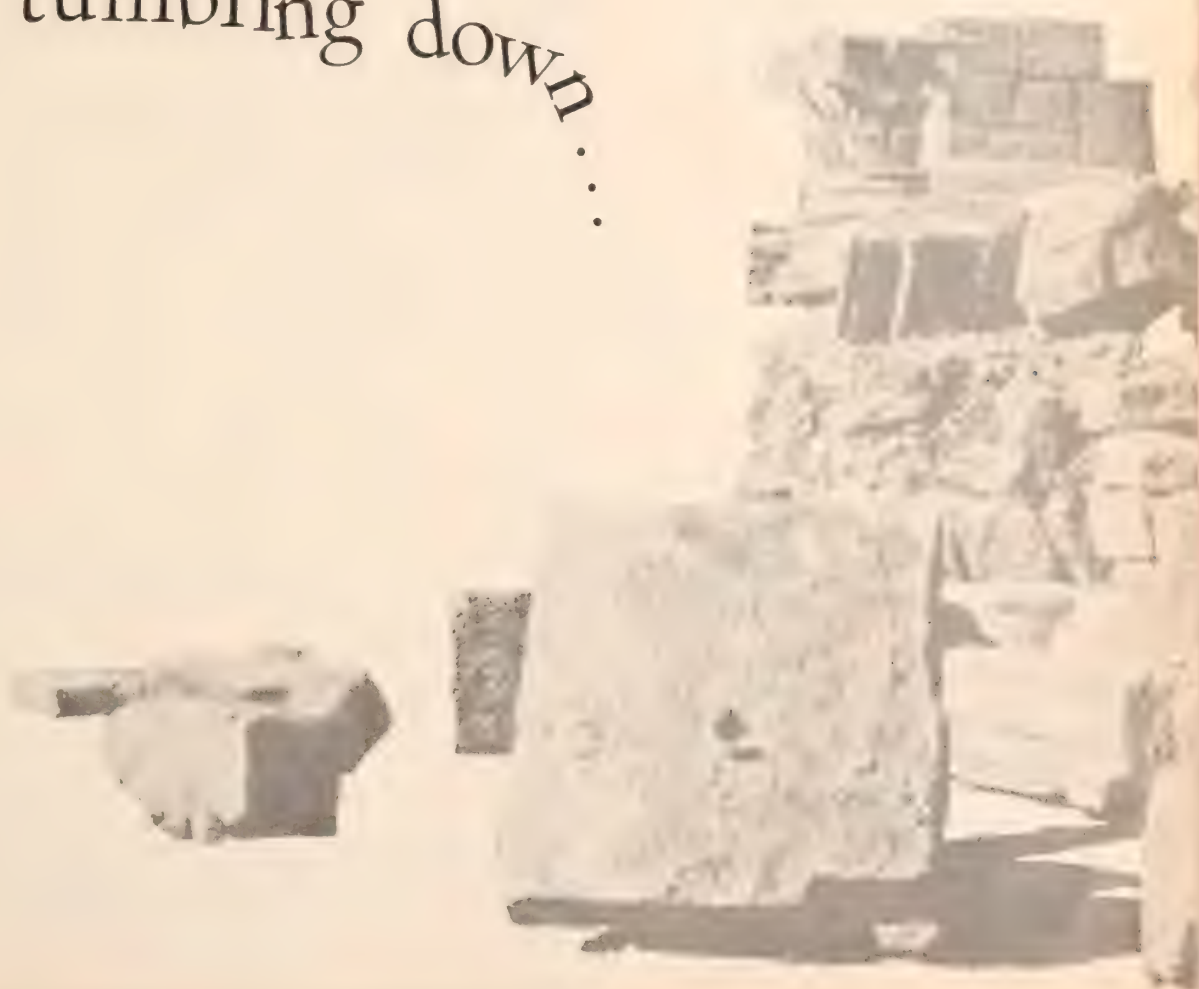
Geographical information as well as promotion data concerning other media may bring to light possible additional areas offering test market potential that might have otherwise been overlooked. This, of course, is not to say that specific station information is of less importance. Station men have long been extremely helpful in keeping us up to date on new developments in their operations."

Janet Murphy of Gumbinner Advertising, New York, addresses herself to the problem of product protection. "No medium outside of the broadcast field has ever attempted to guarantee separation of competitive advertising, and tv is now suffering from this holdover from radio's early days," she points out. "With the great desirability of the 7 to 11 p.m. period, net-



works have been forced to take competitive advertisers' orders and schedule them virtually back-to-back. In addition, with so many advertisers buying what amounts to spot participations on the network, avoiding competitive conflicts for a straight spot operation is increasingly difficult. An advertiser can and frequently does buy scattered participations over a period of a few months. Advertisers and agencies must, I believe, set up new criteria for their guidance in running spot schedules next to programs which normally provide good adjacencies for a particular product category in light of this highly competitive problem existing on the networks. A group of reps, buyers, and station people ought to work on it."

The walls
came
tumbling down...



WOULD MACYS TELL GIMBELS

A number of publications were in the field (and had been for some time) when SPONSOR first opened its doors in 1946. All of them covered the broadcast industry, yet, strangely, not a single one concerned itself exclusively with the problems of the client—The man who pays the bills. We decided **this** was an area worthy of a business periodical.

Everyone liked the concept of a brightly written, practical, interpretative publication for the decision makers in the broadcast industry. But who would be found willing to educate his competitor? Who was going to give "The Enemy" honest facts or figures—or even worse—ideas? Could **Any** book knock down these granite walls of secrecy?

The answer to that is an established fact today. In its 15th year, SPONSOR is one of the big names in American business journalism. Practically every door is open to its staff.

How much we have contributed to the crumbling of advertising's walls of Jericho is, of course, for you to judge. But the hush hush tradition is gone and SPONSOR, who pioneered and fought for the open industry concept, sincerely believes that the dissemination of information has benefited all.

As we enter 1961 we find an even greater need for the kind of information SPONSOR provides. The need to move goods and even more important, the need for free exchange of ideas to stimulate the mind of man everywhere, was never more vital than it is right now. No one knows this better than the "SPONSOR" who is doing business in America and all over the world.

Norman R. Glenn

every industry has its walls of Jericho...



While the walls of industry secrecy come tumbling down, the rising tide of trade periodicals has created a new wall. There's a wall of resistance against the host of books that vie for the busy executive's reading time. He can't read them all. He picks and chooses. A conscientious editor sees the signs, reappraises the niche he fills, bends his thoughts on but how to fill it better because here lies not alone leadership but sheer survival.

SPONSOR long ago recognized these cardinal facts

(1) Every reader is busy (2) Every reader is selective (3) Every reader gravitates to one/or two "keep posted" books (4) Victory in the battle for readership goes to the trade publication that best pinpoints its targets, that best establishes a community of interest with its specialized readers, that best provides maximum benefits for minimum invested time.

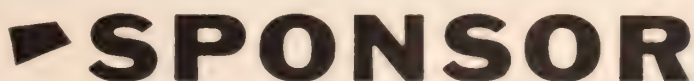
The specialized busy readers whom we serve are first the time-buyer, second the agency account executive and broadcast-interested ad manager, and third all others at both agency and sponsor levels who are in any way concerned with broadcast advertising.

SPONSOR is not all things to all people. It is no buckshot publication. It is specific in its goals. Its pinpointed objective is to bring to its readers information of vital interest week after week that may help in the formulation of better decisions wherever TV or radio buying are involved.

The editorial law at SPONSOR is, "Every story, department, and item must be written to benefit the man who foots the bills." Sometimes this is done indirectly, as when we delve into station public service. But the benefit to the buyer is always there.

In 1961, you'll find more stories on agency media department reorganization, buying problems such as excessive paper work and ratings, the shifting sands of station ownership, broadcast failures as well as successes, Washington doings from a dollars-and-cents point of view, the changing role of the time buyer, his relationship with the national rep. There will be more emphasis on the news behind the news. You'll find each issue a reflection and interpretation of the industry's activities and problems that a broadcast decision maker must read to really keep posted.

With the claims and counter claims made for every competitive magazine, one thought emerges. All books are good—for somebody. SPONSOR (in the opinion of every independent reading survey made) happens to be good for broadcast buyers. No other book does the same job. That's why practically everybody involved in the purchase of time reads SPONSOR. If you want to reach these people in 1961, you'll find absolutely no readership wall when it comes to SPONSOR.


 **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772



News with *emphasis* on local and regional events. News in *depth* where news occurs. News with *reach* across 36 Kentucky and a full 50 Tennessee counties, plus the northern rim of Alabama and a slice of Illinois. *Way ahead with all the news that's fit to see.* That's WLAC-TV, winner of 4 out of 5 top area news awards in the past 4 years.

Way ahead with news feeds to the network, too.  of course.

WLAC-TV
nashville

the "way" station *to the central south*

Ask any Katz man—he'll show you the way!

SPONSOR-SCOPE

9 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

You might list these as some of the issues, trends and evolving developments that might give advertising, and broadcast media in particular, some concern during 1961:

- In the marketing area the giant **packagers of consumer goods** will substantially **narrow their premium, two-for and other gimmicks** and concentrate on promoting sales more through improved or new products. They've discovered that these gimmicks have resulted in merely swapping customers. **The switch in emphasis will bring advertising more dollars.**
- The tendency of national sales managers to **keep in personal touch with shifting regional competitive situations** and to tailor their media strategy accordingly will work **strongly in favor of spot** and also make it incumbent upon both the station and the rep to keep in mutual touch on likely prospects for business.
- Marketing directors and ad managers will, in view of the unsettled economy, not only urge that **media billings exceed sales indices** but that a **greater effort be made to imprint the corporate identity on the selling of brands.** On either side it will be to tv's favor.
- The reduction of tv network option time by FCC fiat may cause this pinch for at least one network: **pressure for an increase of station compensation** for that extra half hour.
- Tv stations will find it more imperative than ever to simplify their rate cards, primarily because **they've become too confusing for the younger timebuyers.**
- Lots of tv stations will hold intramural debate over the propriety or necessity of **increasing rates**, especially because of **mounting operating costs.**
- The rep field will be faced with a flurry of competitive pressures resulting on one hand from the **station groups setting up their own national offices** and, on the other, from the negative views held by some stations in the larger markets on the magnitude of a rep's list. However, the economics of the rep business, as several of their leaders have pointed out from time to time, **has made the ample list a sound premise** and they have taken effective steps to put the handling of their list on a streamlined and efficient basis.

Midwest agencies took the spotlight the past week in the way of new and renewed national spot radio business.

The standout event: Cream of Wheat's (BBDO Minneapolis) extending for 8-10 weeks.

Other activity: GM's Harrison Radiator (D. P. Brother) **flights for auto air conditioners** in 75 southern markets; Hess & Clark (K-VP-D Milwaukee), **extending schedules** in midwest and south; Northwest Airlines (Campbell-Mithun Minneapolis), **schedules for first half of 1961.**

In New York Duffy-Mott (SSCB) bought **early morning strips** for five weeks.

It will probably turn out that many a tv station operator, especially in the top markets, went off—and pleurably so—in his forecast of this month's national spot billings: **in other words, it's much better than he'd expected.**

The buying and availability calls have been pretty brisk since the middle of December.

The past week's action on that score in the New York sector included Folger Coffee (C&W); Sal Hepatica (Y&R); Duffy-Mott's AM and PM (SSCB); Swansdown (Y&R); Peter Paul (D-F-S), heavying up on I.D.'s and minutes; Pepto-Bismol (B&B).

Chicago and other midwest goings-on included Maybelline (Gordon Best); International Shoe (Krupnick, St. Louis); Lever's Swan Liquid (NL&B); Continental Airlines (JWT), **initial entry into spot**, using I.D.'s in L.A., Denver, Kansas City and Chicago; Wilson Sporting Goods (Roche, Rickerd & Cleary), participations in golf shows in west coast markets.

Look for American Motor's **Rambler** to cut loose with a **substantial spot tv campaign** in early March.

The schedules, as usual, will come through Geyer.

George Bolling's purchase of Headley-Reed not only came as a distinct surprise to the rep field but **triggered this speculation: could this be the beginning of a trend?**

To some observers it seems that consolidation from here on out **may become the answer for a number of the smaller reps.**

(For details of Bolling development see NEWSMAKER OF THE WEEK, page 8.)

Apparently Burnett has found out that it can get equally good, if not better, tv spots in Chicago than in New York.

In any event, the agency is moving its small New York media buying operation, headed by Ken Eddy, **back to Chicago** after a year of it.

Bosco (Donahue & Coe) has found a holiday kid special so successful that it's repeating the stunt Easter Day and may even make it a perennial undertaking.

The special: **a two- to three-hour block of moppet programs**, composed of cartoons, action films and local personalities, aired on Christmas Day **in five markets.**

What tickled the account as much as the viewer and trade response was **the way the stations promoted the event** in the local prints and on the air.

Quaker (JWT) will be testing a couple mixes this month via tv in Cleveland and Columbus for a start and later Detroit.

The products: an applecake under the Aunt Jemima label and a corncake.

It's becoming more and more evident that the pickup in set usage for tv this season is almost entirely due to what's happening with daytime, particularly in the morning. Possible reason: a wider choice of programing.

Broadly speaking, nighttime tune-in is about holding its own, but look what's happened to the **daytime hour-by-hour usage in November** as compared to the count for the same month in 1959:

| TIME SPAN | 1960 | 1959 |
|-------------|------|------|
| 8-9 a.m. | 13.6 | 10.2 |
| 9-10 a.m. | 15.5 | 12.1 |
| 10-11 a.m. | 17.4 | 14.7 |
| 11-noon | 20.5 | 18.8 |
| Noon-1 p.m. | 24.2 | 21.9 |
| 1-2 p.m. | 23.1 | 20.2 |
| 2-3 p.m. | 20.1 | 18.4 |
| 3-4 p.m. | 20.8 | 18.7 |
| 4-5 p.m. | 25.9 | 23.4 |

SOURCE: Nielsen. Monday through Friday, average homes per minute.

Note: Late evening fringe time also showed up to an advantage.

Chicago reps figure they've got this bit of cheer to look forward to in '61: the Standard Oil of Indiana business being bought in that city.

The account recently joined D'Arcy, Chicago, and what makes the outlook triply happy for the Chicago reps is that **buys for the two subsidiaries** of Indiana, American Oil and Utah Oil will likewise come through that D'Arcy office.

The comptrollers of the larger agencies are expressing bitterness over what they term the sloppy way that the tv networks negotiated the paper-work areas of the new commercial contract with the talent unions.

The angle that burns them up most is a penalty clause which places no limit on the time in which a performer can bring a claim against an agency or client.

Under the penalty setup if payment is not made within 10 days of the commercial job the performer is entitled to a dollar a day for each day of delinquency. But there's nothing said in this clause as to when the performer is required to call the agency's attention to the fact that something must have happened to the mechanics of compensation.

One of the largest agencies in tv figures that because of this situation it will have to add at least 10 people in the bookkeeping and treasurer's department to guard against an inordinate amount of penalties.

According to Nielsen's calculation for October, the average cost-per-1,000 for nighttime network tv (time plus program) is running materially over the 1959-60 season.

ABC TV thinks that what has tended to pad the margin is this: the 1960 time costs are based on the card rate for the winter 39 weeks and not on the year-around rate, used for the 1959 figures. The difference, notes ABC, would be about 10% of the time figure, or about 5% less on the over-all CPM.

In any event, here's the cost-per-1,000 estimated for the four-week period ending 22 October:

| NETWORK | 1960 | 1959 |
|---------|--------|--------|
| ABC TV | \$4.25 | \$3.89 |
| CBS TV | 4.31 | 3.75 |
| NBC TV | 4.58 | 4.66 |
| Average | 4.38 | 4.09 |

Network tv snagged another spot perennial—Minnesota Mining's Scotch Brite (BBDO)—right on the heels of NBC TV's weaning away of Gold Seal from the medium.

Scotch Brite will spend somewhat over \$100,000 for ABC daytime in the spring. The \$600,000 appropriated by Gold Seal, via Campbell-Mithun, for daytime has an implication which merits some meditation by the sellers of spot.

Under the deal with NBC Gold Seal reserves the right to take a summer hiatus and come back in the fall of '61 without jeopardizing its annual discount. All that it can lose is the added summer discount.

Only three tv network nighttime shows made the top 10 in all three adult age classifications as reported for December by TvQ, the service that measures program enthusiasm. The trio: Wagon Train, Real McCoys and Gunsmoke.

Here are the 10 that got the highest TvQ scores in these age groups:

| 18-34 YEARS | | 35-49 YEARS | | 50 YEARS AND OVER | |
|-----------------|-------|---------------|-------|-------------------|-------|
| PROGRAM | SCORE | PROGRAM | SCORE | PROGRAM | SCORE |
| Untouchables | 54 | Wagon Train | 52 | Welk | 57 |
| Wagon Train | 50 | Perry Mason | 45 | Perry Mason | 54 |
| Bonanza | 49 | Untouchables | 45 | Wagon Train | 53 |
| Red Skelton | 43 | Bonanza | 43 | Ernie Ford | 51 |
| Andy Griffith | 38 | Candid Camera | 39 | Got a Secret | 47 |
| Rifleman | 38 | Red Skelton | 39 | Real McCoys | 47 |
| Gunsmoke | 37 | Rawhide | 38 | Tell Truth | 45 |
| Real McCoys | 37 | Real McCoys | 38 | Gunsmoke | 44 |
| Hawaiian Eye | 36 | Gunsmoke | 36 | Price Is Right | 44 |
| The Flintstones | 35 | Andy Griffith | 35 | Fights | 43 |

The network radio asking price for the Patterson-Johannson annual tournament keeps moving up: ABC has put it at \$370,000 gross for an advertiser who would sponsor the Miami 13 March meet exclusively.

The cost breaks down this way: \$345,000 gross for the rights and \$25,000 for time, announcers and production. Half-sponsorship package price: \$187,000.

The price set by ABC Radio for the 1960 bout between the two was \$330,000, with the hookup involving 454 stations. Audience in-and out-of-homes: 61 million.

A bit of kudos extended to the TvB: Bristol-Myers will borrow the Progress of Discontent presentation from TvB and put it on for its own people at a meeting in Hollywood Beach 18 January.

P&G has bought the ARB coverage study plus retabulation of the data as suits its needs, with Grey assigned to coordinate these activities among the nine P&G agencies.

So far five of the nine P&G agencies are subscribers to the ARB coverage service, namely, Y&R, Burnett, D-F-S, Gardner and Honig Cooper.

Put down 1961 as the year in which the agency media veteran with a print-oriented background will find himself desperately crowded by the young fellow who's been schooled the past five to 10 years in broadcast media analysis and planning.

The problem of moving these comparative youngsters over the heads of the veteran print men into key spots is getting progressively acute for the larger agencies.

They figure that the fact air media often looms so overwhelming in the client's budget makes it imperative that the broadcast-grounded man be placed in a position where he can talk directly to the client about the best way to spend his media money.

Puzzling to reps is this situation: the farther their offices are located from New York the more inclined are their salesmen to face a demand for bonus spots and excessive merchandising aids as a condition for a schedule.

It could be, the reps reason, that the same agencies in dealing with stations in the same hometown have been able to use this come-on more or less effectively.

According to an analysis made last month by a drug-toiletries agency, 58% of that field's sales are to be had in the first 25 tv markets, which, incidentally, were measured in terms of county-by-county unduplicated coverage.

As calculated by the agency, these 25 markets account for a weekly circulation of 26,605,000 gross sets, 25,156,000 unduplicated sets, or about 54% of all U.S. sets.

SPONSOR-SCOPE doesn't want to stir up an inter-city argument but it can't help but call attention to a theory of superiority that some timebuyers in Chicago, Minneapolis, St. Louis and other places are touting versus New York.

Their thesis: Buyers away from New York do a better job for their clients because, since their budgets aren't as large, they scrutinize each buy more carefully and function in terms of pinpointed maximum effectiveness instead of tonnage.

They also point out there's a growing trend among them toward bringing in the rep (particularly radio) when planning a campaign; like revealing what the campaign objectives are and asking, "how can we best accomplish our goals?"

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 46; News and Idea Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Film Scope, page 56.

QUALITY TELEVISION*

SELLS

RICH, RICH

SOUTHERN NEW ENGLAND



QUALITY IN ART IS PORTRAYED BY THIS EIGHTEENTH CENTURY PORCELAIN GROUP, REPRESENTING THE JUDGMENT OF PARIS. MADE IN THE MEISSEN FACTORY, GERMANY, IT IS PART OF THE FABULOUS J. PIERPONT MORGAN COLLECTION WHICH MAY BE SEEN AT THE WADSWORTH ATHENEUM, HARTFORD'S ART MUSEUM.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC TV 3

HARTFORD, CONNECTICUT

***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

49th and Madison

Address, please

In the 19 September 1960, issue of SPONSOR, the "News and Ideas Wrap-up" section, you carried an item concerning an organization, Broadcast Promotions, which offers a service of radio promotion ideas via monthly subscriptions.

As we are anxious to obtain more information about this service, I would be grateful if you could supply me with their address or, failing that, pass on our request to Broadcast Promotions.

J. M. Fowler

manager

*The Advertiser Bdcstg. Network
Adelaide, S. Australia*

• Information from Broadcast Promotion Assn. may be obtained by writing the organization's editor-in-chief Paul Woodland, WGAL, WGAL-TV, Lancaster, Pa.

More cause for spot

Your "Sponsor-Scope" item of 26 December 1960, relative to Pall Mall replacing Camel as the No. 1 brand, coincidentally arrived at my desk at the very moment as the results of an 18-county Brand Preference Study involving cigarette usage.

Thus, in this area of 1,900,000 people who make up 38% of the sunshine state's population, I beg to advise that R. J. Reynolds' Winston is actually in No. 1 position. Just goes to show that individual area conditions are quite often at variance with national figures, again a pretty solid reason for buying spot radio.

G. Max Kimbrel

manager

W-GTO

Cypress Gardens, Fla.

Bob Hurleigh: newsmaker

It was surprising to note in the 26 December issue of SPONSOR, that you did not include Mutual in general, and Bob Hurleigh in particular, as one of the outstanding radio stories of 1960.

The stories you used were all newsworthy and deserve to be highlighted.

But—didn't you overlook one of the most dramatic stories of 1960, and one of the most inspiring stories of one man's fight to save a network?

As a member of Bob Hurleigh's team, I am, of course, a little prejudiced, but I think the comeback from virtual bankruptcy through reorganization under Messrs. McCarthy-Ferguson, and our subsequent acquisition by 3M, is the comeback story of the year!

Charles Godwin

Mutual Bdcstg. System, Inc.

N.Y.C.

• We agree. And we're looking forward to more news from Mutual in 1961.

Farm Radio

We read with interest, in the 12 December issue, a report on the top 86 spot radio campaigns in 1960. Among them was one of our clients. International Harvester Co. We think this rating is great, but we hardly think that it should be credited to McCann-Erickson, since we handle the Farm Equipment Division's radio schedule.

You may be familiar with the rather unique farm radio programing on a national basis which our radio farm director, Dix Harper, has developed over the last five years. Our basic philosophy is that radio provides a vital service to farmers, bringing the news, weather, markets, and other information essential to the operation of their business. Going further, we feel that farmers prefer to depend primarily for this service information on an established radio personality in each market area who has their confidence and, frequently a personal acquaintance. This, of course, is the radio farm director on each station.

I thought you might be interested in a little of the background which has helped to qualify the Harvester Radio spot program among the top 86.

Donald McGuiness

v.p., Farm Group Supvsr.

Aubrey, Finlay, Marley &

Hodgson, Inc.

Chicago

WAVE-TV viewers have 28.8% more HEAVY BEARDS

*—and they buy 28.8% more of your (or
your competitors') shaving products, too!*



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER

NBC

LOUISVILLE

NBC SPOT SALES, National Representatives

| REPRINTS | |
|-------------------------|--------------------------------|
| TIMEBUYING BASICS | 1 to 10..... 40 cents each |
| TELEVISION BASICS | 10 to 50..... 30 cents each |
| RADIO BASICS, FM BASICS | 50 to 100..... 25 cents each |
| | 100 to 500..... 20 cents each |
| | 500 or more..... 15 cents each |

| | |
|--------------------------------|---------|
| ___ '60 AIR MEDIA BASICS ISSUE | NAME |
| ___ TIMEBUYING BASICS | FIRM |
| ___ TELEVISION BASICS | ADDRESS |
| ___ RADIO BASICS, FM BASICS | |

[illegible]

EVERY SURVEY

No matter how you look at it, WBTV dominates competition for the 36th consecutive rating report.

Slice it, stretch it, squeeze it . . . turn it, throw it, twist it . . . WBTV is THE station in the Charlotte television market. Latest* survey gives WBTV overwhelming dominance in every time period, with 62.7% overall share, 23 out of the top 25 shows, a whopping 79% of quarter-hour wins!

Get the whole picture . . . call CBS Television Spot Sales.

*ARB, Nov., 1960 Total Area

WBTV

JEFFERSON STANDARD BROADCASTING COMPANY / CHANNEL 3  CHARLOTTE



A BOOMING, NEW INDUSTRY WATCHES METRECAL



Calorie control rivals study leader's web tv debut—Churchill's memoirs: Metrecal's success could trigger their shift to video

A baby industry that is growing so fast it keeps running out of measuring tape is looking to its big (six months old) brother this week as he takes his first plunge into sponsorship of a network show, with some surprising copy approaches.

The industry is calorie control, fast approaching the \$200 million retail sales mark. Big brother is Metrecal which, after a "special" last week, has taken over weekly sponsorship of ABC's Winston Churchill series. *The Valiant Years*. The commercials are an unorthodox soft-sell attempt to find a tv technique right for a fast-selling, but medically-oriented, bellwether product.

Metrecal's success among the ma-

jor (and the few remaining sole) sponsors of network tv programs could change the advertising course of several of the other large calorie control brands—now basically print advertisers, with some spot radio, spot tv and a bare minimum (e.g. Minvitine) of network television and help them out of a maze of question marks. Among the major problems that need answers before tv and radio get a bigger share of what, by 1962, could be \$25 million in ad money:

- We are not exactly a drug product, not exactly a food product. How, then, should we advertise?
- Although we have AMA endorsement, some physicians frown on our

weight-reducing method. How, then, can we advertise without raising their wrath?

- How can we disassociate ourselves from the myriad private labels (more than 75 already) that may not have the nutritional values of our products, and that cost less?

- If we go all out in radio and tv, can we get proper shelf space in groceries and supermarkets, as well as drugstores? And will our burgeoning sales hurt food sales?

To the questions about how to advertise, spokesmen of some of the major brands admit that they are watching Metrecal's new program and its commercial concept very closely.

Wander's Minvitine (Clinton E.

'We are not exactly a food, not exactly a drug product. How, then, should we advertise?'

Frank, Chicago), the recognized challenger, is distributed nationally, primarily in grocery stores but with some drugstore outlets as well. It is using network tv (NBC's Garroway and Paar participations); previous tv experience has been gained with Wander's Ovaltine.

Among the other big brands, Quaker's Quota (JWT, Chicago), is distributed in eight midwestern markets, and its introduction was backed by a spot tv campaign on 14 stations (in Green Bay, LaCrosse, Fargo, Rockford, Minneapolis, Chicago, Duluth, Milwaukee). Quaker has "plans for national distribution expansion," but nothing to announce at this time.

Carnation Co.'s Carna-Cal 900

(EWR&R, L.A.), was introduced in its fresh milk and ice cream division's marketing area (22 markets) with a big boost from saturation radio. The Los Angeles-based product wanted to reach women, because home delivery accounts for a great share of its sales.

National Dairy's Sealtest 900 Cal Diet (Ayer, N.Y.), has used some radio in the Philadelphia area, but so far has stayed principally with newspapers, following Metrecal's early lead. Distribution is full in Sealtest's area (up to the Rockies), but there are problems with state and local regulatory bodies in the South. This is not uncommon. Other brands have met this problem in the Chicago

area, as the government agencies decide whether the milk-based products are a food or a milk product.

Metrecal, marketed by the Edward Dalton Co., a newly created division of Mead Johnson & Co., is hoping to answer its competitors' questions about tv and at the same time increase its share—now estimated at more than one-third—of the calorie control market. In their choice of a network vehicle and a "proper" commercial format for "a medically oriented product," Metrecal and Kenyon & Eckhardt poured much soul-searching (Metrecal's costs are an estimated \$100,000 per show including time and talent), research, and a little bit of luck into their final decision.

The problem for all the calorie control products, they reasoned, was to reach an unusual, "a vital, a growth" market. "Metrecal is not a low-calorie food," explained K&E v.p. Lou

Metrecal copy solution: not product ads, yet not institutional

KENYON & ECKHARDT has produced two types of commercials for Metrecal: one tied-in with Churchill's thesis, 'We must be ever alert to preserve our freedom'; the other explaining the weight problem and the need for medical supervision with merely a suggestion that Metrecal 'may be' a solution. On set are (l to r) Filmways director Ben Gradis, star Martyn Greene, a.e. Lou Nicholaus, tv production supervisor Bill Gargan. Admen are dressed for N. Y. blizzard



How the chief competition advertises

MINVITINE, the only other national brand, ties in closely with Wander's better-known Ovaltine on web tv—primarily NBC's Paar and Garroway shows. Minvitine makes a frank product pitch but is careful to emphasize importance of a physician's approval

QUOTA is distributed in eight midwestern markets, and its introduction by Quaker was backed by a spot tv campaign on 14 stations. Quaker has plans for national distribution, probably within the year, amid industry rumors of a contemplated name change

CARNA-CAL 900 was introduced in Carnation's fresh milk-ice cream division's marketing area (22 West Coast, Southwest and Midwest markets) with a boost from saturation radio. L.A.-based product relies on home delivery, sought to reach housewives by air

SEALTEST 900 CAL Diet has used some radio in Philadelphia area, but has stayed principally with print, following Metrecal's early lead. Distribution is full in normal area (to the Rockies), but slowed in South due to indecision by local regulatory agencies

Nicholaus, the account executive. "A half-pound can contains a full day's food for an adult (225 calories to an eight-ounce serving).

"The concept is measured calories according to individual needs. It is very important that the public understand that the dieting should be done under the supervision of a physician, that each person should use it differently with his approval. This is a new concept in weight control."

What the Edward Dalton people looked for was a method of using broadcast media while maintaining "a technique of communication right for a medically-oriented product." (Although the AMA's Clinical Convention in Washington last month gave the major calorie control brands its support, there is a faction that frowns upon this type of weight control.) They wanted reach, frequency, and coverage, but also a distinctive type of advertising that would be acceptable to physicians and "distinctive as the product." And they wanted a distinctive type of show.

Here K&E fell into some luck. Its programing department had been examining tv properties "in the light of what the sponsor had to say," as one

executive put it. "In this case, cost efficiency was not the primary problem. We needed the proper vehicle; great programing like *Maverick* wouldn't do for us. We also wanted exclusive sponsorship, which is rare these days. We wanted a program which would, by its nature, appeal to the thinking segment of the viewing population.

"We are working on what is essentially a chain reaction," he continued. "Word of mouth built Metrecal. Our best ad has been '... so my doctor put me on Metrecal, and ...' We hope in our tv use to move influential thought leaders."

When *The Valiant Years* was recommended, said Lou Nicholaus, "we said—'that's it.' It most exactly met our requirements: top caliber programing, a true quality of subject and a show with inherent interest to the thinking segment of the population."

But then the problems really began, he recalled. In print, Metrecal's format had been a long block of explanatory copy. "The basic decision to use television involved converting the restraint and dignity of the print campaign to another medium." How were they to do this? And how could

they avoid distracting or even insulting an intelligent audience watching Winston Churchill's memoirs?

The final solution: two basic types of commercial, one type closely tied in with Churchill's thesis that "it can happen again" if we are not alert to the dangers to our freedom, and another type that explains the weight problem and the need for medical supervision with merely a suggestion that Metrecal "may be" a solution.

"This is not product advertising and this is not institutional advertising," Nicholaus contended. "The weight problem is approached medically, not cosmetically; the other messages are not 'plant tours,' but a reiteration of Churchill's warning that, in our commercials' words, 'we hold our freedom by extending it ... and

Home delivery brand goes heavy for radio



EWR&R used saturation radio for two weeks during Carna-Cal 900's introduction. James Fish (above), the a.e., credits local personalities with transposing loyalty to an unknown product. Fish called coverage immense.

by deserving it every day."

Now K&E had to find a spokesman. It needed an established actor with the ability and reputation to mesh with the ability and reputation of what it hoped was the public image of Mead, Johnson, of what it knew was the public image of Winston Churchill, and someone who would be compatible with the talents of the series' narrators, Gary Merrill and Richard Burton.

"We think we have made a unique choice," said Nicholaus, "the distinguished actor and Gilbert & Sullivan star, Martyn Greene. We think his commercials will be the talk of the tv industry before long."

They are already, at least, being talked of within the calorie control industry. As a top official of one of the leading competitors said, "We were all in front of our sets New Year's night, and will be for several Sunday nights to come. You can bet we're interested in how they do with their new spots."

On the West Coast, another competitor will certainly be watching. Carnation's Carna-Cal 900 has from the beginning relied to a great extent on spot and local radio, but is biding its time about television.

EWR&R account executive James Fish told SPONSOR that the senior air medium has been very important in Carna-Cal 900's introduction because the product relies to a great extent on home delivery, and radio reaches the housewife who does the ordering. EWR&R used saturation radio for two weeks during the product's introduction last month. 60-second live spots split between traffic times and other daytime hours on Wednesdays, Thursdays, and Fridays.

"We chose radio for a major role in Carna-Cal's introduction because of the immense coverage and impressions immediately possible at a low cost-per-1000," according to Fish. Personal endorsement by air personalities was also employed "to transpire loyalty to our new product."

"In the case of station KVI, Seattle, we were able to take advantage of an audience promotion that had a write-in of more than 200,000 entries—this in a market of 163,000 families."

Carnation's heavy advertising has

(Please turn to page 17)



THE MEN behind K&E's analysis of syndicated film for a major client are Marvin Antonowsky (l), v.p. and associate media director, and James S. Bealle, v.p. and tv/radio director

REPORT TO A CLIENT ON SYNDICATION

- ◆ Kenyon & Eckhardt reports to a leading national tv client on non-network use of syndicated film programs
- ◆ K&E projects film syndication coverage and costs (1) nationally, (2) as bolster for the top 11 markets

The coverage and cost of syndication compare favorably with other national media plans.

Syndication is the most efficient way to correct the frequency weakness of network tv in those 11 markets with four or more channels.

These were the conclusions of a special study prepared by Kenyon & Eckhardt for a major tv client and

now made public for the first time.

The presentation—done under the supervision of associate media director-v.p. Marvin Antonowsky and radio-tv director-v.p. James S. Bealle—also served as an up-to-date primer of syndication essentials.

The Kenyon & Eckhardt study, "An Evaluation of Syndicated Television Films as Advertising Media," had

three deliberate purposes:

- To examine and define the position of syndicated films in today's television spectrum.

- To evaluate the performance and efficiency of syndicated films in the light of their potential as a national and local advertising vehicle.

- To determine what place syndicated films might occupy in a media plan and how best they might be used.

Syndication to begin with was defined as the local placement of program series—mostly half-hour, usually new but sometimes reruns of network series—which offer program-embedded commercials, merchandising, and star tie-in promotion.

Either the station or the advertiser may be the prime mover behind a show. Shows may be purchased two ways: *one*, by the station directly—placed in a time period selected by the station—and sold wholly or on a participating basis to an advertiser; or, *two*, by the advertiser—to be placed by him in a specific group of markets in time periods also negotiated by the advertiser.

What about the case, the K&E study asked, of the advertiser placing a

syndicated series himself on network-affiliated stations? He has two choices of time: non-network hours, or marginal network hours (local option time). "The time period that the advertiser can buy exercised a strong influence over the size of his potential audience for syndicated films," stated K&E. This premise led to two conclusions on where the best time periods for family-appeal programs could be found: first, marginal network hours, at 7:30 or 10:30 p.m. in the Eastern Zone and 6:30 or 9:30 p.m. in the Central Time Zone, and second, adjacent non-network hours, at 7 p.m. in the East and 10 p.m. in the mid-U. S. In addition, in small or medium-sized markets, excellent time franchises could be secured on network affiliates in prime network hours, "virtually assuring the advertiser of better-than-average ratings."

(Sets-in-use for marginal network time—at 7:30 or 10:30 p.m.—averaged 10 to 15% below network time, and early evening network time averaged 22% lower. According to Nielsen sets-in-use figures, network time—8 through 10:30 p.m.—aver-

aged 53% at 7:30 p.m., averaged 52% at 10:30 p.m., was 49% and 7 p.m. was 45%.)

Audience composition of time open to syndication closely paralleled that of nearby network time, heavy in adults late in the evening and spread out among the family in the early evening. However, before 7:30 p.m. there was a 13% drop in adults.

What about syndication ratings? Although programs available vary from season to season and their ratings performance fluctuates from market to market, the top 10 syndicated shows at any time have a national rating of approximately 17 or 18, a generalization based on ARB and Nielsen reports.

K&E estimated program costs in the top 100 markets at \$33,000 to \$37,000 for a new first-run syndicated film. The best of the off-network reruns equaled this cost, but others were less expensive.

How should syndicated films be evaluated? What is their position in a tv media plan? To answer these questions, K&E examined syndicated series' audience reach, frequency, cost, and programmatic value, and

Syndication's cost advantage in noted impressions

| | SYNDICATED Schedule A | FILMS Schedule B | Marginal time network show | 75-market spot campaign Class "AA" | Late night |
|--|--------------------------|---------------------|-------------------------------|---------------------------------------|------------|
| 4-week cost (000's) | \$168.0 | \$152.4 | \$186.0 | \$176.0 | \$170.0 |
| No. of commercials | 6 | 6 | 6 | 8 | 20 |
| Estimated rating: % Coverage area | 21.4 | 16.4 | 17.5 | 22.0 | 7.0 |
| Estimated rating: % U. S. tv homes | 17.1 | 13.1 | 16.3 | 17.6 | 5.6 |
| Homes reached per comm'l minute (000's) | 7,730 | 5,920 | 7,370 | 7,960 | 2,530 |
| % Noting | 66% | 66% | 66% | 33% | 50%* |
| Noted impressions (000's) | 5,150 | 3,950 | 4,910 | 2,650 | 1,270 |
| Costs per comm'l minute (000's) | \$28.0 | \$25.4 | \$31.0 | \$22.0 | \$8.5** |
| Costs-per-1,000 homes reached per comm'l minute | \$3.62 | \$4.29 | 4.21 | \$2.76 | \$3.36 |
| Costs-per-1,000 noted impres- sions | \$5.44 | \$6.43 | \$6.31 | \$8.30 | \$6.69 |

*Half program commercial, half non-program embedded. **Maximum.

Above, K&E compared coverage and cost of two syndication plans, marginal network programing, prime and late night spots. Syndication was found just as efficient as other media when shows, time were well-picked

came up with these seven touchstones:

A: 1. The intrinsic quality of the time periods available.

B: The intrinsic quality of program, including:

2. Estimated reach of the audience—once and cumulatively.

3. Audience composition.

4. Audience duplication with other programs.

5. Estimated cost-per-1,000 commercial impressions.

6. Evaluation of the qualitative reinforcement of the program upon the commercial.

7. Evaluation of the audience durability of the program to estimate its program life.

K&E then applied its criterion to two syndication applications: (1) national use, and (2) local or selected market use. Projections of costs and efficiency were made for several types of application.

Following the premise that "minimal standards of audience potential must pertain to selection of time peri-

ods," K&E outlined two types of national schedules. In both cases 75 markets embracing about 80% of U. S. tv homes were covered in an alternate week (major/minor) pattern providing six commercial minutes every four weeks.

In schedule "A" a program was placed in one of the three best time periods open to syndication in each market.

In schedule "B" a lesser but still above average time period was selected.

Circulation costs of both schedules were found to be competitive with other media such as marginal network programing and late night spot.

For six commercials in four weeks, the total costs and the CPM's were projected as follows: Schedule "A" was \$168,000 at \$3.62 CPM; Schedule "B" was \$152,000 at \$4.29 CPM; marginal time network programing was \$186,000 at \$4.21 CPM. In addition, 75 market spot campaigns in Class "AA" were \$176,000 at \$2.76

CPM (eight commercials), and in late night were \$170,000 at \$3.36 (20 commercials).

Coverage of the two syndicated schedules, reaching 40 to 45% of U. S. tv homes in four weeks, compared favorably with the three other media plans. Late night spots and marginal network programing reached about 40%; prime time spots reached 50%. The projection was based on the same number of commercials per four weeks and the same costs as above.

But when the CPM's of the conscious (noted) impressions were compared, prime time spot television was shown to be considerably more expensive than the rest. Ranked in order of increasing cost, the five plans were: Schedule "A," \$5.44; marginal network programing \$6.31; Schedule "B," \$6.43; late night spots, \$6.69, and Class "AA" spots, \$8.31.

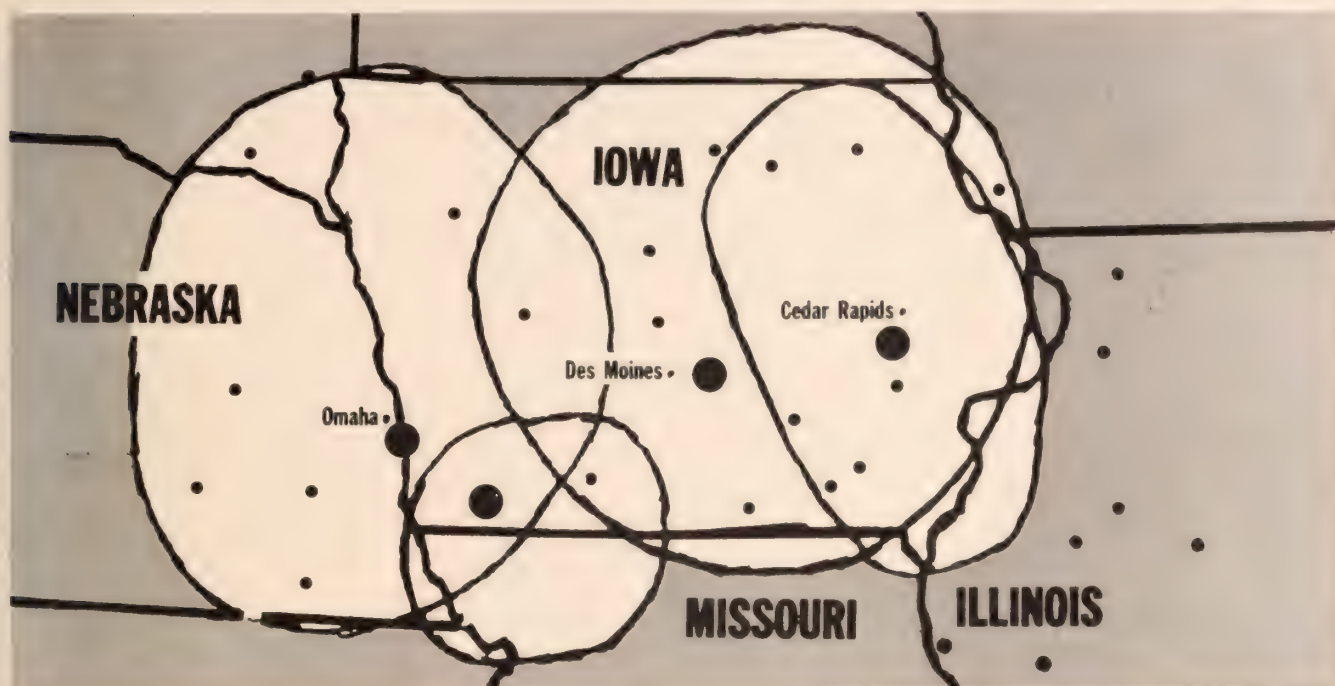
Nationally, K&E concluded, "syndicated films—properly selected, and (Please turn to page 49)

Syndication solves network's big market frequency problem

| | SYNDICATED FILMS | | Prime time spot | Marginal time spot |
|---|------------------|------------|-----------------|--------------------|
| | Schedule A | Schedule B | | |
| No. of comm's in 4 weeks | 6 | 6 | 8 | 20 |
| 4-week coverage | 50.2 | 41.9 | 54.6 | 41.9 |
| Average frequency | 2.2 | 1.9 | 2.3 | 2.7 |
| Network plus local 4 week coverage (Network only: 92.7) | 93.9 | 94.2 | 93.0 | 93.0 |
| Network plus local average frequency (Network only: 6.5) | 7.6 | 7.2 | 7.9 | 7.7 |
| Gross no. of rating points (cov. × freq.) | 110 | 80 | 126 | 113 |
| Homes in coverage area (000's) | 15,000 | 15,000 | 15,000 | 15,000 |
| Gross household circ. (000's) | 16,500 | 12,000 | 18,900 | 16,950 |
| % Noting | 66% | 66% | 33% | 50% |
| Voted household circ. (000's) | 11,000 | 8,000 | 6,300 | 8,500 |
| 4-week cost (000's) | \$59.5 | \$50.0 | \$58.4 | \$62.2 |
| Cost-per-1,000 noted impressions | \$5.41 | \$6.25 | \$9.27 | \$7.32 |

Here K&E asked how to solve the frequency lag problem in 11 markets with four or more channels. Syndication was more efficient than any form of spot in delivering noted impressions in these problem markets

How animal health brand blends large and small market coverage



'INTERLOCKING' RADIO STRATEGY combining umbrella stations (large dots) with smaller market outlets (small dots) is device used by Henri, Hurst & McDonald for introduction of Super Iron Plus, a Myzon product for swine. White area inside gray area is duplicated coverage of the umbrella stations. Myzon is expanding its animal health line

Farm radio's drug spending is up

➤ Animal health industry may replace farm machinery, hybrid corn as top-ranking ad category in the medium

➤ Hess & Clark and Myzon Labs are among the smaller firms invading field with skillful farm radio usage

The rapidly expanding animal health industry—which includes proprietary drugs and drug feed additives and is estimated as a \$250 million business in 1960—may soon overtake farm machinery and hybrid corn as the top ranking client category in farm radio.

The industry's thumping sales increases (sales were \$150 million in 1954, \$200 million in 1958) are partly due to the national shift toward farm specialization. The farmer, along with his city cousin, has become not only a specialist, but a farm-

businessman as well, operating his farm by the same theory governing many businesses: shorter lines mean longer profits. The modern livestock producer is practically a veterinarian and, hence, alert to current animal drug developments.

Animal health research, a major factor in livestock productivity, has created many new commodities. Such established wonder drug giants as Pfizer's Terramycin and American Cyanamid's Aureomycin revolutionized animal care. Now they are up against stiff competition from smaller but rapidly growing companies whose

new products and carefully calculated marketing strategies are invading the mushrooming field.

Some of the most skilfully planned competition comes from two firms, each with similar product entries, but using unique media-marketing techniques to gain farmer acceptance. They are Hess & Clark (a division of Richardson-Merrill, Inc., formerly Vick Chemical), Ashland, O., and Myzon Laboratories, Chicago.

Hess & Clark conducts two separate promotional-advertising campaigns through its Milwaukee-based agency, Klau-Van Pietersom-Dunlap, Inc. One is for the animal health division which markets packaged products directly to the farmer via feed stores and other farm supply outlets, for treatment and prevention of poultry and livestock disease.

The feed products division sells nitrofurantoin drug additives to manufacturers of poultry and livestock

Admen active in boom of animal drugs



MAJOR PROMOTIONAL EFFORT of Hess & Clark is for nf-180, poultry feed additive. Checking merchandising material are (l to r) Keith Ballantyne, assistant feed products manager, H&C; E. E. Cooper, v.p. and a/e at K-VP-D; Jack James, feed products ad manager, also H&C

NEW PRODUCT LINE of Myzon is examined by (l to r) Lee Random, audio-video director, Henri, Hurst & McDonald; John Hartigan, Keystone Broadcasting System; Dr. Thomas H. Vaughn, president of Myzon; Michael Gray, Myzon ad manager. Myzon is Richardson-Merrill subsidiary



feed. Of this group, nf-180, (trade name for the active drug furazolidone) is the big item. H&C and its agency have devoted their major promotional efforts to nf-180 as a laying feed additive to improve egg production and over-all flock performance, and as a swine feed additive in the ration to protect baby pigs from certain specific diseases.

Myzon Laboratories, a 10-year-old firm, purchased last year by industrialist Elisha Gray, board chairman of RCA-Whirlpool, originally manufactured water soluble feed additives, chiefly for poultry. Under Gray's leadership and the direction of its Chicago agency, Henri, Hurst & McDonald, Inc., the company has undergone vigorous product diversification. In less than a year Myzon has introduced 23 separate animal health products, plus 13 feed additives.

Indicative of the over-all industry, the two companies share common marketing problems which they find are eased when spot radio is used as the keystone of specific, regional advertising campaigns.

Some of their reasons are fairly obvious, such as radio's flexibility in hitting pinpointed target areas, and the opportunity for fast copy changes as local agricultural conditions demand. But more subtle, and perhaps most important, is the farm service angle which is accomplished through the radio farm directors.

Support of the farm directors enables the advertiser to project a good total image, and their help is invaluable in launching new products and explaining their use. Since both companies deal in expensive commodities, product education is imperative. As both companies attest, product merchandising support provided by radio stations is another essential in their over-all marketing efforts.

In Hess & Clark's media-marketing planning, and in its selection and allocation of budget dollars, radio is carefully coordinated with print to achieve over-all effectiveness in promoting nf-180 according to E. E. Cooper, v.p. Klau-Van Pietersom-Dunlap, and H&C account executive.

From a survey conducted last year, H&C learned that radio listeners did not fully understand the term nf-180. So this year, for the first time, H&C

experimented with a radio jingle to accomplish the product education job. The chief copy point in the jingle, set to a Dixieland beat, is "keep poultry problems down . . . keep egg production up . . . with nf-180 in their feed."

The strategy used in station selection for jingle scheduling was to provide intense radio coverage of the major poultry areas in the Midwest and the Carolinas. A total of 40 stations were used in the Midwest, from Nebraska through Ohio, affording a coverage pattern whereby practically all poultry farmers in the 10-state area were able to receive one or more H&C stations. An additional five stations were bought to cover North and South Carolina.

Three versions of the jingle were used—30-, 20- and 10-seconds—aired between 6 and 7 a.m., and again between noon and 1 p.m., in or adjacent to farm programs, news, weather, and market reports. On most of the station lineup, the jingle is carried twice each day, five or six days weekly. Schedules begin prior to poultry feed buying seasons, in mid-August for 10 weeks, and again in winter and spring for 15 weeks, beginning in January.

A separate radio campaign for nf-180 swine usage involves one-minute transcribed talk spots, but H&C is planning a jingle for this, too, in the next campaign.

SPONSOR estimates H&C's total annual radio expenditure at around \$300,000 for 1960, with approximately \$160,000 devoted to the feed products division, and \$140,000 to animal health.

To aid the poultry farmer's production, H&C conducts two special public service promotions, tied in with point-of-sale merchandising. A new type of flock inventory chart has been prepared by H&C—a means for farmers to record their progress in improving flock performance. These are available to farmers in retail outlets where nf-180 products are sold. As a follow-up to the FPI (full performance index) campaign, H&C is starting an FPI recognition awards program to name outstanding "Flock Managers of the Year" in each state.

The critical testimony to H&C's

(Please turn to page 47)



HORROR, in all its naked detail, was captured on film by KMTV newsman Leigh Wilson, who rushed to fatal car crash scene, despite his personal reaction, stayed to photograph wreckage

PUBLIC NOT SQUEAMISH ABOUT ACCIDENTS ON TV

The photograph above is only one of many such "shockers" captured on film, and making the rounds of Omaha schools and civic groups today.

Originally telecast over KMTV, the 400-plus feet of exclusive film, shot at the scene of Omaha's worst traffic accident, is continuing to drive home a message with the speed and power of a rocket-propelled missile. What makes KMTV's film of the accident so unusual is its somewhat unprecedented shock value plus the fact that its first run was completely unedited. Here, in brief, are the events behind the story:

In the early hours of a Saturday morning some two months ago, a car carrying six teenagers and traveling at the rate of 70 miles per hour, went out of control and crashed into a tree. KMTV newsman Leigh Wilson, who was monitoring police calls at the time, heard the ambulance call and hurriedly set out to the scene of the accident.

He arrived at the same time as the rescue squad, set up portable frieze lights, and prepared to photograph the rescue operation. There was no

rescue. Five of the passengers had been killed in the crash, the sixth died shortly afterward in the hospital.

Overcoming the urge to run from the nightmarish scene of mangled bodies and smashed steel, Wilson let his camera roll, catching everything in clear, sharp detail. Later he turned the film over to his station's news department. Their problem: What to do with it? Most of Saturday was spent debating over whether or not to air such a brutally stark event before the public.

An hour before the 6 p.m. newscast the station decided to show the film. There was no time for editing. Preceded by an alert to the audience, cautioning members of the victims' families, their friends, the very young and the very delicate not to watch, the film was shown in its entirety. Newscaster Bill Talbot explained also that the showing was not an attempt to exploit the tragedy by accenting its morbidity, but that it was the station's hope it might be an object lesson to others—"that the six might not have died in vain."

(Please turn to page 49)

RADIO DIGS OUT DOG OWNERS

✓ Kasco finds radio's coverage and economical frequency ideal to reach the diffuse market. It gets hefty merchandising boost in 26-market, 51-station push



MERCHANDISING reports from radio stations in the Kasco campaign get a going-over by the Donahue & Coe media team. Marc Ivey, account supervisor, is standee. Seated (l to r): timebuyer Harry Durando, media mgr. Gordan Vanderwarker, Gerry Arthur, v.p. in charge of media

This year, spot radio's share of the Kasco dog food advertising budget is expected to hit 50%, compared to 20% last year. Reason: parent Corn Products and agency Donahue & Coe are mighty pleased about the job the medium did in the regional product's September-December drive.

"We're after adults in the one out of four families that own dogs, and spot radio's perfect for us," states Marc Ivey, senior account supervisor in D&C's grocery products division. "Radio provides us the frequency we need, within our budget, and of-

fers effective coverage of outlying areas, where a large percentage of our sales occur. And radio's flexibility permits us to tailor local efforts to meet local problems."

Adds media v.p. Gerry Arthur, radio's on-air effectiveness is of foremost importance, but the medium also is extremely helpful as a "strong local entity," which can be a vital trade element. "Radio can add longevity to a campaign, both before and after the actual period of the spots. Through its merchandising techniques, radio heightens the im-

pact of the commercials, and makes the product salesman's job that much easier."

The burgeoning pet food industry engulfed the \$1½ billion mark in 1959, reaching \$506,250,000 according to the annual *Food Topics* consumer spending study. This is 4.2% ahead of the 1958 total of \$485,620,000, which in turn was 8.6% above the figure for 1957, the survey shows.

For its 13-week campaign in 26 markets, Kasco went all-out for merchandising extras, or "sales activators," to use D&C terminology. Harry

Durando, timebuyer-merchandising specialist at the agency discussed at length with sales reps of radio stations in Kasco's distribution area what merchandising support could be made available for the client's campaign. Durando put special emphasis on contests revolving around dogs because of the additional on-air promotion, point-of-sale and print publicity such contests bring to the client.

Not all of the 51 stations bought on behalf of Kasco came up with merchandising. Some were included on sheer weight of undeniable top ratings which the advertiser could not ignore, because of its need for broad reach. But most of them did offer extras, and about 25 agreed to the sought-after contests.

When D&C presented its list of stations and their proposed merchandising support to Corn Products, the client was dubious that the stations would do that much for Kasco, but gave the go-ahead. The Corn Products sales force was notified of the upcoming radio drive, and one representative for each Kasco selling area was assigned to work with the stations on putting over the merchandising program.

While it's too soon to tell exactly how many stations came through with the merchandising as proposed, reports are in from a large number who have done so. The client has expressed great satisfaction at the performance, and Ivey has been approached by representatives of the client's other products who want to know more about spot radio's "extras" in terms of their own respective bailiwicks.

D&C places great importance on the stations' reports as to their merchandising performance. The feeling is that too often there is much talk about merchandising but it is forgotten due to the rush of day-to-day responsibilities. "We review carefully the station reports, and since this usually is our only means of knowing what was done, the station which merchandises and doesn't take the trouble to tell us about it, is not in a good selling position when we organize our next campaign," says Arthur.

Housewives, who do most of the buying, were the prime target of Kasco's radio spots, but the man of the

house often shows an interest in the a boost both to the client and them dog's diet, so his ear also was sought. selves, who also gained publicity from Therefore Kasco spread its spots the contests.

which averaged 30 per week, all min- The "Texas Quadrangle" stations utes—throughout the broadcast day, provide a vivid illustration of how The campaign covered the New Eng-radio gave Kasco plenty of extra land states, western New York, Penn-mileage for its money. Each of them



Kasco gains extra impact from contests

EXTRA MILEAGE, in the form of merchandising support, was donated to Kasco by a large number of stations in its lineup. Probably the most effective boost was in the form of dog-oriented contests, of which there were 25. Shown above is the winner of a "Pooped Pooch" contest run by KNUZ, Houston. Standing behind Russell Rebel of Pipperkirk, the bedraggled canine, are his owners, Mr. and Mrs. H. B. Edgar (center), who are flanked by Corn Products personnel W. F. Gill (l) and G. J. Stapleton. From the contests Kasco gained additional on-air mention at no extra cost, plus newspaper publicity. The stations supplied all prizes except the product, furnished by Corn Products.

sylvania, Oklahoma, and Texas.

According to agency calculations, the campaign delivered 1,000 adult impressions at a cost of 63 cents. "With radio the way we buy it, there is virtually no waste circulation directed at children," points out Ivey. The CPM homes is estimated at \$1.02. Number of radio homes covered: 7,900,000, or 15.8% of U. S. coverage.

Stations were supplied with e.t.'s of 60- and 30-second duration. This gave them the option to run the 30 and add live copy describing the contest, or to utilize the 60 and talk about the contest in separate spots at no additional cost to Kasco. Many stations chose the latter approach, as

ran a "Pooped Pooch" contest wherein listeners were urged to submit pictures of their dogs looking tired, and the one judged the most bedraggled was the winner. Prizes, such as a weekend at near-by resorts plus plush kennel accommodations for the top winner canine, were supplied by the stations. Whenever the product was included as a prize, Corn Products furnished it.

Coordinator of the contests, which were heavily promoted on the air and received broad newspaper coverage, was Earl Fletcher, manager of KXOL, Ft. Worth. Other stations participating: KBOX, Dallas; KONO, San Antonio; KNUZ, Houston.

HOW COTY'S DREW SETS TV MARKETING

Wallace Drew, Coty Inc.'s alert marketing v.p., brings extensive tv and radio background to his job

He sees stepped-up tv and spot radio campaigns for Coty's high-styled French perfume-cosmetic lines

When Wally Drew joined Coty, Inc., French-owned perfume and toiletries firm in 1959, as vice president and marketing director, he brought with him over 20 years' experience in all phases of radio/tv advertising and programing as well as product distribution. Since he has been with Coty, he has seen sales rise to nearly two times what they had been over the past year and a half.

Drew is constantly on the lookout for sharp promotions. While talking to SPONSOR about perfumed inserts in department store bills, he thought of offering perfumed enclosures through spot tv commercials, made note of it, and probably got underway with the project before SPONSOR's reporter was

down the elevator of the Coty building, 55th St., near 10th Ave., N.Y.C.

Coty, and its president Philip Courtney, are "tv-oriented," Drew was quick to point out. "We are always looking for new ways to exploit broadcast media," he said.

At present, Drew is working up some promotion ideas for tv, similar to ones he has seen successfully produced in most of the nation's top newspapers. With the introduction of the Emeraude line of Coty fragrances, Drew and his advertising department, worked out print promotions with department stores, through which most of Coty's distribution and sales are handled, whereby several other manufacturers would share full-page ads

with Coty. In most cases, the accompanying advertisers were gloves, jewelry, and other women's accessories that may be purchased on the main floors of "prestige" department stores.

Drew would like to inaugurate a similar type campaign through tv, with the department stores acting as springboards, in coordinating other small-budget "high-priced item" advertisers to share 30- or 60-second commercials.

In discussing cosmetics and toiletries high advertising/sales ratio, in terms of Coty products, Drew made the following comments:

"Those big cosmetic firms that do their business volume through department stores work on a somewhat different a/s basis than the popular priced lines which are sold through supermarkets and drugstores. The finer companies are stuck with the expense of paying demonstration fees in department stores, and this eats up a big chunk of the advertising dollar."

Coty spends about 60% of its \$2 million ad budget in tv, mostly in spot. This year, however, it is sinking a good portion of the tv budget in ABC TV daytime participations.

The Coty girl is now extinct. During the last few years, through BBDO, Coty's commercials have been designed to sell the product, rather than



COTY's marketing v.p. Wally Drew (far right) examines the package for Coty's new high-priced L'Or perfume (\$60 the ounce) on his recent trip to Paris. With him are (l-r) Fernand Tourtois, dir. of research-development, Coty, U.S.A., M. Roubert, perfumer, Coty, Paris, Marcel Pinteau, dir. technique, Coty, Paris

lean to institutional advertising, said Drew. There have been stylized commercials, soft musical backgrounds, and identifications with pretty girls, such as ex-Miss America Lee Ann Meriweather. "The net result was to build a new image of Coty as a young, aggressive company, and we've had substantial sales increases," said Drew.

Coty has expanded its distribution in drug and department stores over the past year. "We don't want to compete with less expensive lines, so we're steering clear of dime stores and supermarkets," said Drew.

Drew recently made a unique trip for a marketing director. He accompanied BBDO's associate media director Ed Koehler on a timebuying trip "to a number of cities where Coty business is below potential." Here Drew was able to draw on the experience of his first advertising job, on the Penn Tobacco account at Ruthrauff & Ryan, Chicago, where he made numerous marketing field trips, acquainting himself with station personnel, market characteristics and distribution techniques. In many of the markets he and Koehler visited, they bought short spot tv flights of up to 400-500 rating points, "establishing a chief dominance for a period," he told SPONSOR.

"I happen to like spot tv because of its flexibility," said Drew. "With spot you can go in heavy and cut back if need be, you can tailor your advertising to your objectives, something you can't do with network," said Drew.

He was quick to compliment the networks, however, on their new participation buying formulas. "Until they did this, networks were open to complaints of smaller advertisers. They wouldn't recognize anyone with an under \$5 million budget. If an advertiser had multi-products, he would get over-committed and lose flexibility," he said.

Coty uses spot radio, but to a lesser extent. "Spot radio is definitely an area which we ought to explore," Drew said.

It was here that he got a bit nostalgic about "the old days" and the beginnings of his career.

"I wish tv today were as effective as

Tv ads help create high-fashion image

As Wally Drew points out, Coty wants to promote a high-style image through its tv commercials and print and in-store displays. Drew would like to tie in fine ladies' accessory products with Coty cosmetics in tv spots authorized by prestige department stores in various markets, as has been done in print. Coty's commercials now feature beautiful women, soft-music, a strong accent on luxury



radio was 25 years ago in creating enthusiasm," said Drew.

The first 10 years or so of Drew's extensive advertising career were concentrated heavily in radio advertising. When he joined Ruthrauff & Ryan in 1937 on the Penn Tobacco Co. account, he not only bought programs and markets, but also wrote commercials.

Between 1937 and 1941, Drew claims he visited every town in the U.S., meeting station managers, news announcers and personalities. "From these four years, I picked up a beautiful picture of radio and the effect of advertising in selling merchandising and distribution," he said.

After a five-year stint in the Army, as an engineer officer in both the European and Pacific theaters, Drew became assistant advertising manager of Norwich Pharmacal Co. In February of 1948 he joined Bristol-Myers as assistant advertising manager, then became advertising manager and production manager on Ipana, Vitalis, Sal Hepatica and deodorants. He remained with Bristol-Myers until 1954 and he worked on the *Break the Bank* radio and tv quiz shows.

Drew claims Bristol-Myers was "inspirational" to him from a standpoint

of business ethics. "I would like to pay tribute to Bristol-Myers and Lee Bristol," he said. "They gave me an insight into how easy it is for an ethical company to keep a quiz show straight."

At Bristol-Myers, Drew began to formulate his broadcast media philosophies. He says of network: "Generally companies with network can't afford to hypo certain markets with spot, but good network shows offer economies that you can't get with spot."

He grew nostalgic when thinking of network radio in the days when he was with Bristol-Myers, as compared with network tv now. "At that time a top-notch network radio program was around \$1 million a year. Now network tv shows run between \$60,000-\$100,000 a week," he said.

In the summer of 1954 he joined Grey Adv. on the Mennen account. Union Pharmaceuticals, Whitehall Pharmacal, and 5-Day deodorant pads. From there he went to Cunningham & Walsh in 1956 on Colgate, Watchmakers of Switzerland, American Cyanamid and Pharmacrast accounts.

Many of these accounts had much smaller budgets than Bristol-Myers

(Please turn to page 43)



'EITHER END' is the Manger Hotels coffee version of NTA's 'Open End' panel show, which features David Susskind (simulated, second from left). The adult-level, taped spoof is designed to attract attention in the highly competitive New York coffee market to this heavily Colombian blend

Can tv sell a new coffee in N.Y.?

❖ Manger Hotels brand is out to crack the market with air media drive heavy on ingenuity, novelty, creativity

❖ Tv spots play with 'Open End' format, use off-beat projection method, tie in with ads for Colombian bean

This week, substituting ingenuity for big money, Manger Hotels coffee sets out to win New Yorkers away from some 30 other brands already drenching that market.

Among the components of Manger's stratagem:

- Adult-level tv spots taped via the off-beat "live-action-still" technique, utilizing a mock version of NTA's *Open End* panel show.

- Participation in *Open End*

(WNTA-TV) which began yesterday (8 January), and in the Garroway show (WNBC-TV) starting about 1 February.

- The first large-scale tie-in with the million-dollar promotion that has been run on behalf of Colombian coffee, which makes up a substantial percentage of the Manger blend.

- Spot radio exposure, using tv commercial sound tracks part of the time, via WNEW and WCBS, to

start sometime around 1 February.

"We're striking a blow against commercial tedium," says Adrian Price, Wexton account supervisor on Manger Hotels coffee. "In order to open up the single most competitive coffee market in the country, we felt we had to develop an unusual and noteworthy approach that would set our brand's advertising far ahead of the usual coffee commercials."

Tv spots for Manger coffee, formerly sold only in the 53-year-old chain's hotels, revolve around a three-member "panel" and its Susskindesque moderator. They are seated in the familiar *Open End* setting, around a coffee table well-stocked with coffee cups and jugs (but there's not a coffee bean in sight). The actors' ges-

(Please turn to page 48)

INA'S YULE RADIO P.R. PAYS

✓ Insurance company's annual 'Sing With Bing' buy, brings Yuletidings to listeners and goodwill to sponsor

✓ Thanks for the melody' say thousands of listener letters from places in U.S., Canada, Alaska, and Hawaii

When the Insurance Co. of North America first bought CBS Radio's Christmas Eve program, *Sing with Bing*, six years ago, it was intended only as a Yuletide greeting from the company to its policy holders and distributor agents. Instead, and quite without intent, the jumbo-sized Christmas salutation reverted itself into a working public relations stronghold for the sponsor.

The program, it was soon discovered, filled with melodious goodwill-to-all-mankind, had warmed the hearts of thousands of holiday-spirited folks in countless homes, automobiles, in trucks making their way along work-day routes, and a variety of business establishments, throughout the U. S., Alaska, Hawaii, and Canada.

The program, which is beamed out over 200 CBS stations with 56 CBC outlets, is picked up by the Voice of America, and the Armed Forces Network, also.

The result: a flood of letters from listeners has washed over the insurance company's Philadelphia headquarters and branch offices throughout the world, as well as the network and its affiliated stations, for many weeks after that first year, and for the ensuing years of sponsorship, to the just-past Christmas.

The letters share a likemindedness in context: all say "thank you" for the musical salute to Christmas. Most of the letters urge that the company continue sponsorship of the program; many go into detailed description of touching family scenes, listening to the program while decorating their Christmas tree.

A comment from a recent listener's letter puts into words the feelings

generally expressed: "the program is a big part of Christmas for our family," and, "its wonderful of you to sponsor it!"

The wisdom of the *Sing with Bing* buy, placed by the Philadelphia office of N. W. Ayer for the past six years, has been proved by repeated demonstration of promotional-exploitation "pluses." And as for institutional advertising, the annual spectacular has turned out to be a top-prestige investment.

To the agents, the program constitutes a salute to their independence. It also provides the basis for full-scale mailings of window display, poster, mail-insert and on-air spot announcement material. In short, *Sing with Bing* is a very highly merchan-

dised piece of institutional advertising.

The company itself, its field force in the U. S. and the almost 10,000 employees overseas, go all-out to promote the broadcast. The sponsor places ads in 22 insurance trade papers and prepares mailings to promotion men in the CBS radio stations. It also supplies its agents with stickers, radio scripts, window displays and newspaper mattes. As an extra touch, all mail coming out of INA during the pre-Christmas season, bears a special *Sing with Bing* postmark.

The insurance company's commercial message which reaches an estimated million and a half homes each year (according to a study made two years ago), is strictly soft-sell, based on company growth and background and a rundown of the agency's working system.

From all indications, budget permitting (and if listeners have a say in the matter), it's likely that INA will continue along with this mode of spreading holiday cheer, and chalking up company goodwill. ■

INA's Christmas goodwill ambassador, Bing Crosby, whose 'Sing with Bing' program has been building sponsor-listener rapport for the past six years, is shown here with CBS' A. H. Hayes





VIDEO TAPE is the shape of QUALITY TV commercials. TODAY

The tremendous impact of the tape revolution on the creation, production and economics of TV is being felt increasingly in all areas—from network and spot commercials to dramatic shows and other programming, at both national and local levels. Here, on the next page, are some of the pleasantly surprising things you can expect when you turn to tape to shoot your next commercials . . .

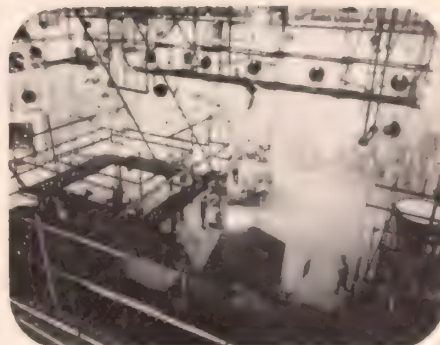
6 proved ways "SCOTCH" BRAND LIVE-ACTION VIDEO TAPE brings new quality and savings to your TV commercials!



The picture "lives" on "SCOTCH" BRAND Video Tape . . . says to the viewer, "It's happening right now!" The extraordinary visual presence of video tape, its real authenticity of sounds, provide a new dimension of believability to commercial or show.



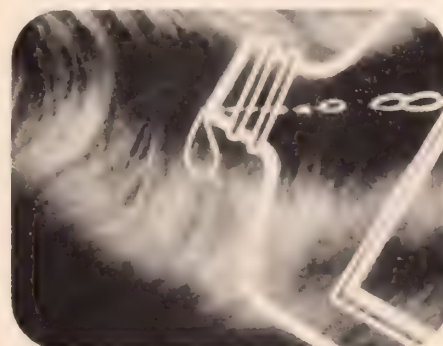
Immediate playback—in a matter of seconds—tells the producer, director, performers, camera crew whether this "take" is the one to keep, or whether a second will add worthwhile values of lighting, focus, pacing and delivery. No processing wait.



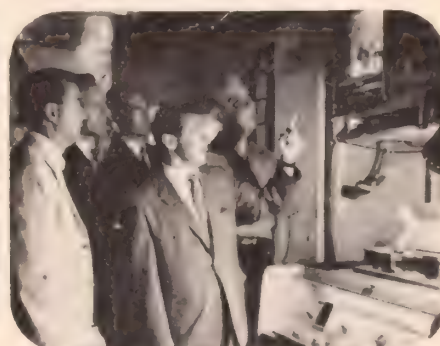
Tape saves days because of the uninterrupted work schedules it makes possible. You complete assignments in less time, then go on to the next without the distraction of unfinished business. It helps schedule talent, studios, crews efficiently.



Fast editing is a video tape feature. Its amazing flexibility lets you make last-minute changes. Sight or sound tracks can be erased and redone speedily. New scenes can be inserted and complete rearrangement of elements effected at the last moment.



Special effects machines used in video tape recording make possible an unlimited selection of effects. Wipes, match dissolves, pixie and giant people, combination of animated cartoons and live-action people, zooms, supers—video tape does them all.



Speeds up approvals. Client approval of commercials can be had the same day taping is made! When tape is the medium, the men who make the client's decision can be on the scene to give their approval when enthusiasm is high. No processing delay!

"SCOTCH" BRAND Video Tape has ushered in a new TV age! Along with audible range and instrumentation tapes, it was originated and pioneered by 3M. And it is through continuing and pioneering research that 3M is known and recognized as world leader in the development, manufacture and distribution of quality magnetic tapes.



Send for: "The Show is on Video Tape," a new booklet of case studies on the taping of network commercials, drama programs, and local "spectaculars." Enclose 25¢ in coin to cover mailing and handling costs. Write 3M Co., Box 3500, St. Paul 6, Minnesota.

"SCOTCH" and the plaid design are reg. T. M. of 3M Co., St. Paul, Minn. Export: 99 Park Ave., New York, Canada: London, Ontario. © 1961 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



What are your predictions for tv in 1961?

John W. Guider, *president & gen. mgr.,
WMTW-TV, Mt. Washington, Me.*

Reappraisal and reorientation will be the themes for tv broadcasters in 1961. Networks, individual stations, the NAB and the trade press will



Business up modestly in spring, with new highs last four months of 1961

evaluate anew the relation of tv to the millions it serves, and licensees will evidence an unprecedented consciousness of their Public Service obligations.

Congress and the FCC will pause in their explorative and investigative programs and will frame policies for a new era in the federal regulation of broadcasting. There will be a striking similarity between the obligations of the government and the voluntary purposes of the industry. Sec. 315 will not be repealed in 1961.

Normal programing will be given more emphasis as against spot coverage of special events. Immediacy of coverage will yield to more orderly and better prepared coverage in depth. All networks will produce more satisfying public affairs programs, partially because sponsors will show greater interest in supporting them.

Pinched by the profit squeeze between increased costs and sales resistance to higher prices, agencies will try to get more for their dollar. Time-buyers will be more insistent upon, and grateful for, relevant information about stations, and their audiences (not only quantitatively but qualitatively and by economics, sex and age identification). Greater recognition will be given to television markets as they exist in reality, and less reliance placed on metropolitan markets as traditionally defined by the Bureau of Census or as developed years ago

by city newspapers for circulatory statistics.

"Total Home Viewing" as directly researched will increase in importance as the measuring standard for CPM instead of "Metro Ratings" which at best were only an imperfect means of estimating total homes viewing.

Programs will show unusual improvements in the fall schedules. Advertising will be up modestly in the spring, will be off to an early fall start and will hit substantial new highs for the last four months (of the year). Educational tv will have its best year by a wide margin.

Some critics will continue to scream about the failure of tv to meet its challenge, but millions of people will contentedly and quietly accept as a matter of casual fact the speedy and vivid news coverage, superior entertainment and the wide range of programs for every taste upon which they rely from day to day.

W. Thomas Hamilton, *general
manager, WNDU Radio & Tv,
South Bend-Elkhart, Ind.*

In keeping with our expanding economy (despite a first quarter business volume easement according to pundits and industry clairvoyants) and population, dollar volume for television will increase in '61 over '60 by approximately 7%. This increased volume will be credited to network and local sales—national spot may tread water as the effects of the recent AFTRA and SAG agreements make themselves felt by way of increased talent fees for spot commercials. As a matter of fact, spot looks like it may well have rough going—caught between the squeeze of higher talent costs on the one hand and increasing competition from network "flexibility" on the other. Medium-sized markets such as South Bend-Elkhart and smaller ones will feel like a 10-high straight caught between a flush and a full house.

Despite over-all raised volume the strong profit ratios of '59 and '60 will be harder to come by in '61 because of rising wages; slightly higher facilities costs; higher prices on features (post '48's and '50's) and syndicates; and the need for upped local promotional activities with resultant expanded local promotion budgets. All these will work against fat profits.

Now that all three networks are within rating decimals of each other, the competition for shows and sponsor dollars will be at a white-heat in '61. This competition augurs well for the image of the industry with both the public and Washington for it should bring forth some new and exciting programing in the fields of



Medium and small markets will feel squeeze; higher station operation costs

entertainment and in documentaries, news and public affairs.

There is a growing confidence among networks and stations that new ideas and experimentation in programing should be given more expression and exposure—with consequent increasing public and sponsor approval for '61. Much of this new attitude can be traced to tougher intramural competition. Network affiliates in general have their fingers crossed that the networks, despite the heavier competitive pressures of 1961 will hold the line price-wise with agencies and advertisers.

Because of possible diminution of spot revenue in '61 more persistent cultivation of local and regional accounts will be on the upgrade particularly in larger markets and at a most vigorous pace in the medium-sized and small markets.

With the big-brother-is-watching psychosis prevalent in the communi-

cations industry, station operators in '61 will be more directly at the helm in guiding their property's program fare and community activities in a vein more consonant with that imponderable "in the public interest, necessity, and convenience."

Lastly, it is my fallible prediction for 1961 that the much-maligned but highly important and valuable timebuying fraternity will pay more attention to a station's image, quality factor, over-all local service, management personnel, program and production-ability, and character standing in a given market when making the buying decision—but will also, alas, fall victim again in a majority of cases to the "numbers" habit.

Robert W. Ferguson, executive v.p. & gen. mgr. WTRF-TV, Wheeling, West Va.

One of the major happenings I look forward to in the year 1961 is an expansion of the policy the networks started so well in 1960 in regard to their presentation of more and better public affairs programing. And the fact that they have received such acclaim from all quarters I think will definitely encourage more blue-chip advertisers to sponsor many of these shows.

I also have a feeling that 1961 will see national advertisers putting more and more of their over-all budgets into television in both network and spot. This trend has increased steadily each year and I think it will continue to be prevalent in 1961.

I think 1961 will also bring about some long-awaited changes in the area of program packaging. The particular sore spot, one which I'm sure has bothered a number of station operators, has been the continuing trend of violence in much of the package programs that are distributed. With all

look for the national advertisers to become more particular in their selection of stations in various markets and I think an important factor of their selection policy might well be the community image a station has and its adherence to good broadcasting policy via its active support of the Broadcasting Code.

In the realm of Congressional interest I think 1961 will find all tv stations subjected to a much closer scrutiny by not just the various government agencies concerned with tv and tv stations and policies, but by Congress itself. The purposes and

policies of tv stations and networks in their public service, public affairs and over-all programming efforts I feel will be covered to greater degree than ever before by the governmental bodies responsible for broadcast.

Finally, I think that the major changes in television for 1961 will be brought about by the people responsible for so many changes in tv—the tv viewers. And so long as they are content, pleased and entertained with the great variety of television as presented today, tv's program products will continue to be welcome guests around a home.

MORE THAN 33 HOURS of LOCAL EACH WEEK programming

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.



National advertisers will place more of their over-all budgets into tv

PRESIDENT: G. B. J. Power
 VICE PRES. & TREASURER: J. D. Smith
 EXEC. VICE PRESIDENT: Ralph Davis
 SECRETARY: Mrs. D. W. Moore
 RESIDENT MANAGER: James C. Smith
 SALES MANAGER: Joe Smith

THE QUINCY CITIES

DAVENPORT } IOWA
 BETTENDORE }

ROCK ISLAND } ILL.
 MOULNIE }
 EAST MOULNIE }

PETERS, GREEN, WARDMAN & INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

the furor that has been raised I think this year will see the various package producers make a sustained effort to lessen the amount of violence on the programs on tv.

In the area of commercial tv I also

FRESH MONEY!



Research Triangle Park Unleashes New Buying \$

You have a new, solid reason for scheduling WPTF. The North Carolina Research Triangle Park has progressed from "dream" to reality. Early estimates that the Park will attract research installations employing 7,000 persons appear conservative.

FIRST to be completed was the multi-million dollar Chemstrand Research Center. Following closely will be the Research Triangle Institute headquarters, the Dreyfus International Center for Polymer Research, and the U. S. Forest Service eastern regional laboratory.

MORE WILL FOLLOW. The three institutions which form the Triangle already provide the largest concentration of research personnel in the South. (North Carolina State at Raleigh, Duke University at Durham, the University of North Carolina at Chapel Hill.) Now, with the 4,600 acre Park a going operation, the future development will be substantial.

SCHEDULE WPTF . . . a better buy than ever. And don't hesitate to call if we can help you or your Southern manager open doors in this exciting, new segment of our market. Our towers are practically next door to the Park and we are intimately familiar with the area's trade patterns and potential.

NATION'S
28th RADIO
MARKET

NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

P. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Welch Grape Juice Co., Inc., Westfield, Conn.: Schedules for its juices and jellies begin in 17 selected major markets the end of January. Placements are seven-eight weeks using day minutes and 20's, with some early and late nighttime. Buyer: Shirley Weiner. Agency: Richard K. Manoff, Inc., New York.

Lever Bros. Co., New York: Its usual early year activity with day and early and late night minutes, and some prime, being set for the soaps and detergents. On Silver Dust, about 30 markets the middle of the month get six week placements. Bob Bridge is the buyer at SSC&B, New York. Dove, out of Ogilvy, Benson & Mather, New York, renewed and added some markets early January for 52 weeks. Whisk, BBDO, New York, also began for 52 weeks, in about 15 markets. Schedules on all were placed for 13 weeks through Needham, Louis & Brorby, Chicago.

Norwich Pharmacal Co., Norwich, Conn.: New schedules on Pepto-Bismol start 16 January and run through 13 February, in about 125 markets. Buys are for prime 20's and early and late night minutes, moderate frequencies. Buyers: Jack Scanlan and Bill Watterson. Agency: Benton & Bowles, New York.

Peter Paul, Inc., Naugatuck, Conn.: Campaign for its new Peter Paul Almond Cluster candy bar begins 16 January in about 50 markets. Fringe minutes, preferably early evening, are being bought for nine weeks. Buyer: Joe Devlin. Agency: Dancer-Fitzgerald-Sample, New York.

General Foods Corp., Post Div., Battle Creek: Schedules for Tang begin this month in about 15 markets. Moderate frequencies of prime I.D.'s and 20's will run for four weeks. Buyer: Roger Jones. Agency: Young & Rubicam, New York.

R. T. French Co., Rochester: Planning a campaign to introduce a new product, Frying Potato, as soon as distribution is cleared, probably late February. Schedules of day minutes will be bought in about 25 markets. Buyers: Mario Kircher and Carrie Senatore. Agency: J. Walter Thompson Co., New York.

RADIO BUYS

Grove Laboratories, Inc., St. Louis: Minit Rub schedules begin this month in about 20 markets. Day minutes, 9 a.m. to 4 p.m., are set for 13 weeks. Buyer: Larry Reynolds. Agency: DCSS, New York.

Maltex Co., Div. of Heublein, Inc., New York: Eight-week placements for Maltex cereal start this month. Day minutes to reach the housewife will be scheduled in about 10 markets. Buyer: Frances John. Agency: Fletcher Richards, Calkins & Holden, Inc., New York.

CALORIE CONTROL

(Continued from page 30)

raised some ears among the other brands, those that consider themselves "ethical" types as compared to "dairy case" types. Metrecal, Quota, Minvitine and others among the "ethicals" contain 78 grams of protein, the minimum daily adult requirement. "Dairy case" brands such as Carnation and Bow-Cal (in Chicago, handled by North) provide 58 protein grams. And then there are the "dog and cat" brands, the "off-beat odd labels," many of which are "severely lacking in nutritional standards," according to a Chicago-based firm.

The "ethicals" so far have not mentioned the other brands, plugging their own qualities. Metrecal's commercials that get closest to the weight problem, as opposed to the Churchill messages, are still not product advertising, according to K&E. A typical one, for example, features: (1) Hippocrates' 2,400-year-old warning that fat men die sooner than thin ones; (2) a discussion of the problems of obesity; and (3) the suggestion that Metrecal, with a physician's approval, "may be" a possible solution.

Minvitine, like Metrecal, suggests a physician's approval—a policy which would obviously tend to help the ethical products. And according to the Chicago source, the "dog and cat" brands are not selling very well, despite their price which is considerably lower (79¢ as opposed to about \$1.29) than the big-name brands.

Several food brokers contacted by SPONSOR reported that the sale of these new products has not, as some had suspected, made any significant changes in general grocery buying patterns. It is hard, they said, for a housewife to determine how and where she should buy less for the rest of the family, if only one or two members are on the diet. As a result, she buys the usual items in the same quantities as if everyone in the family were eating regularly.

And the brokers indicated that shelf space, for the major brands at least, is usually available. Wander's Minvitine has national distribution primarily in grocery stores but, like Quota, has some drug distribution as well. Metrecal is distributed in both, and has an edge as the brand most requested. Distribution for Minvitine and Quota was no great problem


because, in the case of Quaker and its many grocery items, chain distribution is already established. Wander, which has had Ovaltine in grocery outlets for years, had no trouble gaining entrance for Minvitine.

The outlook for future expansion of this booming new industry, according to the consensus, seems to be this: Right now total market advertising (with the exception of Metrecal's network program and Minvitine's participations) is concentrated chiefly on sophisticated urban and suburban audiences. If expansion reaches markets in rural and small town areas, this bigness will balloon.

As for Metrecal and K&E, they are confident that any expansion will be in their favor. They are in the key position as "granddaddy" of the industry at six months and already identified as closely with calorie control as Kleenex is with tissues or Milltown with tranquilizers. "Very few companies are concerned with persons when they are sick and when they are healthy," said K&E's Nicholas. "Drug companies cater to the sick, food companies to the healthy; we serve both." The Dalton Co. will market Metrecal, Pabulum, Bib baby juices "and other products that will be added upon clinical validation."

And their choice of the Churchill series looks like a winner. As an elated ABC official put it last week. "The series is receiving the highest Nielsen rating for any continuous public affairs series this season. The last show telecast before the holiday hiatus in the schedule received a 16.2 rating and a 27.4 share of audience in the Nielsen 24 market ratings—damn respectable for this kind of programing."

And as K&E's Nicholas put it. "Overweight is a problem and our product is a possible solution. If, in a commercial, honestly written and carefully documented, we can show the dangers and a possible solution—we have done our job."

It's easier to count calories than to keep tabs on developments in this young industry. At presstime, the Borden Co. had just gone on New York area radio with spots for a new 900-calorie product. The public may be dizzy with more and more brand names in the coming months. As for network tv's share of the boom, the young industry is watching Metrecal, and waiting. 

FARM RADIO

(Continued from page 35)

successful marketing strategy is the fact that sales continue to set new monthly and yearly records: nf-130 sales have climbed to the point where it is second only to VapoRub in the entire Vick's line.

Russell H. Eshelman, marketing vice president for Hess & Clark, has this to say about sales results: "Although we're delighted with sales progress, our ambitions are far from fulfilled. Our aim is to have nf-180 overtake sales leadership from that little blue (Vicks) jar."

Myzon's media-marketing plans, structured by the same close farm market scrutiny as required for H&C, are somewhat more complex because of new product development during the past year. The majority of items in Myzon's line are less than a year old.

Because of the product transition, Myzon felt it necessary to professionalize its corporate image in the direction of a drug producer, rather than a maker of feed additives, according to Arthur L. Decker, senior vice president, Henri, Hurst & McDonald, and Myzon account supervisor. "The sociological pattern of farming's future is changing, and Myzon, we felt, needed a new corporate image to fit the changing picture," Decker says.

The image-making is backed up by some shrewd and professional time-buying. This is the manner in which Super Iron Plus, a new high potency injectible iron for swine, was introduced last spring:

Seventy percent of the nation's pork is produced in the Midwest, with the heaviest concentration in Iowa. HH&McD plotted the geographical target area for Myzon, and devised a six-week saturation media plan for the farrowing season. High point of the campaign was a radio technique devised, said the agency, by Lee Randon, audio-video director for HH&McD—an "interlocking" strategy, which not only provides ultra-saturation, but paved the way for increased Myzon distribution, heavy in-store merchandising, and Myzon's Iowa sales blitz.

Here's how it worked: First, the six-week campaign broke with semi-saturation schedules on four mid-western "umbrella" stations: WOW,

Omaha; KMA, Shenandoah; WHO, Des Moines, and WMT, Cedar Rapids. These stations provided extensive coverage of the target area, and enhanced product prestige by the support of leading farm directors on those stations. Two weeks later, another semi-saturation schedule was begun on Keystone Broadcasting stations throughout the target area, providing grass-roots penetration at the local level. Combined, the two campaigns continued for a month, forming "interlocking" coverage.

Of Myzon's total advertising budget—which has gone as high as \$1.25 million—80% is invested in radio. "Radio's flexibility fits right in with our charting of seasonal farm marketing areas," Decker says.

A crisis bordering on disaster for hog raisers occurred during last spring's farrowing season, which gave Myzon an opportunity to develop, through radio, a public service slant for the area. Unusually bad weather in Iowa, unseasonal cold and heavy snows, kept the sows and their new litters indoors. Unable to forage for soil-contained nutrients necessary for normal development, the hogs and their litters were seriously threatened with anemia. Myzon was able to rush new copy to all of its radio stations, advising farmers that Super Iron Plus could save the litters.

For added impetus, shortly after the start of the Iowa radio campaign, Myzon conducted a sales blitz for Super Iron Plus. Nineteen extra salesmen were recruited from other territories to supplement the Iowa area sales force in making dealer calls. Radio station salesmen also joined in the blitz, calling on feed stores, farm supply stores, drug stores, etc.

"Radio stations do an exceptional job in merchandising cooperation," Decker said. "The small stations do just as good a job as the big stations," he says, "and in some cases better." Decker said KBS itself was active in the merchandising operation.

Myzon and Hess & Clark are only two examples of how companies in the animal health industry use radio to solve common marketing problems. But broadcasters can be certain that, with the stepped-up intensity in animal health research, others in the field will be taking tips from these aggressive merchandisers. ■

DREW

(Continued from page 39)

products so that the question of market analysis figured greatly. Here he had the experience of running countless tests of various types and he became familiar with the ways various companies got their new products launched.

In May of 1959 he became vice president of marketing at Coty. Here he had the opportunity, for the first time, to bring together for practical application his vast experience in sales, advertising and marketing.

"Usually a vice president for marketing is a coordinator of product managers. Since a product manager must make money for the product, the marketing director must make money for the corporation," he explained.

"Some companies are run by men with narrow vision of the factors which make products sell," he said, "while some feel consumer advertising alone will sell merchandise and don't give adequate thought to other devices such as deals, special packaging, promotions, trade campaigns, or in-store displays." As he puts it, "These men are advertising purists who believe in low cost and good copy and they minimize the intermediate steps—role of sales force, role of merchandising and packaging forces."

"The men I most admire are men who are able to appraise all these factors and balance them up practically," said Drew.

"In the last several years, advertising and business has become much more serious than it ever was, agencies are working harder and producing better copy, working more economically," he said. "The role of the businessman in the agency is becoming more important. Today the account supervisor must be a businessman as well as a creative man," said Drew.

Drew enjoys his work at Coty. It has afforded him trips to Europe to gain insight into Coty's foreign operations. Coty was founded in Paris and is still a French company. French is spoken in the N.Y. office (although Drew doesn't speak fluent French) and there is a succession of French men and women working here. "This enables us to get an insight into the foreign market," he said. ■

MANGER

(Continued from page 40)

tures are recorded on hundreds of still photographs transferred to tape and run in synchronization with voice-over, previously taped dialogue.

"This live-stop-motion technique provides a unique visual approach to go with our unique copy," Price states. "It heightens the humor by allowing certain facial expressions and motions to be held for varying lengths of time, and holds the audience spellbound."

Wexton has prepared a two- and one-minute version for showing in its 11-11:30 segment of *Open End*. The minute spot will be seen three times a week within the Garroway show, along with weather check I.D.'s each day on that program, according to Martin B. Brucker, Wexton a.e.

The anticipated radio schedule will include three spots each on the shows of Klavan and Finch (WNEW), Jean Michel (WNEW), and Jack Sterling (WCBS). The tv sound track will be used at least part of the time. It is felt at Wexton that this additional coverage will round out the audience, and that the radio personalities will have their share of fun with the panel characters, thus heightening the impact of the commercials.

In the Manger spots, the panel show is known as "Either End." The soft-sell dialogue is sprinkled with adult-level wit, which nevertheless manages to emphasize the large proportion of Colombian coffee contained in the product. One of the panel members, a marriage counselor (unmarried) states that he does not drink coffee. By the time the commercial draws to a close he is on his way to the apartment of a female panelist, who is a divorce lawyer, to try her Manger Hotels coffee "hand-picked from the peaks of the magnificent Colombian Andes, and to see her slides of the Andes."

Heading up the marketing team which is introducing the coffee is Bill Muser, president of Park Avenue Foods, a wholly-owned Manger subsidiary. Though the coffee is designed to sell at about 98 cents per pound, Muser feels it can go over. As he puts it, "Americans are now becoming coffee snobs because extensive travel has exposed them to the differences that exist between one blend and another." ■

SYNDICATION

(Continued from page 32)

placed in carefully chosen time periods—can prove as efficient a buy (1) as marginal time network television, and (2) as any form of spot television."

But unlike network programs, syndication—like spot—can be used either regionally or locally. Here K&E examined another syndication application—in major markets with four to seven channels in which network campaigns have characteristic frequency weaknesses. Here syndication differed from spot in two important ways: it provided program-embedded commercials and merchandising opportunities, but required longer commitments, usually for 26 or 52 weeks.

There are 11 of these markets of four-or-more tv channels: New York and Los Angeles have seven, and Chicago, Detroit, Dallas, Milwaukee, Minneapolis-St. Paul, San Francisco, St. Louis, Seattle-Tacoma, and Washington, D. C., have four.

Here K&E examined the present nighttime network schedule of the advertiser for which this syndication study was prepared. It found no significant difference between these 11 markets and the rest in coverage (all about 93% in four weeks), but discovered a 13% lag in frequency of average commercial minutes in these 11 markets. Thereupon K&E asked this: How do Schedules "A" or "B" compare with prime or marginal spot schedules in providing the added frequency needed in these 11 markets?

At first, any of the added local schedules seemed to correct the weakness of the 11 markets. In decreasing order, network plus one local schedule raised frequency in those markets as follows: prime time spot, 7.9; marginal time spot, 7.7; Schedule "A," 7.6, and Schedule "B," 7.2.

But then K&E asked whether the relative noting of commercials differed between program-embedded syndication announcements and non-embedded spots. Its conclusion was this: "Syndicated films prove to be more efficient than any form of spot television in providing additional weight of conscious impressions in the 11-market area." Allowing two-thirds noting for program-embedded

commercials, one-third for prime time, and one-half for marginal time, syndication announcements had less coverage and circulation, but more efficient noted impression CPM's than spot. The four-week total cost and CPM's for noted impressions, in ascending order of the CPM's were: Schedule "A" \$59,500 at \$5.41; Schedule "B," \$50,000 at \$6.25; marginal time spots, \$62,000 at \$7.32; and prime time spots, \$58,400 at \$9.27.

"Syndicated films," the K&E study summarized, "when their purchase is carefully implemented, can prove an efficient national or local buy—as efficient as (1) marginal network time tv, (2) prime time spot tv, and (3) late or early evening spot tv." ■

KMTV

(Continued from page 35)

Before the news period was over phone calls poured in, praising the station for its courage in showing the film. A repeat on the 10 p.m. news brought hundreds of additional such calls.

Such favorable public reaction convinced KMTV that the film should be re-telecast to reach a wider audience. Five days later, a program about the crash called *Six White Crosses* was aired in prime time (8-8:30 p.m.). Attempting to place responsibility for the accident, station newsmen interviewed members of the police department, Safety Council officials, teenagers, parents, traffic court judges, and even city Councilmen. The patrolman who investigated the accident, the doctor who examined the dead, a 19-year-old boy who had climbed out of the death car a half hour before the crash—all told their stories.

Once again, public approval was so overwhelming, kines of the program were sent to schools and civic groups throughout Omaha, Lincoln, and Nebraska City—along with a newscaster who filled in details.

Today, with the tragedy two months behind, requests for the film are still coming in. Further proof of its powerful message is that the Omaha Safety Council has submitted *Six White Crosses* for a National Safety Award. ■



For that

NEW IDEA

visit the

IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

Age limit—over 18



Under the banner of The Advertising Council

The seeds of hope are sown by many hands

"We cannot live only for ourselves. A thousand fibers connect us with our fellow-men; and along those sympathetic threads, our actions run as causes, and they come back to us as effects."

—Melville

Take a look at the facing page.

What you see are some fairly familiar symbols of some pretty important public service causes— notices that catch your eye almost every time you stop, look, or listen these days.

What you won't see though is the effect these campaigns have had on a lot of people.

Start with the heads of business firms who contributed the money, advice and advertising support needed to make this work of The Advertising Council possible. Add to these the volunteers in advertising agencies whose gifts of time and talent brought these messages to life.

Their creative efforts in turn inspired still other people who run our magazines and newspapers, radio and TV stations, outdoor and transit advertising companies to contribute \$181,900,000 worth of free space and time during the past twelve months alone to bring these meaningful messages home to you.

These seeds were sown in fertile ground—the

hearts and minds of the free people of this country.

Only a few of these causes called for money. None of them had an axe to grind. Created in an atmosphere of voluntary cooperation, they inspired confidence in individual action. And they won your support.

As a result, ours is a stronger country, a freer country, a safer country.

Thanks to your response, classrooms grew where there had been none before. More kids went to college. Untold forest fires went unlit, and many people riding the highways owe their lives to the safety program.

You saved your money through buying Savings Bonds, and strengthened the cause of freedom through getting out the vote and sending aid abroad.

For these reasons business, advertising and media—as the private voice of public conscience—believe in furthering these public service causes through The Advertising Council.



FIRE PREVENTION



UNITED COMMUNITY CAMPAIGNS



STOP ACCIDENTS



HOPE



BETTER SCHOOLS



MENTAL HEALTH



CONTRIBUTE—WORK—VOTE



RELIGIOUS OVERSEAS AID



AID TO HIGHER EDUCATION



STAMP OUT PARALYTIC POLIO



CONFIDENCE IN A GROWING AMERICA



RADIO FREE EUROPE FUND



RELIGION IN AMERICAN LIFE



1960 CENSUS



RED CROSS



UNITED NATIONS



U. S. SAVINGS BONDS

THE ADVERTISING COUNCIL

...for public service



If you would like to know more about this work, this magazine suggests you write to The Advertising Council for a free booklet, 25 West 45th Street, New York 36, New York.

The space for this message is donated by this publication in cooperation with The Advertising Council.

NEWS & IDEA WRAP-UP

BUYING GUIDANCE—Betty Frank, hostess of WLIB, New York, 'At Home Show,' discusses services of the New York City Department of Markets with Commissioner of Markets Anthony Masciarelli. The discussion covered guidance in selecting, purchasing and preparing foods



PITCHING in at WWDC's annual Christmas party at D.C. Village District Home of the Aged, is Ruth Rea, Miss Washington of 1960. WWDC presented cash Christmas gifts to the home and its residents on behalf of listeners who responded to the station's Christmas Fund plea



ADVERTISERS

The Advertising Federation, with the help of the Advertising Assn. of the West, is readying a campaign to clarify its purpose to the trade.

The team will put to work a five-ad series—*Advertising Speaks for Itself*—in the trade press.

The ad series was prepared by Bozell & Jacobs under the supervision of Donald D. Hoover, head of Eastern operations.

Campaigns:

- **General Mills** to introduce its new recipe service, Butterfudge Favorites, via net tv shows, nighttime and daytime. Agency: Dancer-Fitzgerald-Sample.

- **Wish-Bone Italian Dressing** will use tv in its newest and most extensive campaign. The bulk of the ad money will go to print: five major consumer magazines. Agency: Edward H. Weiss, Chicago.

PEOPLE ON THE MOVE: Rich-



WQAM, Miami, disk jockey Don Armstrong was co-sponsor of the U.S. Marine Corps. Reserve's annual Toys for Tots dance at Hialeah Municipal Auditorium. Over 1,500 toys were collected as admission for needy Miami kids

ard **E. Baiter**, merchandising manager, Pepsodent division, Lever Bros., elected marketing v.p., Pepsodent division.

AGENCIES

Ted Bates has been added to **Scott Paper's** stable of agencies, now adding up to six.

Bates gets **Waldorf** tissue and a long-term project for new product development.

The other five: **JWT**; **Compton**, **Ketchum**, **MacLeod & Grove** and **Ehrlich**, **Neuwirth & Sobo** and **Albert Frank-Guenther Law**.

Agency appointments: **Carey Salt**, **Hutchinson**, **Kansas**, to **Lowe Runkle**, **Oklahoma City** . . . **Lever**, its "all" products, to **Sullivan, Stauffer, Colwell & Bayles**, and its **Swan Liquid** to **BBDO**. Both accounts from **Needham, Louis & Brorby** . . . **Borg-Warner**, **Spring** division, **Bellwood, Ill.**,

to **Edward H. Weiss**, **Chicago** . . . **Pulse, Inc.**, to **Henry J. Kaufman**, **Washington, D. C.** . . . **Standard Oil**, **New Jersey**, to **Needham, Louis & Brorby** for institutional advertising (\$1 million) . . . **Sterling National Bank & Trust Company of New York**, to **Van Brunt** . . . **Grove Laboratories**, two new products, to **Cohen & Aleshire** . . . **Golden Dipt Manufacturing**, **St. Louis**, to **S. E. Zubrow**, **Philadelphia**.

PEOPLE ON THE MOVE: **Sig Rehbock**, from **Rehbock Advertising** to client service group, executive staff, **Rose-Martin** . . . **Bernard Levine** from research-project director, **Grey**, to research group supervisor, **Gardner** . . . **M. Peter Franceschi** from **Foote, Cone & Belding** to administrative coordinator, and **Charles Keilus**, **McCann-Erickson**, to senior tv producer, radio/tv department, both at **D'Arcy**, **New York City** . . . **A. E. Carr** to associate copy chief, **Ronald H. Oakland** to assistant tv radio director, and **James P. Gry-**

myr to copy chief, all at **Knox Reeves**, **Minneapolis** . . . **E. L. "Larry" Deckinger**, **Grey's** director of media strategy, named chairman of **ARF's** appraisal panel . . . **Arno H. Johnson**, **JWT** v.p. and senior economist named **ARF** membership committee head . . . **Mal Ochs** from media planner, **Grey**, **New York**, to media director, **BBDO**, **Minneapolis**.

They were elected: **Robert F. Friedmann**, pres., **Parsons, Friedmann & Central**, **Boston** . . . **Harry C. Groome, Jr.**, v.p. and associate managing director, plans and marketing department, **Philadelphia** office, **N. W. Ayer** . . . **Robert P. Engelke**, v.p. and associate media director, **Ted Bates** . . . **E. Bradford Henning**, executive v.p., **Bauer & Tripp**, **Philadelphia** . . . **Neal O'Connor**, v.p. in connection with **New York Service**, **N. W. Ayer** . . . **N. T. Garrabrant**, **James W. Green**, **Frank Westbrook**, and **Arnold R. Reisinger**, all v.p.'s, at **North Advertising** . . . **Thomas Blosl**, v.p., **Botsford, Con-**

WINNERS of **KDKA's Big K Birthday House**, **Mr. & Mrs. Fred Hohnadel** pawn their baby off for a few hours on d.j. **Bob Tracey** before making a ground tour of their new \$18,500 **Pittsburgh** home



MERGING of **Klaeger Film Productions** into **Transfilm-Caravel** brings together again **William Miesegaes** (left), president of **T-C**, and **Robert H. Klaeger**. **Klaeger** was a **T-C** exec before forming his own firm



ON CIGAR SCENE—**TvB's** president **Norman Cash**, telling the annual meeting of the **Cigar Institute of America-Cigar Manufacturer's Assn.**, in **Atlantic City** why tv is ideal medium for selling men's products

stantine & Gardner, Seattle . . . **John W. Connor**, v.p., Knox Reeves.

New offices: The Rumrill Company, in New York City, at 1 Rockefeller Plaza, after 1 February. Temporary headquarters, this month, 10 Rockefeller Plaza. Bruce W. Jones, company v.p. and plans board chairman, to head metro office . . . **Bozell & Jacobs**, in New York City, at 230 Park Avenue, after 16 January.

TV STATIONS

Cunningham & Walsh's Dr. Richard H. Baxter, speaking before a panel session of the Speech Assn. of America in St. Louis, deplored the lack of co-ordination between the current three major tv audience profile studies.

His thinking: "the 'audience profile' studies are too often treated as separate, without being brought into

the focus of their inter-relationship."

His recommendation: a synthesis of these three studies:

- Tune-in numbers: audience response both during and after exposure to a given program.

- Audience composition: audience description in terms of age, education, income, ownership and other facts about audience members.

- Quality of audience: audience characteristics in terms of psychological variables and information variables.

Baxter also described the need for expansion in all three types.

The mechanics of TvB's latest effort to spur advertising, will be unveiled in the Midwest this week, at two showings in Chicago.

Details of the campaign, *The Progress of Discontent*, is slated for showing, first, on the 13th to advertisers and agencies. The next day, before the annual banquet of the National Appliance and Radio-Television Dealers, TvB's Norman Cash, and the Bureau's v.p. and general manager, George G. Huntington, will make the presentations.

PEOPLE ON THE MOVE: Robert L. Simmons from sales executive, Electra Teleproductions, Baltimore, to account executive, WJZ-TV, that city . . . **Keith G. Dare** from sales manager, WHCT, Hartford, Conn., to sales manager, WNBF-TV, Binghamton, N. Y. . . . **Don W. Peters** from operating superintendent, Northeast Nebraska Telephone, to sales staff, KTIV, Sioux City, Iowa . . . **John Conomikes** from account executive to local sales manager, WTAE, Pittsburgh . . . **Hal Fisher** to director of public affairs department, WBBM-TV, Chicago . . . **Neal Edwards**, manager KXAB-TV, Aberdeen, named v.p. North Dakota Broadcasting . . . **Edwin W. Pfeiffer**, from sales manager to station manager, WGR-TV, Buffalo, N. Y. . . . **Art Howard** from account executive, to assistant sales manager, and **Earl Eklund** from account executive, to national sales service manager, both at KTNT-TV, Tacoma, Washington.

They were elected v.p.'s: C. P. Persons, Jr., to executive, and Wil-

(Please turn to page 60)

WWTV-AREA FAMILIES BUY 54% MORE FOOD THAN NORTH DAKOTA!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WWTV, Cadillac-Traverse City, alone serves an area with 54% more food sales than the entire state of North Dakota*.

WWTV is the undisputed leader in Northern Lower Michigan television, delivering more homes than Station B in 433 of 450 competitive quarter hours surveyed, 8 a.m.-Midnight, Sunday through Saturday (NSI, Cadillac-Traverse City—June 6-July 3, 1960). To match WWTV's 36-county coverage you would have to use 13 daily newspapers or 16 radio stations.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having! *If you want it all, give us a call!*

*WWTV-area food sales are \$219 million compared to \$133.9 million for North Dakota. (Source: SRDS, October 15, 1960)

WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan

Avery Knodel, Inc., Exclusive National Representatives



WASHINGTON WEEK

9 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Time must pass and dust must settle before it will be possible to assess the significance of the Dean Landis report and his appointment as temporary White House aide on reforming the Federal regulatory agencies.

Relatively certain, even if none of the recommendations are ever carried out, are some changes on the Washington regulatory scene. The FCC and FTC were never pushed into changes by new laws, but both were "influenced" by the Harris subcommittee spotlight to make sweeping changes.

The FCC has been tightening controls over broadcasting gradually but surely for many months. The FTC undertook a crusade with respect to advertising. While the Landis report is not to be compared for impact with the Harris hearings, **it may also have its repercussions.**

Unnoticed by the report's charges of delays, red tape and frustrations in FCC procedures have been efforts by chairman Frederick Ford to clean up this situation. Ford appointed an expeditor to get after matters which have been awaiting decision for unduly long periods of time. In many other ways, he has tried to clear up delays in his agency.

Efforts along these lines will undoubtedly multiply as an indirect result of the report. In another direction, more care will probably be exerted to avoid even the **appearance of influence by the industry and particularly by the networks.** So it may be more difficult for broadcasters to find sympathetic ears over at the FCC.

In a year-end statement, Ford said he would ask Congress for power **to reorganize the commission.** Specifically, he would **set up panels of Commissioners to make decisions instead of having all cases decided by all commissioners.** He would also adopt a "summary judgment" procedure, with both changes aimed at speeding up processes and indirectly answering Landis report criticisms.

The naming of Dean Landis to the temporary job of overseeing administration efforts to revamp the regulatory agencies could lead to the setting up of a Congressional group of a similar nature.

The staff of the expiring Legislative Oversight subcommittee recommended creating such a group. Prospect of Landis doing his projected job from the White House will lend urgency. The lawmakers think of the agencies as "arms of Congress," and fear control by the legislative branch.

Quite apart from the Landis report, **the die is cast for strong administration pressure for "rough" regulation.**

The prospect of two sets of eyes vying with each other for discovery of the most irregularities or laxities in regulation could be frightening.

If the appointments as FTC and FCC commissioners are of men outside of present speculation, it might be necessary to reserve judgment while they familiarize themselves with the problems over which they are to assume jurisdiction.

On the other hand, for instance, if the FCC seat should go to Nick Zapple or to Kenneth Cox, **the die will be cast in the Landis report direction.** Zapple is counsel for the Senate Commerce communications subcommittee, and is the eyes, ears and expert knowledge of that group. Cox conducted probes and hearings for the same subcommittee.

Under either man, assuming that the new appointee will also be named chairman (though Bartley could still move up), **the FCC would regulate more vigorously than the broadcasting industry would wish.**

FILM-SCOPE

9 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The need for an up-to-date primer of syndication essentials from the viewpoint of the national tv user has finally been met by a recent Kenyon & Eckhardt study.

A special presentation (see p. 30, this issue) found that syndication's cost compared favorably either nationally or locally with other media when properly used.

Syndication had a heavy cost advantage over spot announcements because its program embedded commercials enjoyed a much higher degree of conscious noting.

Costs-per-thousand for noted impressions in a national campaign were projected at \$5.44 to \$6.43 for syndication (depending on time cleared), \$6.31 for marginal time network programming, \$8.30 for Class "AA" spots, and \$6.69 for late night spot schedules.

User locally, syndication again had advantages over spot; it was especially **efficient as an additive to correct the frequency weakness of network programming** in those 11 markets with four or more channels: in these problem markets syndication delivered thousands of noted impressions at \$5.41 to \$6.25 (depending on time again), while prime time spots cost \$9.27 and marginal time spots were \$7.32.

K&E's scrutiny was fixed on clearing good time periods in order to reach large audiences; loyalty to a specific show was not a factor in its study.

The agency made two projections of syndication costs: one based on any of the three best syndication time periods in the markets studied, and the other based on a better-than-average but not top time period.

Cost efficiency was found to be remarkable in the best time periods and very good in better-than-average time slots.

The two men behind the study were K&E's associate media director v.p. Marvin Antonowsky and radio/tv director v.p. James S. Bealle.

ITC is tapping the foreign language tv film market within the U. S.

Six Spanish-dubbed film series have been sold to KCOR-TV, San Antonio, to reach Spanish-speaking viewers on both sides of the border.

A package of 78 episodes from Susie, Ramar, Hawkeye, Monte Cristo, Charlie Chan, and Cannonball begin telecast this month.

The advance November ARB reports are always carefully watched by syndicators with new programs starting their air cycles.

It was noted in the research department of CBS Films that its Brothers Brannagan series managed to score **14 time period firsts** in the reports: in Atlanta, Baton Rouge, Birmingham, Chattanooga, Green Bay, Jacksonville, Johnstown, Mobile, New York, Norfolk, Oklahoma City, Portland (Me.), Providence and Roanoke.

Some syndication insiders feel an upturn in film business is in sight.

Quipped one: "For the past two years business was always actually worse than it seemed it was going to be, and now that everyone's ready for the worst it may turn out to be surprisingly good."

Observed another: "The money is around and enough of it. The only question is, how do you prod it loose?"

CBS Films came out better in 1960 than in 1959 and it did it the hard way: station sales.

Despite the failure of Conoco and Carling's to renew their respective big regionals, the distributor **stepped up its local, station, and regional sales** efforts on shows such as Deputy Dawg, Brothers Brannagan, and Heckle & Jeckle.

An active end-of-year sales period is largely responsible for sales manager Jim Victory's bullish attitude: **December was 60 per cent ahead and the fourth quarter was 18 per cent ahead**, compared to 1959.

In 1961 CBS Films will have several new syndicated shows plus a number of off-network re-runs for syndication distribution, but has no plans for getting into feature film distribution—as other network syndication arms have done.

Syndicators have always kept this ace up their sleeves for a time of income troubles: the fast-selling ultra-low budget show.

Shows produced for as little as \$10,000 an episode and sometimes closer to \$5,000 per half hour have repeatedly been brought out of the bag for quick profits.

The three chief program areas lending themselves to this type of treatment are **sports, documentary, and music.**

Production is **done on a shoestring budget** and sometimes—as in the case of documentaries using stock footage or brokered footage—there's hardly any original production at all.

In sports, famous athletes are used as personalities or perform in staged competitions out of season, often for prizes.

In music a very neat trick of some seasons ago was producing 39 half-hours of musical numbers by a famous band and then reshuffling the numbers with a minimum of extra production for a new second year.

Tape producers are continuing their facilities boom.

National Video Tape Productions, a part of Sports Network, Inc., is the latest of the tape producers to open a tape facility in midtown New York.

The old complaint that Hollywood's traditional production techniques are more expensive than New York's tv-designed methods has come up again in commercials.

One report has it that commercials for a coast-based client couldn't be made as cheaply there as in New York.

If true, the report smacks of **Hollywood's initial cost problem of a decade ago**: many Hollywood productions then were that film could never be produced cheaply enough to meet tv's budget requirements for programing.

Only those producers who streamlined budgets by producing for home screens instead of theater screens solved the cost problem.

Schwerin has found a number of advantages in its studies of cast commercials—but also posts a list of important "ifs."

Cast commercials, Schwerin studies have found, are economical, have a pre-established performer around whom commercials can be tailored, and provide a change of pace from straight sell commercials.

But, Schwerin warns: **familiar personalities are not always the most persuasive**; a well-known actor is not always a well-liked one; **personalities must exert influence**, not just be present, in commercials, and finally, **even a star needs a copy story to work with.**

SPONSOR HEARS

9 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Reports are that WNTA-TV, Newark, and a group interested in converting the station into an educational model are not far from a deal.

Linked into the proposed undertaking is New York's cultural Lincoln Center.

Price being asked by Eli Landau is \$4,750,000, but, according to the same reports, there'll probably be a meeting of minds at \$4.5 million.

There's one negotiating area where a package must be all wrapped up and pretty dead set for agreement and that's the merge of a couple rep firms.

If word of such a negotiation starts bouncing around, the stations involved will ask questions and if the deal doesn't come off it can prove very embarrassing to both negotiating parties: a stationman doesn't like to feel he hadn't been consulted.

Few, if any, veterans in the ad business can make this claim: of having worked with J. Walter Thompson, the founder, in a client capacity.

One who had is Maurice Needham, 71-year-old NL&B board chairman.

When Needham was 25 years old he was ad manager of Nash Motors in Kenosha, Wis.

The company was then a JWT client and JWT himself participated in the planning sessions from time to time.

Compton can now lay claim to having more board of director members than any other agency in the business, namely, 17.

The board "packing" has evoked this joshing prediction on Madison Avenue: the next move will be to appoint an executive committee, which will take the power of ultimate decision out of the board's hands; then there'll be a couple of executive v.p.'s, one of them on administration; after that the agency will be able to start on its upper echelon building all over again.

Do you know what was the shortest signal switch in network history?

It happened back in the early '30s and involved an agency executive who also had a knack for barking like a dog which made him a natural for the agency's dog food account.

The client's show originated out of Chicago and this agencyman had occasion to visit New York on business. Hence the billboard and the closing had to be each switched twice quickly up and back just to get in those four trademark barks. He also had to join what was then AFRA.

Like Washington, McCann-Erickson's gone on an accent-on-youth kick.

It appears that come the next two years a horde of "bright young men" will have replaced many of the upper-echelon oldtimers, with these having been nudged into taking the 55-year-old retirement option.

One end result: it wasn't so long ago that Marion Harper was under the average brass age, but in the intended reshuffle he could come out as over the average.

Perhaps it hasn't occurred to the tv networks but there's a hard money residual value in the public affairs programs that are piling up in their libraries.

These libraries will replace the feature newsreels companies of the past as a source of reference material for the '50s, '60s and thereon.

On The Gulf Coast

THE **BIG** ONE



Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager*

NEWS

will have a

NEW DIMENSION

soon in

SPONSOR



WATCH FOR IT!



INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900

Teletype NY-1-4295

WRAP-UP

(Continued from page 54)

Liam Hearin, at WKRG-TV, Inc., St. Louis-Mobile, Ala. . . . **Jacques Biraben**, **Martin S. Fliesler**, and **George R. Jeneson**, at WOR division, RKO General.

Happy birthday: WBZ-TV, Boston, air personality, **Bob Emery**, celebrating 40 years in broadcasting.

RADIO STATIONS

KDAY, Los Angeles, is the latest station to challenge the NAB's discouragement of liquor advertising on the air.

The campaign KDAY's running in this area: Kahula coffee liqueur.

KDAY expressed attitude: if a station is willing to take beer and wine spots it shouldn't show discrimination against liqueur and cordial advertising.

The last uproar in the industry over liquor advertising was when a Massachusetts radio station put on a vodka brand.

Ideas at work:

• **KDKA, Pittsburgh**, gave away a house valued at \$18,500, complete with \$15,000 worth of furnishings, in its recent *Big K Birthday House* contest. To compete in the contest, which drew some 50,000 entries, listeners were asked to identify a "sound charade," a different one each week, for an eight week period, and to complete a 25-word statement on why they would like to live in the *Big K Birthday House*. Weekly winners received appliance starter sets.

• **WINS, New York City**, gave a new sponsor product a fanfare introduction to area listeners by tying in a two-week contest around the product name. Listeners were asked to submit "persuasive" letters of 110 words or less extolling the merits of the product, Persuade, a new suede cleaner, and to tell why it should be used. To the writer of the most persuasive letter, went the first prize of an RCA color tv set and to five runners-up, transistor radios.

Among the Christmas ideas at work:

• **KALL, Salt Lake City**, stimulated a bit of house-decorating competi-

tion among its area listeners during the just past Yule season by offering lavish prizes like a mink stole, a hi-fi set, and cash, for the most unusual Christmas motif decorated homes. The gimmick: the station's call letters had to be included in the decor. Sample: *KALL for Christmas cheer*.

• **WISH, Indianapolis**, cleared its programing hours, Christmas Day, from 9 a.m. to six p.m., to make way for the presentation of a *WISH Carol Christmas Card*. Eighteen of Indianapolis' outstanding choirs and choruses performed for one-half hour each, during this time. Only four minutes per hour were set aside for commercial time. The program was sponsored by the Turner Oil Company.

• **WMFJ, Daytona Beach, Fla.**, this past Yule, turned its altruistic thoughts to remedying the fact that area folks (some of them, anyway) had never even seen a real snowman. The station ran a special Christmas contest with the prize offer: a real snowman! The idea: listeners were asked to send along letters telling why they would like to have a snowman in their own yard. To the home of the writer of the most original letter a snowman building crew (station personalities) was dispatched, who proceeded to build, from ice furnished by a local ice company, a 6-foot snowman.

PEOPLE ON THE MOVE: Pierre Willis, Jr., to WRIM, Pahokee, Fla., as general manager and program director . . . **Don Waterman** from executive v.p., Bob Dore Associates, to sales department, WNBC radio, New York City . . . **William J. Page** to WWOK, Charlotte, N. C., as station manager and assistant to the general manager . . . **Edward J. Peters** from salesman to local sales manager, WMBD, Peoria, Ill. . . . **William Joe Crews** to manager, KFSA, Fort Smith, Arkansas, and **Glyn Wilson** to sales staff, that station . . . **Allen Dunn** to manager, KOLO, Reno, Nevada . . . **John Vath** from manager WWL, New Orleans, to manager, WSME, New Orleans . . . **William Dean** from operations manager, WWL-TV, New Orleans, to manager, WWL, that city . . . **Carl Andersen** from sales manager, Farmaster Products, Shenandoah, Iowa, to sales staff, KMA, that city . . . **Bill Sawyers**

from station manager. KBIQ, L.A., to sales department, KPOL and KPOL-FM, L.A. . . . **Ted Court** promoted to local sales manager, WEET, Richmond, Va.

Station acquisition: KRKD-AM-FM, L.A., bought by The International Church of the Foursquare Gospel from Trans-American Broadcasting. Sale price: \$1.5 million cash.

Sport note: WGN Radio, Chicago, broadcast sponsorship in the Chicago Cubs games has been renewed by the Oak Park Federal Savings and Loan Assn.

Thisa 'n' data: WCAX, Burlington, Vt., reports that for the first time in Vermont broadcasting, the bulk of its sports programs has been completely sold out for a whole year . . . WNEW, New York City, program director, Mark Olds, participated in Tv and Radio Advertising Club of Philadelphia seminar on *Radio Programing Today and in the Future*, 5 January.

NETWORKS

Net tv sales: ABC TV's *Championship College Basketball* sponsored by General Mills (Knox Reeves), and Bristol-Myers (Doherty, Clifford, Steers & Shenfield) . . . Cracker Jack (Burnett), sponsorship in NBC's *The Shari Lewis Show* . . . Gold Seal (Campbell-Mithun) alternate-week quarter-hours in NBC's *The Price Is Right* and *Here's Hollywood* . . . Dow Chemical (Norman, Craig & Kummel), alternate week quarter-hours in NBC's *From These Roots, Here's Hollywood*, and *True Story*.

PEOPLE ON THE MOVE: James W. Dodd from international sales coordinator, Screen Gems, to manager, sales administration, NBC International Enterprises . . . **Frank Rogier**, from sales manager, Thermo Fax Sales, subsidiary of Minnesota Mining, St. Paul, to general sales manager, Mutual Radio network.

ABC TV's latest gimmick mailing: Small magnifying glass mounted in folder bearing suggestion—*Take a closer look at television today*. The net's efficiency figures (Nielsen data)

are also charted in the promotion piece.

REPRESENTATIVES

TvAR's Larry H. Israel foresees 1961 as a peak year for spot tv billings.

His prediction: "despite increasing competition from other media in the coming year, more advertisers will be using more spot tv."

Israel bases his optimism on TvAR's all-time high national spot tv billing tab for 1960.

According to the company's v.p. and general manager, all five of the Westinghouse stations, which they rep, chalked up a substantial increase, last year.

Bolstering also the trend toward spot tv, is Petry's study, *Trends in the Selection of Media by the Top 100 Advertisers — 1956-1959*, which reports that spot tv expenditures increased 71% since 1956.

According to Petry's report, the

spot medium, from among the four media of these largest advertisers—net tv, spot tv, newspapers and magazines—has climbed from fourth place in 1956 to a close race for second in 1959.

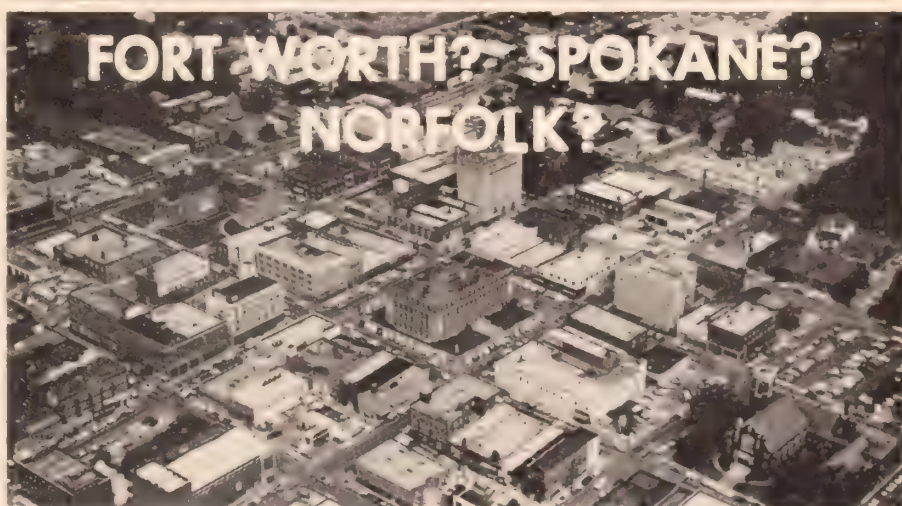
Blair, now in 11 cities, will expand its facilities in Atlanta to include television, mid February.

H. W. Maier, who for the past three years has been account executive in Blair's Dallas office, is being transferred to head up the company's new tv facilities in Atlanta.

Maier's post at Dallas has been filled through the addition of Jack Van Volkenburg, Jr. He's from the L.A. office at CBS Spot Sales.

Van Volkenburg will report to Steve Beard, director of Blair Television sales in the southwest.

Rep appointments: KSBW, Salinas, KNKS, Hanford, and KVEC, San Luis Obispo, all California, to H-R, from Daren F. McGavren, Inc. . . . KWJJ, Portland, Ore., to Torbet, Allen & Crane . . . KMSP-TV,



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC

A James A. Noe Station

Represented by

H-R Television, Inc.

Photo: Aerial view of prosperous El Dorado, Arkansas, located in the rich oil area.

Minneapolis-St. Paul; **WEAU-TV**, Eau Claire, Wisc.; **WLOF-TV**, Orlando, Fla.; and **KGUN-TV**, Tucson, Ariz., all to **Young-TV** for national representation . . . **WEAQ**, Eau Claire, Wisc., to **Radio T.V. Representatives**.

PEOPLE ON THE MOVE: **Byron E. Goodell**, NBC TV Spot Sales staffer, appointed Eastern division sales manager for tv, that firm . . . **William K. Burton** from account executive, National Advertising, subsidiary of Minnesota Mining and Manufacturing, to manager, Detroit office, Robert E. Eastman. He replaces **Frank L. Boyle** who moves from there to assume major agency sales responsibilities in the New York office, next month . . . **William F. MacCrystall**, H-R, tv sales head, appointed manager of the H-R L.A. office, succeeding retiring **Harold Lindley** . . . **Richard A. Leader** from general sales manager, KWIZ, Santa Ana, Calif., to senior account executive, H-R, radio sales . . . **Marvin D. Melnikoff**, from director of research and editorial staffer, Televi-

sion Magazine, to director of marketing and research, Weed.

FILM

New attention paid to commercials and commercials campaigns in 1961 is expected to lead to heavier use of photo-script monitoring services.

U. S. Tele-Service Corp., for one, reports that its storyboards of tv commercials taken off the air for clients increased 350 per cent in 1960 over 1959.

A heavy increase again was anticipated again in 1961, largely from clients who wish to be informed of what their competitors are doing as well as what is being done in commercials in unrelated fields, explained president Henry L. Sondheim.

Sales: Seven Arts Associated's Warner Bros. *Films of the '50's* to WCAU-TV, Philadelphia; WROC-TV, Rochester; WTVJ, Miami; WLOS-TV, Asheville; KLFY-TV, Lafayette, and KMJ-TV, Fresno . . . CBS Newsfilm

added 38 new subscribers in 1960, including six newly licensed Canadian stations—CFCN-TV, Calgary; CJCH-TV, Halifax; CFCF-TV, Montreal; CFTO-TV, Toronto; CHAN-TV, Vancouver, and CJAY-TV, Winnipeg—the new West German network, Freies Fernsehen; the third Japanese network, Fuji; stations in Bermuda, Bucharest, Cairo, Damascus, Mexico City, Montivideo; Panama, and Rhodesia, and these domestic subscribers: WRDW-TV, Augusta; WJW-TV, Cleveland; KID-TV, Idaho Falls; KRCG-TV, Jefferson City; WBIR-TV, Knoxville; KOLN-TV, Lincoln; WITI-TV, Milwaukee; KNOE-TV, Monroe; WTAR-TV, Norfolk; WJKG-TV, Panama City; KOLO-TV, Reno; WHEC-TV, Rochester, N.Y.; WREX-TV, Rockford; KXTV, Sacramento; WHYN-TV, Springfield, Mass.; WFLA-TV, Tampa; WTOL-TV, Toledo; KTVH, Wichita; KIMA-TV, Yakima, and WBNB-TV, St. Thomas, Virgin Islands.

Commercials: GE will use documentary commercials produced by Robert Lawrence on its CBS TV Gershwin special . . . **Hal Marienthal** joins Paramount Television Productions as video tape services salesman . . . **Ken Drake** to On Film, Princeton, N. J., as animation and aerial image director . . . **Ben Kranz** named v.p. senior producer and **Harold Bernard** editorial supervisor of Robert Lawrence productions . . . **Harold Klein** appointed executive director of the Film Producers Association of New York.

PEOPLE ON THE MOVE: **Bruce Collier** appointed southwest division manager and **B. Cranshaw Bonner** named Atlanta account executive for UAA.

PUBLIC SERVICE

WIL, St. Louis, kept Western Union lines humming as it dispatched hourly communiques to the trade press, reporting on the progress of its fund-raising marathon for the Boys Club of St. Louis.

After 67 hours and eight minutes, the station's mikesters called it quits, due to "traumatic laryngitis."

NEWS will have a NEW DIMENSION soon in SPONSOR



WATCH FOR IT!

The Boys Club fund was enriched by over \$14,500.

Public service programing: **WFIL-TV**, Philadelphia, with the University of Pennsylvania, put together a series of programs showing how University research and experiments are applied to industry and national defense. The series, *Frontier of Knowledge*, premiered 22 December . . . **WPIX**, New York City began a weekly half-hour documentary film series, *The Commonwealth of Nations*, 8 January, depicting the evolution of the British Empire during the past 500 years . . . **WRCV-TV**, Philadelphia, began its second series of religious programs for young children, *Faith of Israel* . . . **WMCA**, New York City, broadcast *The Operators*, an exposé of "shady" business dealings.

Public service in action: **KRON-TV**, San Francisco, scheduled a series of specially prepared filmed spots, 10's and 20's, of actual auto accidents, as a safe driving admonition during the holiday season . . . **WKNB**, West Hartford, Conn., also in the interest of safe driving, aired announcements inviting motorists to stop at The Circle Shoppe, a local coffee shop, for a free, and sobering, cup of coffee, New Year's Eve . . . **KNOE-TV**, Monroe, La., is lending assistance, by invitation, to the State Department in a project requested by the Indian government. The station is supplying the Indian Educational tv stations, and film services, with a complete documentation of the recent visit there by Indian statesman, G. Rajagopalan . . . **WTOP**, Washington, D. C., a CBS affiliate, in an editorial, praised NBC TV for the "distinct public service" it performed with its *Sit-in* documentary of mid December . . . **WOOD-TV**, Grand Rapids, Mich., public affairs department, together with City Manager, Al Rypstra, put together a film showing the city's progress during the past year.

Public service ideas at work:

• **WTCN** Radio, Minneapolis-St. Paul, made it possible for an area listener to win the prize of a month's rent, or house payment, during the station's annual public service endeavor to rid the city, safely, of discarded Christmas trees. The contest

idea: listeners were asked to bring a tree to a designated lot where it was registered for the prize drawing. The burning of the trees, which took place after the prize drawing, was supervised by the local fire departments. Two additional prizes of radios were also given away.

Public service programing anniversary: **KDKA**, Pittsburgh, observing 40th anniversary of its religious programing broadcasts.

TRADE DATES

RTES resumes its post-holiday TB&S Seminars and Newsmaker Luncheons in New York City with two nationally known radio and tv personalities as featured speakers.

Leading off the renewed sessions is Arthur Godfrey who will present the show business viewpoint of the broadcasting media on 10 January, in the Hawaiian Room at the Hotel Lexington.

Edward R. Murrow will express his thinking at the first Newsmaker Luncheon, 12 January, in the Grand Ballroom of the Hotel Roosevelt.

Other RTES dates:

17 January, TB&S Seminar, Hotel Lexington. Subject: *Sponsors can make things happen.*

18 January, Production Workshop, Hotel Roosevelt. Subject: *Community Antennas.*

24 January, TB&S Seminar, Hotel Lexington. Subject: *Local programs via syndication.*

25 January, Round Table, Hotel Roosevelt. Subject: *How good is foreign tv?*

31 January, TB&S Seminar, Hotel Lexington. Subject: *Local radio in the '60's.*

Other trade dates:

13 January, New York Chapter of the Academy of Television Arts and Sciences annual "close-up" dinner.

31 January, New York Chapter, American Women in Radio and Television theatre party at Camelot.

9-10-11 February, Mutual Advertising Agency Network Meeting, San Francisco.

26 February, New York Chapter, Broadcast Pioneers, Dinner.

you can't cover
ATLANTA
without
WAOK
America's
Most Powerful
24 HOUR
Negro Station

**SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING**

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

WAOK
ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond—WAOK—Atlanta, Ga.

*A client deserves the finest
in any business. At WSLs-
TV in Roanoke a client
gets the best...a selling
job! 448,000 TV sets
to prove it! Not enough
room in this ad for
details. Call Avery-*

Knodel, Inc.,

10

WSLS - TV ROANOKE, VIRGINIA

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER
YOUR
REPRINTS
NOW**

**FILL COUPON
WE'LL BILL YOU LATER**

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100 | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

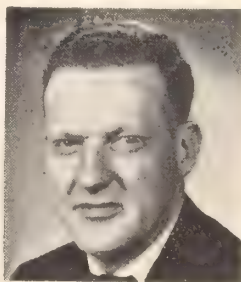
QUANTITY.....

Tv and radio NEWSMAKERS



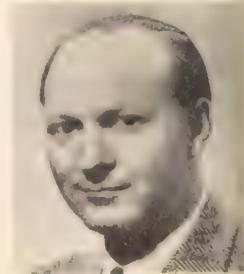
Stanley Reulman (left) was elected a vice president, and **Daniel Denenholz** (below right) company secretary, for the Katz Agency, at the company's annual meeting of stockholders and directors, last week. Reulman, who is manager of Katz's San Francisco office, has responsibility for the agency's West Coast operations. Denenholz is a v.p. and director of research and promotion.

Reulman, who has been with the Katz organization for some 22 years—seven of these in Chicago, seven in L.A., and eight in the San Francisco office—began his advertising career with the Ankrum Advertising Co., in Chicago, with the assignment of securing new business. He later resigned from that company to accept a position with the sales staff of the Chicago *Herald & Examiner*, where he spent three years. From there he joined Katz. Denenholz, a pioneer in the research and promotion activities of the Katz Agency, joined that company in 1931. He was elected a v.p. in charge of research-promotion three years ago. Denenholz is a member of the Radio & Television Research Council, the Radio & Television Executives Society, and TvB.



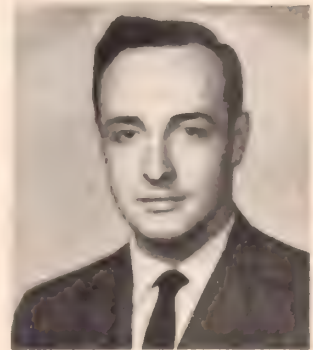
Fred von Stade has been appointed general manager of Taft Broadcasting's Lexington, Ky., television station, WKYT. He fills the top post left vacant by Robert Weigand who was named general manager of Taft's tv property in Columbus, Ohio, WTVN-TV. Von Stade comes to Lexington from the Columbus station, where he had been national sales manager for the past year. He became affiliated with that station in 1956. Von Stade's background in the tv industry runs the gamut from floor man and various production-direction capacities to over-all authority in sales.

Frank Kemp has been elected to the board of directors, and made a senior vice-president, at Compton Advertising. His election, along with five others to similar posts last week, increases the size of Compton's board from 11 to 17 members. Kemp, who heads up Compton's media department, first joined the agency in 1939 and served in various positions in the media department before his appointment to the top post in 1956. He has been instrumental in establishing improved procedures in media research.



The seller's viewpoint

It doesn't take expensive analysis to appreciate the frequent criticism, from public and trade, that all radio stations today sound pretty much alike, contends Arthur D. Sakelson, sales manager, WFMQ-FM, Chicago. Not only is most radio programing similar, he says, but most stations have an equal or near-equal number of rating points. Not content with the use of gimmicks, contents, giveaways—which he feels many broadcasters mistakenly deem “creative”—Sakelson calls for a reappraisal of the medium, one which will bring advertiser and station closer in their efforts toward creative programing.



Don't kid yourselves about being creative!

Radio broadcasters are constantly under a barrage of inquiry, criticism, and suggestions from the public, advertisers, and their agencies. Some of this concerns the creation of new ideas in radio broadcast. “What” they ask, “are you doing in new and creative programing? Why do you all sound so much alike?” This prodding is often well-founded, and when made known to the higher echelons of station management, produces some curious results. First, in many instances, we find we do sound alike. Moreover, often to our dislike, we find we have an equal, or nearly equal number of rating points. To answer this criticism and at the same time increase our ratings, something less than genius overtakes us. Gimmicks, contests, giveaways! Anything at all. Then we point to our new cost-per-1,000 or cite the station's new sound or d.j.'s or combination of same as an indication that the station is creative. Creation. bah! You know it and I know it. We hardly ever bother to create anything new. The broadcaster, in many instances, has gone awry.

The same situation: another broadcaster and another look. He puts together an idea. He uses a specific time period for a specific program. He uses a known and respected local personality or talent to entertain his audience. In short, he tastefully designs a total vehicle that is local in color, responsible in meaning, and is of immediate interest or value to his audience. Alas, he is answering his prospective client's “what's new?” Sponsorship of programs of this kind would be custom-made and available to the vast and growing number of local and national advertisers who want and must have more than mere exposure—who must have the public's goodwill and warm regard.

The arguments to such a creative mixture are age old. We hear it shouted (and whispered) from the highest towers along Michigan Avenue. “What is the cost-per-1,000?” Now I ask you, the buyers of this industry, how can you be seeking new ideas from broadcasters? If you must have a

low CPM before you buy, why bother with new ideas? Merely buy numbers. Indeed, how many advertisers know if the time they purchase or the programs they buy will sell their products well, until they try? Aside from the weather-news-sports programs, many excellent radio programs exist today, on a locally sponsored basis, that have extremely high CPM's, but the audience is pleased with the program and the advertiser is pleased with the results. This is due in large measure to the fact that these advertisers know they are building an audience and their cost-per-1,000 items moved off the shelves is very low.

Still, in demanding a lower and lower CPM from the broadcaster, these highly imaginative programs must fall. Such is the potential splendor and myopia of the industry.

Today there is a greater expectation for advertisers in radio broadcasting than ever before. It is the potential that advertisers must cultivate. There is more local talent available today than there has been in many years. Talent in the form of local newspaper columnists, financial editors, sports personalities and reporters, local news commentators, storytellers, baby doctors, almost anybody. The facilities for broadcasting are highly developed. The radio set figures defy comparison with any other medium. In most markets throughout the world the broadcasters stand ready and willing to program specific shows for alert audiences by distinguished advertisers. And is not this distinction the basis of creative advertising?

And yet, perhaps the fault lies with these men, these broadcasters. Perhaps they are only standing ready when indeed they should be, as Jack Kennedy would say, moving forward.

For if creation is to succeed, much like the Garden of Eden then, it must take two. Form an idea. Conceive a program. Tailor it to your advertiser's needs. The alternative is waste. And in advertising today no one can afford waste.

SPONSOR SPEAKS

Aftermath of the SAG-AFTRA negotiations

The recently completed negotiations on performers' fees with the industry's two leading talent unions, SAG and AFTRA, have left a trail of much bitterness and unhappiness.

On the surface, it seems as if tv spot had been sold down the river. Increases in most spot fees are far greater than those for network, and many believe that these new high talent costs will seriously affect spot revenues.

There is also a considerable amount of criticism to the effect that station and spot interests were not adequately represented at the conference table.

But beyond these immediate, pressing matters, there is a growing feeling among advertising men that there is something radically wrong with the entire structure of talent union negotiations.

They point out that a system in which actual buyers of talent (advertisers and/or agencies) never deal directly on wages with the unions is absurd, even though the legal reasons for the practice are formidable.

It is a fearfully complex subject; so complex in fact that it has been said that fewer than 20 advertisers and agency men in America really understand its ramifications.

But, for the good of the industry, it is a matter that deserves airing. In forthcoming issues SPONSOR will outline certain aspects of the problem and some solutions that have been suggested.

Fred A. Knorr

The sudden and tragic death of Fred A. Knorr in Fort Lauderdale last week removed from broadcasting, and particularly from radio, one of its most vital forces.

Fred, as president and principal stockholder of Knorr Broadcasting, Jackson Broadcasting, and Southern Michigan Broadcasting, operated WKMJ, Dearborn-Detroit; WKMF, Flint; WSAM, Saginaw; WKHM, Jackson; and WELL, Battle Creek.

He was known throughout the industry both for his broadcasting achievements and for his innumerable civic activities. SPONSOR joins his hundreds of friends in extending deepest sympathies to the Knorr family. ■

10-SECOND SPOTS

New Frontiers: Harry De Grasse, head cameraman on CBS's *Angel* series, recalled recently his silent movie days. His favorite tale is of the time Will Rogers, attired in red flannels, ran out the front door of the White House, unhitched a delivery-wagon horse, and galloped up Pennsylvania Ave. "I just asked the butler if we could use the White House for our picture, *The Texas Steer*, and he said, 'Sure.' Coolidge was President, but he was in South Dakota. Rogers hustled up the drive bundled in a blanket to hide the long underwear, then he dropped the blanket and went into action. We shot the scene, and that was that." *Maybe those spoilsport Secret Service guys will let someone shoot a touch football film?*

Sign-on, Sign-off: They were viewing rushes from an episode of ABC's *Naked City*, when they came to a fight scene. In the melee a chair was overturned, exposing a big label which clearly read: "Property of NBC-TV."

Household hint: Tv star Andy Griffith said that helping with the dishes and housework makes for a happier marriage. And, he added, *it's too bad more wives don't do it.*

Mouths of babes: Primitive Africa sends a report of the first rock 'n roll dance held in Ghana. Said a Ghanaian *Times* editorial: "It is peculiar. It is outlandish; it is voluptuous; it is weird withal. It is even against our culture. The masses like the unusually sensational, we admit. But we should be alert enough to stop the sway of the lewd over our society."

Wise guy: Comic Jackie Mason said on a Garry Moore tve that the television commercials don't apply to him. For instance, he pointed to the spot for people who drink coffee and can't sleep. "*When I sleep,*" he said. "*I can't drink coffee.*"

Coastal culture: NBC's night man, Jack Paar, suggested the following as a definition of the Hollywood Woman—She's a gal who stuffs all of herself that she can into toreador pants, and then what hangs out, she bleaches. *Oh, is THAT what they mean by "bleached ends!"*

four in one!

FIRST IN SHARE

ARB reports KETV is first in Omaha in share of audience from 9 a.m. to midnight, Sunday through Saturday. KETV wins a 35.6 share . . . Station Z has a 33.3 share . . . Station Y has a 31.7 share of audience.

FIRST IN MOVIES

ARB reports KETV is first in Omaha in movies for the 13th consecutive rating period. Nighttime movies of KETV have over twice as many viewers as do movies on the runner-up station.

FIRST IN PRIME TIME

ARB reports KETV is first in Omaha in prime time from 6 p.m. to midnight, Sunday through Saturday. KETV wins a 38.8 . . . Station Z has a 31.0 . . . Station Y has a 30.2.

FIRST IN 8 OF 10 NETWORK SHOWS

ARB reports KETV has 8 of the 10 top network shows in Omaha. Here's how the shows line up rating-wise:

| | | | |
|------------------|-----------|---------------|-----------|
| Gunsmoke | 42.5 | Lawrence Welk | 31.0 KETV |
| Real McCoys | 35.0 KETV | The Rebel | 31.0 KETV |
| The Untouchables | 34.2 KETV | The Lawman | 31.0 KETV |
| My 3 Sons | 33.0 KETV | Wagon Train | 31.0 |
| 77 Sunset Strip | 32.0 KETV | Maverick | 30.2 KETV |

Source: American Research Bureau, November, 1960.



Ben H. Cowdery, President
Eugene S. Thomas, V. P. and Gen. Mgr.

CALL H-R NOW

OMAHA WORLD-HERALD STATION
ABC TELEVISION NETWORK

1000000

What station is best described by the word, "FRIENDLY?"*

Pulse Special Survey, Washington 5 County Metro Area, May 31-June 15, 1960

WWDC—FIRST . . . and a runaway leader in the popularity poll for the friendliest radio voice in Washington, D.C. Which proves the effect of our often-aired slogan . . . "the station that keeps **people** in mind."

WWDC

Radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

For full details on radio leadership, write WWDC or ask your Blair man for a copy of WWDC's new "Profile of Preference."

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

"R.C.M.P." Always Gets Its Audience. Into whatever the Royal Canadian Mounted Police ride, audiences surrender willingly. A review in Variety tells why: "There is nothing new under television lights . . . 'R.C.M.P.' is it . . . the freshness lies in . . . every character, major and minor . . . Top thespians and casting get the credit here, plus some of the nicest acting ever shown . . . will reach top acceptance wherever it goes . . . high drama and suspense in every show." No wonder audience count soared 800% over previous programming when the "R.C.M.P." was paraded into Atlanta over WLW-A. And Nielsen ratings: Baltimore, WBAL-TV — viewers up 37%; Cleveland, WKYC-TV — up 85%; Columbus, WLW-C — up 71%; New York City, WNEW-TV — up 138%; in Los Angeles,

KTTV — up 48%; San Diego, KFMB-TV — a rise of 20%. **Success Over And Over Again.** In Boston, over WBZ-TV, with a 29.9 rating and 51% share, "R.C.M.P." leads all programs in its time period . . . captures more than twice the audience of its nearest competitor. In Cadillac-Traverse City, Michigan, over WWTW, "R.C.M.P." doubled the ratings of previous programming with a 38.6 rating and a 78% share of audience. "R.C.M.P." is the only dramatic series based on the experiences of the world-famous Royal Canadian Mounted Police, ever to receive its official endorsement and cooperation. To capture bigger audiences, mount up and ride with "R.C.M.P." **CNP**
NBC TELEVISION FILMS, A DIVISION OF
CALIFORNIA NATIONAL PRODUCTIONS

RECEIVED

JAN 10 1961

NBC GENERAL LIBRARY

they
always
get
their
audience



IS CLIENT TV SHOW FINANCING ON THE RISE?

Third BBDO account to pay for pilot of show as Madison Ave. argues pros and cons

Page 27

The NAB puts teeth in its Radio Code

Page 30

Facts on web tv's new daytime reach

Page 35

Hagerty moves in, announces ABC TV plans

Page 39

DIGEST ON PAGE 4



VITAL BUY/6TH CITY/KTRK-TV

HOUSTON





LOCAL RETAILERS DEMAND IMMEDIATE RESULTS

IN PHILADELPHIA RADIO, THEY BUY **WPEN**

SNELLENBURGS DEPARTMENT STORE has bought **WPEN** for Nine consecutive years. No other radio station can make that statement.

RENAIRE FOOD PLAN selected only **WPEN** to promote a Sunday open house. More than a thousand people responded.

PENN FRUIT SUPER-MARKETS uses more time on **WPEN** than on any other two stations combined.

In the Past 5 Years **WPEN** HAS CARRIED MORE RETAIL ACCOUNTS THAN ANY OTHER LOCAL STATION.

OUR BEST SOUND IS A
RINGING CASH REGISTER

WPEN
P H I L A D E L P H I A

Represented Nationally by **GILL-PERNA** - New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS . . . **WPEN** - Philadelphia • **WSAI** - Cincinnati • **WALT** - Tampa

if you're no
"fakir"...you'll
want facts



for all the facts
just call
SAN ANTONIO'S

Channel
K 12
ON tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

© Vol. 15, No. 3 • 16 JANUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Will more clients shell out for web tv pilots?**
27 With three major BBDO clients now financing show origination, agency program chiefs are examining practice's pros and cons at client request
- NAB puts teeth in Radio Code**
30 NAB Radio Code Board met in Washington to set up a monitoring system for its Radio Code. Plans also were made to extend code's adaptation
- Prudential's tv by-products**
32 Insurance company sharpens public service image via extensive loan program for Twentieth Century episodes; project helps agents find leads
- Web tv's new daytime reach**
35 NBC rebuts advertisers' old theory that web daytime television is great for frequency, but nighttime television is a better purchase for reach
- Fm a boon for office furniture, design firm**
37 Roberts Office Supply Co., Portland Maine, find fm most effective medium for reaching small but select market covering Maine, N. H., Vermont
- Hagerty moves in at ABC**
38 At first press conference announcing his new post of ABC v.p. in charge of news, public affairs, Hagerty reveals his plans for the network
- Web tv ratings enjoy slight rise**
39 Television usage shows sharp increase over last year's drop; proves tv is not losing favor. Also contained in this section: Comparagraph

FEATURES

- | | |
|--------------------------|----------------------------|
| 12 Commercial Commentary | 46 Sponsor Asks |
| 56 Film-Scope | 58 Sponsor Hears |
| 24 49th and Madison | 19 Sponsor-Scope |
| 60 News & Idea Wrap-Up | 70 Sponsor Speaks |
| 11 Newsmaker of the Week | 48 Spot Buys |
| 60 Picture Wrap-Up | 70 Ten-Second Spots |
| 17 Reps at Work | 67 Tv and Radio Newsmakers |
| 68 Seller's Viewpoint | 55 Washington Week |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

The strong network on week nights

As the figures show for every quarter hour but one during the heavy buying period, Monday through Friday, ABC-TV is the number one network! ABC's leadership also displayed itself for the entire week, ending January 1, 1961.* ■ Supporting the general leadership are specific facts like the weekend achievements which showed ABC-TV's Roaring Twenties outdrawing Net Z's Bonanza, and New Year's Day, capturing over 53% of the three networks' Share of Audience with American League Football Playoff—a fitting climax to its first television season on ABC-TV. ■ Moreover, the two highest rated programs of the week were on ABC-TV: Sunset Strip with 31.4, and The Real McCoys with a 30.5. ■ So with the New Year—again the trend is to ABC-TV—and like we say—there is nothing harder to stop than a trend.

RATINGS MONDAY THROUGH FRIDAY 7:30 PM TO 11:00 PM

| | ABC-TV | NET Y | NET Z |
|-------------|---------------|--------------|--------------|
| 7:30-7:45 | 14.4 | 15.4 | 15.1 |
| 7:45-8:00 | 15.8 | 15.7 | 15.3 |
| 8:00-8:15 | 16.9 | 15.1 | 16.5 |
| 8:15-8:30 | 18.0 | 15.8 | 16.6 |
| 8:30-8:45 | 21.3 | 14.8 | 15.9 |
| 8:45-9:00 | 22.0 | 14.7 | 15.8 |
| 9:00-9:15 | 22.3 | 16.5 | 14.7 |
| 9:15-9:30 | 22.7 | 16.9 | 14.5 |
| 9:30-9:45 | 23.6 | 17.6 | 13.7 |
| 9:45-10:00 | 23.6 | 18.7 | 13.6 |
| 10:00-10:15 | 22.5 | 18.0 | 12.7 |
| 10:15-10:30 | 21.6 | 18.0 | 12.6 |
| 10:30-10:45 | 18.4 | 16.1 | 13.6 |
| 10:45-11:00 | 16.9 | 15.8 | 13.5 |

and the leader all week

| | WEEKDAY AVERAGE RATING | OVERALL AVERAGE RATING FOR WEEK MONDAY THROUGH SUNDAY |
|--------|---------------------------|---|
| ABC-TV | 20.0 | 19.1 |
| NET Y | 16.4 | 18.1 |
| NET Z | 14.6 | 14.2 |

*Source: Program-appraisal supplement to national NTI reports for week ending January 1, 1961. Nielsen 24 Market TV Report. Average audience Sunday 6:30-11:00 pm, Monday through Saturday 7:30-11:00 pm.

ABC TELEVISION



GATEWAY TO THE HEART OF SOUTH CAROLINA:

The 257,961 people who make WIS-Television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-Television's 1526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

WIS television . COLUMBIA, SOUTH CAROLINA NBC, ABC
a station of
THE BROADCASTING COMPANY OF THE SOUTH

WIS-Television, Channel 10, Columbia, S.C.
WIS Radio, 560, Columbia, S.C.
WSFA-TV, Channel 12, Montgomery, Ala.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Office

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker; Michael Crocco; Syd Guttman;
Hermine Mindlin; Wilke Rich; Irene Sulz-
bach; Flora Tomadelli



Chicago's eye is always on **WBKB** channel **7**

WBKB is Chicago's most exciting TV station! It attracts younger viewers (18 to 29), heavy viewers (20 hours a week or more)... viewers most likely to try new products! Now—because of our unique Transportation Promotion Campaign—more people in Chicago see "Channel 7" than any of the other 3 channels in town! They see our **7** wherever they go (in buses, subways, trains, elevateds. Even in shopping center parking lots!) They see it whenever they go. So—when they get home, they go for WBKB, naturally! (78% of them—our independent research study tells us.) Our continuing (we change displays every month) campaign constantly sells network and local programming (Everything from "private eyes" to public service...prime and fringe time.) Most important, it sells your clients' products to more people...at absolutely no cost to the client! Got an eye for a good buy? It's easy to see why...

IN CHICAGO, CLIENTS CHEER* CHANNEL **7**



• AMERICAN BROADCASTING COMPANY—AMERICA'S MOST EXCITING NETWORK!

"Civic Documentaries"
on KING-TV, Seattle

LOST CARGO

June 25
8:00-9:30 p.m.



One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by

BLAIR-TV

"Television, to us, is a tool with which we can open eyes to challenge, as well as brighten them with diversion. Through prime-time public affairs reports such as 'Lost Cargo,' researched and produced on a continuing basis, we and our advertisers give new impact to an old phrase: crusading journalism."

OTTO P. BRANDT
Vice President
Station KING-TV

PUBLIC SERVICE

that holds public interest

Close study of programming is basic to our work as station representatives. Such study has deepened our admiration for the fine productions developed through creative talent, initiative and leadership of individual stations, from coast to coast.

Splendid examples of such leadership are the Civic Documentaries of KING-TV, Seattle. Prepared by the station-staff and presented in prime time, these 90-minute programs have all the finesse of television "spectaculars."

The series started in June, 1959, with LOST CARGO, dealing with the future of Seattle and the Puget Sound region as a major port. Subsequent programs have included studies-in-depth of such key-problems as "School Levy Crisis"—"We Like It Here"—and "Civic Center Crossroads."

Besides their dramatic success in stimulating audience and community response, Civic Documentaries have also proved highly effective in traceable results reported by sponsors. The series won a First Award of the Ohio State Institute in 1960.

At Blair-TV, watching the impact of creative programming by great stations like KING-TV is a constant source of satisfaction. For more than a score of such stations, we are proud to serve as the national sales arm.

BLAIR-TV

Television's first exclusive
national representative, serving:

WABC-TV—New York
W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WNEF-TV—Binghamton
WHDH-TV—Boston
WBKB—Chicago
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
WXYZ-TV—Detroit
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KGO-TV—San Francisco
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

NEWSMAKER of the week

NBC elevates three officials to executive vice president, one to v.p., in recognition of "jobs well done" during 1960 and in the past. Robert Sarnoff calls NBC "fortunate to have executives of caliber" of William McDaniel, NBC Radio; William McAndrew, NBC news; Aaron Rubin, company treasurer, and Julian Goodman, NBC news, as board promotes them.

The newsmakers: The NBC board of directors issued "well dones" in the form of promotions to several executives of long experience. Foremost among these were William K. McDaniel, elected executive v.p., NBC Radio Network; and William R. McAndrew, elected executive v.p., NBC news. Also elevated were Aaron Rubin, to executive v.p. and treasurer; and Julian Goodman, to v.p., NBC news. Goodman had been a director of news and public affairs. The others had been vice presidents.



William K. McDaniel

In the cases of McDaniel and McAndrew, their elevation came after banner years for both of them. McDaniel's NBC Radio Network was in the black in 1960 for the first time since 1952, and was the only network enjoying this eminence, reporting more than 50% of all web radio business. NBC Radio is also "solidly" in the black for the first quarter of the present year. McAndrew

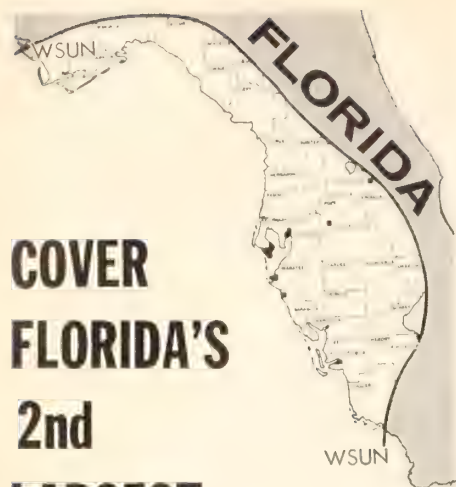
pushed his news department to the top among the three networks, a rise highlighted by NBC's imaginative coverage of the political conventions and election night.

McDaniel, a veteran of 22 years in broadcasting, started as an NBC page in 1938. He has been with NBC Radio since 1956, and was named v.p. in charge in 1960. McAndrew has headed NBC news since 1954. "The promotion of Messrs. McAndrew and Goodman," board chairman Robert Sarnoff confirmed, "is recognition of the outstanding job they have done in leading NBC . . . in broadcast journalism. Likewise, Mr. McDaniel has led the NBC Radio Network to its present position as No. 1 . . . in advertisers, sponsored hours and in circulation. As chief financial officer of the company, Mr. Rubin has key responsibilities in over-all planning for its growth and development."

McDaniel first announced NBC Radio's "profit position" in April, 1960, and by June could say that "as much network business is on the books as the network showed for the entire year of 1959."



William R. McAndrew



COVER FLORIDA'S 2nd LARGEST MARKET*

and
29 Counties
with 1 station

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453*! But that's not all! *WSUN* is the only station on Florida's West coast covering the entire 29 county area with 1,420,007* residents.

ADD TO THIS *WSUN*'s GREAT ADULT AUDIENCE (97.2%) . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!**

REACH ALL OF FLORIDA'S 2nd LARGEST MARKET ON THE ADULT STATION!



Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6-60

Commercial commentary

Bart Cummings forecasts the '60's

Compton's president, Barton Cummings, who seems to be rapidly emerging as one of the few real statesmen of the agency business, delivered a highly significant speech the other day before the Greater Philadelphia Chamber of Commerce.



Bart, in a talk titled "Forecasts for the Advertising Agency's Role in the Total Marketing Picture of the 1960's" made nine specific predictions.

He believes that print advertising will make a strong comeback in the next 10 years. He is sure there will be heavy pressure to hold down all marketing costs including advertising and, especially, tv.

He foresees an exciting future for agencies in promoting "world-wide brands" via international advertising.

He looks for closer advertiser-agency relationships with fewer account changes, great new advances in psychology and the social sciences which will tell more about the consumer and his needs, an increasing use of computers in developing marketing information.

He also predicts a vast improvement in the public image of the advertising business and in the respect in which admen are held.

But to me the most provocative of the Cummings' forecasts is the one he places first. In the '60's, says Bart, agencies must find an answer to the "acute shortage of highly professional and talented creative people which has sent salaries spiraling upward."

To correct this "unhappy condition," Cummings proposes intensive recruiting of creative talent at the college level, and the setting up of comprehensive creative training programs within agencies.

100 million deathless words

Now I've read or heard at least 100 million more or less deathless words on the subject of "creativity" in the last two years.

Every adman of stature, from Norman Strouse of Thompson and Al Brown of Best Foods to Marion Harper of McCann with his somber warning of "creativity cults," has expressed himself at length.

In fact the emphasis has been so strenuous that many have suspected that the business was going through a fad, a "creativity kick" like the marketing and research kicks of a few years ago.

But until Bart Cummings sounded off in Philadelphia I had never heard anyone admit that we do face a critical shortage of creative talent, that this shortage is inflating salaries and diminishing agency profits, and that something practical must be done about it.

For such tough-minded talk, Bart deserves a real vote of thanks.

Too often discussions of creativeness are conducted in a velvet fog of dreamy romanticism, perfumed esthetics and spurious psychology.

Cummings at least, has given us a realistic, dollars-and-cents reason for approaching the subject. As he says, "Advertising (in the

(Please turn to page 14)

in the People's Interest



NATIONAL SAFETY COUNCIL

425 N. MICHIGAN AVE.
CHICAGO 11, ILLINOIS

October 7, 1961

Mr. Edwin K. Wheeler
General Manager
WWJ - WWJ-TV
Detroit, Michigan

Dear Mr. Wheeler:

The march of time has caught up with me, and I'm retiring soon after 24 years as director of public information for the National Safety Council.

In ending my tenure of office, I have had occasion to run through the list of recipients of our Public Interest Award, which we confer annually upon media for exceptional service to safety. And I know you are as proud as I am that:

WWJ Radio

Has won more Public Interest Awards than any other radio station in the country.

Is the only radio station to win the award twelve consecutive times.

Has won the award every year since it was created.

Won the Alfred P. Sloan Award (administered by NSC) in 1946 and 1950.

WWJ-TV

Has won more Public Interest Awards than any other television station in the country.

Is the only television station to win the award eleven times.

Won the Sloan Award in 1956.

Under WWJ-TV's safety programs and many accidents prevented, injuries avoided, and many accidents prevented, safety programs and messages your stations have broadcast.

I bespeak for the Council, for my successor, John Naisbitt, and for safety in general a continuation of what you have done in the public interest.

Cordially,

Paul Jones
Paul Jones

Director of Public Information

WWJ

AM and FM
RADIO

Detroit's Basic Radio Station



WWJ-TV

Michigan's First Television Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

What they see on WJAC-TV



THEY BUY!



You won't find a better showcase for your product in the Johnstown-Altoona Market than WJAC-TV. Both ARB and Nielsen rate WJAC-TV the Number One station in this area. But even more significant than statistics are sales results--and happy advertisers, in every product category, attest to the selling power of WJAC-TV. Why not put your advertising on the station that turns statistics into sales!

For Complete Details, Contact:
HARRINGTON, RIGHTER
AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



future) will have to be more original, more inventive, more imaginative, and executed at a far higher professional level."

Ergo, let's get on with developing more creative people.

But having said this, I wonder if Bart doesn't still face the same tough dilemmas that bother so many of us.

What do we mean by creative talent?

How do we know it when we see it? How do we discover and develop it? What, after all is creativity?

Yes, but what is creativity?

Last November, at the Hot Springs meeting of the ANA, I sat around with a dozen high-placed admen, trying to agree on a definition.

Harry Schroeter of National Biscuit suggested that creativity is really "an ability at problem solving."

Maury Atkinson of Ruppert said, "Creativity can be defined in the Biblical sense—that to create is to make something. And in advertising creativity is the process of making ads and commercials."

Others objected that you could have creative marketing, creative media plans, even (God save the mark!) creative account men.

I myself remembered the dictum of one of those Viennese motivational doubledomes, "a creative person is an 'associative individual'—one who could put two and two togedder."

But I don't think any of us were really happy about the answers. (Atkinson said his definition became "unsatisfactory the moment I uttered it!")

Now why should we have had such difficulty in defining something which all of us agree is so dandy?

More and more I'm coming to believe that one reason is that, in the 20th Century, it is hard for us to accept the fact that creativity is a talent—a rare, beautiful, God-given gift to an individual which can be developed and sharpened but can never be artificially instilled.

A second reason: I think we've failed to recognize that creativity is necessarily concerned with *life*. It involves the production of a living thing—a child, a work of art, a performance that "comes alive across the footlights," a piece of prose that has a living spark, music with genuine vitality, the vibrant living word.

And finally, I think we shall understand creativity better when we understand that its product is not the sum of its parts, not "two and two togedder," any more than a child is the sum of its parents.

A genuinely creative product—whether it be a piece of copy or a piece of sculpture—has a uniqueness and individuality all its own. No others qualify.

And the only people who can truly be called creative are those who can produce work which has these unique and living qualities.

Now what has all this to do with Bart Cummings and his Philadelphia forecasts for the '60's?

Well, I wholly agree with Bart's analysis of the problem. And I applaud his desire to do something practical about increasing our store of creative talent.

But I do want to raise one word of caution.

Recruiting systems and creative training programs are all very well. They're worthy objectives, and can be worthy methods.

But let's never forget that, with creativity, we're dealing solely with individuals. If we do, we are doomed to failure.

TOP FAVORITES?

In Rochester, New York

CHANNEL 10

Has 'Em-However You Figure!

Again, and again, and again—throughout the years—every national survey of the Rochester Metropolitan Area has shown that the great majority of TV shows that are rated tops with Rochesterians are carried on CHANNEL 10!—A mighty good reason for advertising *your product* where your sales messages will meet the most *enthusiastic* eyes and ears!

The latest NSI survey of Metropolitan Rochester (Nov., 1960) not only shows this preponderance of favorite shows on Channel 10, but also shows that Channel 10 delivers the largest *over-all* share of audience in Rochester, sign-on to sign-off, seven days a week!



CHANNEL 10

ROCHESTER, N. Y.

WHEC-TV • WVET-TV

EVERETT-MCKINNEY, INC. • THE BOLLING CO., INC. • NATIONAL REPRESENTATIVES

4
of the top
5

8
of the top
10

12
of the top
15

16
of the top
20

Youngsters
Love

OUR GANG COMEDIES



and
you'll love
those high, heart-warming OUR GANG ratings!

Fellas, it's been love at first sight...in each and every one of the 75 markets now showing those hearty, hilarious OUR GANG COMEDIES. Stations are happy. We're happy. All in all, a howling success. But take heart — perhaps your market is one of the rapidly dwindling number still available. Check us now. And if not—check us, anyhow! We still may be able to have a heart-to-heart chat about all those memorable M-G-M CARTOONS. Or those rib-tickling, viewer-snatching PETE SMITH SPECIALTIES. Let's talk....

Division of Metro-Goldwyn-Mayer, Inc.

MGM-TV



GET THE FACTS

*Straight from
the heart!*

Maybe all of these outstanding M-G-M
Shorts Series are still available in your
market.

To get more info in a hurry, check ☒ the
shows in which you are interested—then
tear out this ad and mail it to M-G-M TV.



☐ **OUR GANG COMEDIES**—rich in laughter
and ripe in memories—Incomparable!



☐ **M-G-M CARTOONS**—M-G-Masterpieces
all—unforgettable! A laugh-a-second.



☐ **PETE SMITH SPECIALTIES**—The happy
choice in short comedy material.



☐ **JOHN WESBITT'S PASSING PARADE**—Pro-
vocative, stranger-than-fiction yarns.



☐ **CRIME DOES NOT PAY**—Except in TV
programming, that is—as these sus-
penseful chillers have proved.

**M-G-M TV Division of
Metro-Goldwyn-Mayer, Inc.
1540 Broadway, New York 36, N. Y.**

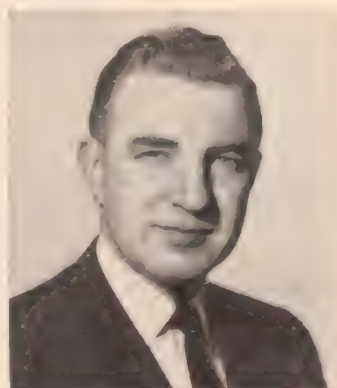
NAME _____
POSITION _____
STATION _____
ADDRESS _____
CITY _____ ZONE _____
STATE _____

Reps at work

Jim Smith, manager, Adam Young Companies, Boston, believes that buyers should beware of salesmen who base a good part of their sales pitch on negative selling. "When salesmen resort to a strong negative approach, there becomes an irresistible temptation to stretch the truth," he says, "and in the long run, negative selling not only will hurt the station involved, but the entire radio medium." Smith recalls a recent instance when a frozen food firm was sold on a creative approach involving program vignettes. "But in one market, a competitor to the station chosen disputed the buy on a negative basis. The salesman knocked the chosen station mercilessly and falsely. The buyer was recontacted and put in direct touch with the station manager, and the false allegations were disproved. But because doubt had been raised, the buyer felt it necessary to notify the client. Not being familiar with radio controversy, he panicked and the entire budget went out of radio. Moral: When you knock the competition, you may knock yourself (and the industry) out of a budget. Buyers, insist presentations be positive, documented, and constructive. Don't indict an industry."



Herbert A. Claassen, account executive, H-R Television, Inc., N. Y., feels the buyer-seller relationship is strengthened when a timebuyer openly divulges any spot schedule he has placed. "Frank discussion on the part of media people and station representatives regarding days and times of spots placed and costs paid has resulted in more efficient spot schedules for advertisers," he contends. "In addition, the shaping of rate structures which continue to provide advertisers with maximum audience for dollars spent, have resulted. H-R has long advocated this exchange of information in order to assure the agency and advertiser that the best buy possible is being made. The reluctant buyer may be penalizing his client by blindly riding with a given schedule. A fully in-



formed representative may be able to work out new proposals that can be more effective than schedules already running. A good buy can almost always be made better. However, we believe a representative must be a fully informed salesman to help a buyer effect any improvements. Major agencies have shown a belief in this concept.

WGAL-TV serves the public interest

College of the Air

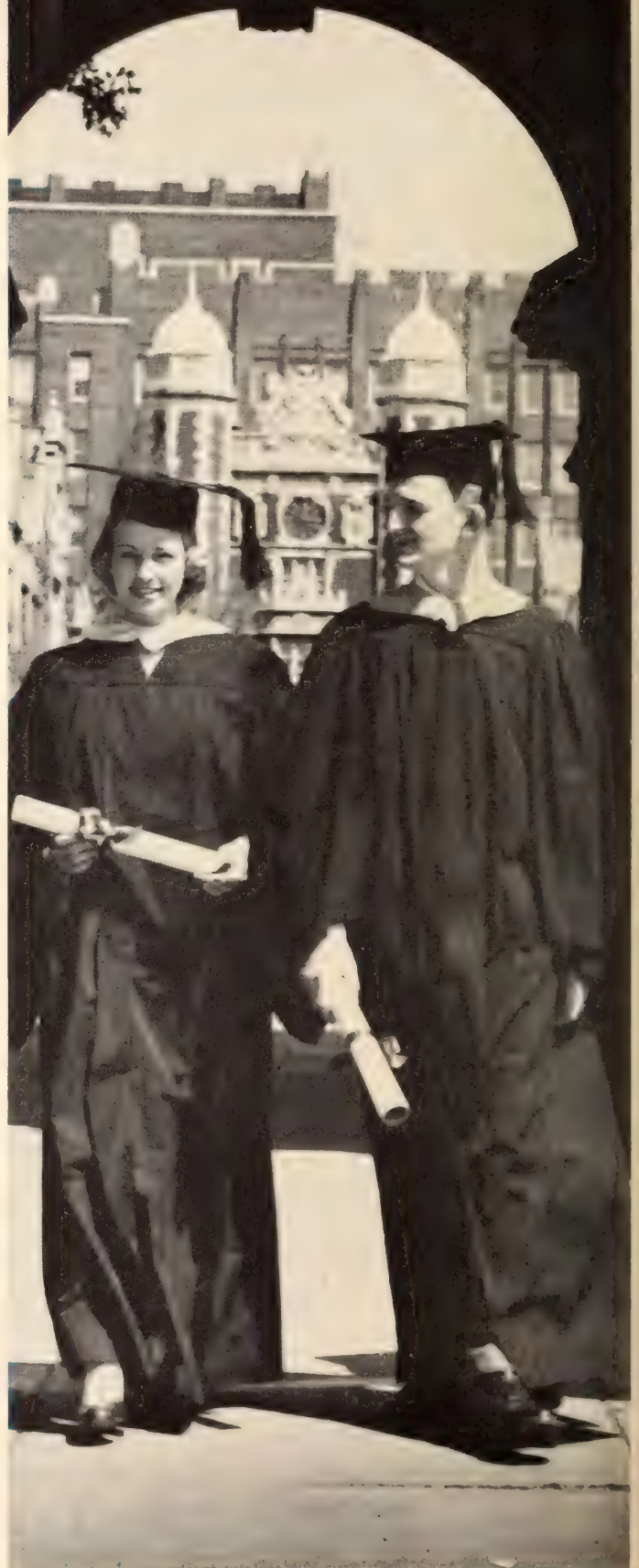
Now in its eighth consecutive year, this tri-weekly adult-level educational series is designed for classroom use in senior high schools, in colleges, and for home-viewing. Through close cooperation with eight colleges in the Channel 8 coverage area, WGAL-TV offers alert, diversified programming. College of the Air is just one phase of this station's many public service activities.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



SPONSOR-SCOPE

16 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Don't be surprised if Shell, now using bulletin-type page newsprint ads via OBM, gets back in the tv fold in June or July.

Information has seeped out into the tv trade that Shell has plans for taking up with tv again **after this educationally-famed print campaign has run its course.**

Following Shell's exit from tv it was reported that TvB was blueprinting an **exhaustive presentation** on tv's effectiveness as a medium for selling gas and oil.

The battle for daytime business among the tv networks can't help but get even hotter: CBS TV appears to be coming around to the scatter plan concept introduced by ABC TV and adopted in 1960 by NBC TV.

What may be expected from CBS within the next two weeks is, in substance, a set of new policies which will **make it easier for CBS salesmen to compete** for the daytime dollar.

In effect, CBS would be **parting with traditions** and taboos to which it's clung from the time it emerged as a reigning radio network.

The event that it is believed tipped the applecart at CBS was the loss of about \$3 million worth of Colgate daytime business to NBC. The latter network, among other things, **agreed to the acceptance of 30-second commercials**, one to be inserted following the billboard and the other at the closing point of the program, a concept originated by ABC.

The shows figured to go scatter plan on CBS: Lucy, December Bride, Video Village, The Millionaire, Full Circle and Clear Horizons.

Two margarines—Mrs. Filbert's (Y&R) and Lever's Imperial (FCB) — were among the accounts the past week that called for spot tv availabilities in New York.

Mrs. Filbert is scheduling minutes for eight weeks.

Other buys out of New York: Peter Paul's Chiffon candy (D-F-S); Lever's Reward (JWT); Minute Maid's banana and orange juice (Bates); P&G's Premier Duz (Compton).

Chicago's new spot tv activity included: Quaker's Puffed Wheat and Puffed Rice (Compton), back to 50-odd markets; Quaker's Flako (C. E. Frank); Pard dog food (D-F-S).

Wrigley (Meyerhoff) is reevaluating its spot tv markets for **another 52-week buy.**

Consider this as the semi-official sign that the new network buying season is on: ABC TV's Ollie Treyz has in a general way been talking to major agencies on the network's programing plans and listening to feelers about the acceptability of certain ideas.

The impression that these agencies have got from Treyz and also off-hand conversations with NBC TV is that **they can expect for next season a further increase of network controlled one hour shows as spot carriers.**

As things shape up for network tv in Detroit at the moment the various divisions, with the exception of Chevrolet and Ford, will be much slower than normally to make their commitments for the 1961-62 season.

The likely tack: **postpone the buying until perhaps as late as May**, in contrast with last year when they were all blocking out their orders in February and March.

The handicap, obviously: **they haven't any idea on how car sales will go the next sixty days** and hence can't make any estimates for production of the 1962 models.

It looks as though CBS TV is starting off the 1961-62 season with \$32 million in billings snugly in the till from its No. One customer, General Foods.

Reports have it that **there's been a meeting of the minds** on what the White Plains giant would like to have in the way of nights, hours and program sequence.

A year ago this time, it will be recalled, **there was much bickering** between GF and the network over CBS' new discount structure. The matter was **compromised**.

Trade speculation anent McCann-Erickson's latest corporate realignment: it could be the final, or one of the final steps, toward the issuance of a public stock offer.

Also read into the move: the company has learned a lot from its overseas offices—it's got 43 of them—and is molding its structure **according to the diversification operations** that are practiced by agencies in these foreign countries.

The changes:

- McCann-Erickson Advertising (U.S.A.) becomes McCann-Erickson, Inc., and the McCann-Marschalk Co. has been incorporated as McCann-Marschalk Co., Inc.

- The **parent company will now be Interpublic Incorporated**, and this setup will provide for its affiliate companies' (five of them so far) management and financial guidance, and "such central services as **personnel and accounting**."

- Marion Harper, Jr., remains chairman and president of the parent company, **with his court consisting of these money and account-keeping specialists**: Frank K. White, vice chairman; Frank A. Sherer, financial v.p.; William S. Taggart, treasurer and Henry E. Allinger, controller.

- McCann-Erickson Corp. (International) will run Interpublic's overseas operations.

In 1960 a number of the bigger agencies flexed their muscles for a spot in the international sun because of client expansions in that direction, but the agency mergers on the domestic scenes weren't of enough import to make history.

As it turned out the most active region for mergers was the **west coast**.

In terms of joint money involved, **the more conspicuous mergers** during the latter six months of 1960 were these:

| MERGED AGENCIES | ENSUING NAME | ESTIMATED JOINT BILLINGS |
|--|------------------------|--------------------------|
| Bates; Chambers, Wiswell, Shattuck, Clifford & McMillan | Ted Bates | \$130 million |
| Grant; Robinson, Fenwick & Hayes | Grant, Fenwick & Baker | 94 million |
| Grey; L. N. Hartman | Grey Advertising | 51 million |
| Ross Roy; Brooke, Smith, French & Dorrance | Ross Roy, BSF&D | 25 million |
| Geyer, Morey, Madden & Ballard; Caples | GeyerMM&B | 35 million |

(For outstanding mergers the first 1960 half see 11 July SPONSOR-SCOPE.)

They spent more time in 1960 than 1959 viewing tv not only in toto but for every segment of the day and night.

Here's a Nielsen day-part breakdown for the two years in terms of average hours of daily viewing per home:

| TIME SPAN | 1960 | 1959 |
|----------------|---------------------|---------------------|
| 9 a.m.-12 noon | 32 minutes | 29 minutes |
| 12 noon-4 p.m. | 55 minutes | 52 minutes |
| 4 p.m.-8 p.m. | 1 hour: 12 minutes | 1 hour: 39 minutes |
| 8 p.m.-11 p.m. | 1 hour: 49 minutes | 1 hour: 48 minutes |
| 11 p.m.-1 a.m. | 28 minutes | 27 minutes |
| 1 a.m.-9 a.m. | 19 minutes | 13 minutes |
| Total Day | 5 hours: 45 minutes | 5 hours: 28 minutes |

NBC TV staged quite a comeback in daytime billings the closing quarter of 1960.

It was not only the best quarter in that area the network's had in some time, but the margin over 1959 may be as high as 30%.

Look for NBC TV to make a big splash over the advantages to be had in daytime sponsorship from live personality programs as against film fare.

It will be in the form of a presentation—due out at the end of this month—which will cite research figures to demonstrate that the lead-in by a program personality delivers more believability, memorability and total sales effect.

This personal salesmanship, the presentation will argue, is something that can't be put on a slide rule or the media analyst or buyer can't measure.

The latest word out of du Pont regarding what it may do in 1961-62 network tv: a one-hour program that would serve as a 52-week umbrella for corporate and product participation has been picked and is now being submitted to various divisions.

Translated: the show, which was suggested by a network, is okay with corporate executives but a budget now has to be built from among the various du Pont products. An exception may be the textile fibres department, which would prefer to go on sponsoring its own network series.

If the weekly hour idea goes through, BBDO will most likely get the assignment.

What likely will stack up as a first: Disney (La Roche) buying minutes on network spot carriers to exploit its current release, *Swiss Family Robinson*.

This would be in addition to its local promotion budget for tv and radio.

One of the likely network buys: the Shirley Temple show.

Merely as an index to how the network tv leaders are doing in terms of cost-per-1,000 this season, here's how the most economical 20 shaped up on the basis of NTI for the four weeks ending 16 October:

| PROGRAM | NETWORK | CPM (TIME & TALENT) |
|----------------------|---------|---------------------|
| Wagon Train | NBC | \$2.21 |
| Gunsmoke | CBS | 2.31 |
| Price Is Right | NBC | 2.49 |
| Have Gun Will Travel | CBS | 2.59 |
| 77 Sunset Strip | ABC | 2.80 |
| Bonanza | NBC | 2.82 |
| Checkmate | CBS | 2.89 |
| Perry Mason | CBS | 2.89 |
| Real McCoys | ABC | 3.04 |
| Lawrence Welk | ABC | 3.04 |
| Maverick | ABC | 3.05 |
| Untouchables | ABC | 3.10 |
| Laramie | NBC | 3.10 |
| Rawhide | CBS | 3.13 |
| Cheyenne | ABC | 3.14 |
| Candid Camera | CBS | 3.28 |
| What's My Line | CBS | 3.29 |
| Hawaiian Eye | ABC | 3.30 |
| Lawman | ABC | 3.33 |
| Outlaws | NBC | 3.33 |

Note: The average CPM for all shows for that period ran \$4.38.

Several bellwether media directors of New York agencies have indicated to SPONSOR-SCOPE they are somewhat disturbed by the spread of the preemptible, or movable, spot among tv stations.

The crux of their concern: these plans cause confusion, make life more difficult for the timebuyer and aggravate an already overwhelming load of paperwork.

A couple of them said they felt that the stations were short-changing themselves with such plans, since they could get higher rates than those obtainable on a preemptible basis if they concentrated on grading the spots at their authentic value.

Commented Adam Young, the latest rep to advocate the preemptible plan for his stations: the business must face up to the fact that the thing most subject to fluctuation is national spot and that it's imperative for a station to adopt variations in rates that will dispose of surplus spots.

Campagna Sales (EWR&R) has bought a batch of daytime minutes for its candy weight-reducer, Ayds, on ABC TV and NBC TV.

According to CBS TV, it was also approached but its Program Practices Board didn't like the product's copy.

It's interesting to note that of the 40 industrial corporations which did over \$1 billion in sales in 1960 at least 15 have expended tv money for a corporate image job.

The 15: General Motors, Standard Oil of N. J., Ford, General Electric, U. S. Steel, Gulf, Chrysler, Texaco, DuPont, Westinghouse, Shell, Standard of California, International Harvester, Firestone and Phillips Petroleum.

Which brings this to mind: what might prove quite provocative would be a study showing how much of the average corporate ad budget is allocated for the specific purpose of focusing attention on the corporate image.

A pertinent sidelight on this: Westinghouse's budget for the 1960 political campaign broadcasts was 25% corporate.

Lorillard (Grey) picked up 26 minutes on ABC TV's Hawaiian Eye for its Old Gold brand to be played off during the first half of this year.

The spots became available as a result of one of the original Eye sponsors wanting to sell off.

Chicago reps are hoping to make up for some of the Lever (all and Swan) dollar tv loss at NL&B from P&G's Salvo—heavy duty detergent in tablet form—when it cuts loose with schedules on a national scale via Burnett.

In the pull-out from NL&B, Lever assigned all to SSC&B and Swan to BBDO, which, of course, moved the disbursement of their spot dollars to New York.


For a status insight into how spot tv buyers have been regarding prime 20's and I.D.'s in relation to other segments, note this analysis:

Of the 55 national spot tv accounts handled out of Chicago in 1960, 52 used day and night minutes exclusively, two used a combination of minutes and 20's and only one (Maybelline via Gordon Best) used chainbreaks exclusively.

As far as Chicago is concerned, the same accent on minutes seems to prevail currently—which would indicate that the preference of the copywriter (who contends a minute is needed to tell a product's story) still dominates over media thinking.

For other news coverage in this issue: see Newsmaker of the Week, page 11; Spot Buys, page 48; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 67; and Film Scope, page 56.

KCMC-TV, Channel 6

 for Shreveport-Texarkana,
soon to become Station KTAL
(Pronounced Kay-Tall)
announces the appointment of

BLAIR TELEVISION ASSOCIATES

**as National Representatives
effective January 1, 1961**

■ There's big news in the Shreveport-Texarkana area. Four items are especially worth noting: 1. KCMC-TV (soon to become KTAL) is constructing the South's tallest tower midway between Shreveport and Texarkana. 2. When this new tower goes into operation, in early spring, call-letters of the station will change to KTAL. 3. Rising 1587 feet above average terrain, the new tower and full 100,000 watt power will make KTAL the only station putting a city-strength signal into both Shreveport and Texarkana. 4. Advent of KTAL will bring three-network service to the Shreveport-Texarkana area for the first time. ■ RESULT: alert advertisers are already getting set for increased business in the rapidly expanding Shreveport-Texarkana market, with increased spot-orders. It's time NOW to get in touch with the nearest office of Blair Television Associates.

NEW YORK 22: 717 Fifth Ave., Plaza 2-0400
BOSTON 16: 118 Newbury St., Kenmore 8-1472
CHICAGO 11: 333 N. Michigan Ave., Franklin 2-3819
DALLAS 1: 3028 Southland Center, Riverside 1-4228
DETROIT 26: 817 Book Bldg., Woodward 1-6030
JACKSONVILLE 2: Barnett Bank Bldg., Egin 4-5774
LOS ANGELES 5: 3480 Wilshire Blvd., Dunkirk 1-3811
ST. LOUIS 1: Paul Brown Bldg., Garfield 1-5282
SAN FRANCISCO 4: 155 Sansome St., Yukon 2-7068
SEATTLE 1: White-Henry-Stuart Bldg., Main 3-6270

Concentrate in

JACKSON, MISS.

Did you know?

Over 233,000

TV Homes

★ ★ ★

A Billion Dollars

in Retail Sales

★ ★ ★

All in the

JACKSON

TV Market

Area

WJTV
CHANNEL 12
KATZ

WLBT
CHANNEL 3
HOLLINGBERY

**49th and
Madison**

Unpardonable!

A statement made on *The Tom Ewell Show*, CBS, of 3 January during a dialogue of the situation comedy, stated that "if you want to advertise, use the newspaper" or words to that effect. I believe most people in radio and tv recognize that our media do an excellent selling job over and above newspaper advertising. I, therefore, feel that the dialogues of *The Tom Ewell Show* committed the unpardonable.

Verne Paule
v.p. & gen. mgr.
WJPS
Evansville, Ind.

Goofed!

Good yarn on ABC TV and Oliver Treyz in the 2 January issue.

The caption on the photograph, however, omitted the name of the executive (fourth from the left) in the group conferring with Ollie. He is Charles Ayres, vice president in charge of eastern sales.

Michael J. Foster
v.p., press information
ABC
N. Y. C.

Note taken

We would like to call your attention to a discrepancy in the article entitled "P.r. Firm Spurs Grass Roots Radio" appearing in the 28 November edition.

Under heading "Dealer Chose Them For The Bulb Spots" on page 41, call letters of our station appearing 10th up from bottom should be KCSR, Chadron, Nebraska instead of KASR.

John J. Miller
manager
KCSR
Chadron, Neb.

Not small at all

In your SPONSOR story ("Business Outlook for 1961") of 2 January,

1961, Mr. Richard Doherty predicts that "radio's gains will be small."

I'm not trying to second guess the expert, but I think Mr. Doherty's prediction, as far as radio is concerned, is slightly on the pessimistic side. Particularly insofar as specialized radio is concerned—radio that is beamed toward a particular ethnic group.

In the case of specialized radio, I think 1961 will see a far greater increase than the 3% that Mr. Doherty has predicted for the year. I also feel that a great deal of former tv money will find its way into this particular segment of the radio broadcast field.

My main basis for my prediction is that at WLIB, which enjoyed a 11% increase in billings in 1960 over 1959, over 95% of the national sponsors who were on a station in 1960 have already signed renewals for 1961. In addition to these renewals a great many national advertisers who use the facilities of WLIB to reach the Negroes in the New York Metropolitan market have indicated they intend to continue to use the station to reach this important segment of the New York audience.

The economic standards of these specialized audiences have been raised to such an extent that sponsors are now reaching out to these particular groups whose earning power now becomes a factor to be reckoned with in any market buy.

I also think that 1961 advertisers who have assigned much of their budgets to tv will return to radio, again, particularly, specialized radio, due to rising costs and indefensible CPM's and that the downward trend of television programing will help radio continue its rapid expansion and general upward progress.

Harry Novik
general manager
WLIB
N.Y.C.



A SNEAKY PROBLEM FOR TIME BUYERS

On Friday, April 1, 1898, three new clocks were all started at precisely twelve noon. At noon the next day clock A recorded the correct time,* clock B had gained one minute and clock C had lost one minute. This state of affairs was allowed to continue without correction. When (date and time of day) were all three pairs of hands again pointing at the same moment to twelve o'clock?

Solve this time-consuming problem and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have a copy, say so and we'll provide another praiseworthy prize.

* You could see this one sneak up: When you have time-buying problems on your hands in the Washington market, we modestly request you to remember that WMAL-TV's audience is bigger than anyone else's during those *valuable* hours—6 p.m. to midnight, all week. (ARB November, 1960).

wmal-tv

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.



72 episode transition time period "natural"

Station programmers looking for real home-hitting quality—BROKEN ARROW's now available locally for the first time, direct from its striking success on the network. Nationally, BROKEN ARROW hits bull's-eyes both on Tuesday nights at 9 pm and on Sunday afternoons at 4:30 pm, repeatedly lifting the ABC-TV network into a top challenging position

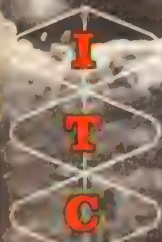
in ratings and share. Adult viewers truly enjoy BROKEN ARROW—67% worth for smart program-renewing sponsors General Electric and Miles Labs! And all-family audiences yum-yummied their candy and cereals from sponsors Mars Inc. and Ralston Purina. Michael Ansara and John Lupton star in this 20th Century-Fox produced series. You'll star in your market when you're first with BROKEN ARROW—in any time period. Better wire collect now.

FROM THE
STUDIOS OF

20.
CENTURY-FOX
TV



BROKEN ARROW



INDEPENDENT TELEVISION CORPORATION / 485 Madison Avenue • N.Y. 22 • BLANK 5-2100



WILL MORE TOP ADVERTISERS SHELL OUT FOR WEB TV PILOTS?

HEADING for the West Coast for filming of *Father of the Bride*, BBDO v.p. George Polk cleans up details with secretary Daphne McLaughlin

With three major BBDO clients now involved in show financing, agency program chiefs are examining practice's pros and cons

This week, BBDO's vice president in charge of programing will arrive in Los Angeles from New York with a thick, heavy presentation binder under his arm. This one, fittingly, is bound in white leather, just like a wedding photo album—and contains the shooting script for the pilot film of a new television series, *Father of the Bride*.

George Polk made this same trip a year ago, and thus became the father of the only show on network tv in the 1960-61 season whose creation—including a pilot—was wholly financed by its eventual sponsor.

That sponsor, Rexall Drug Co., got network status with *National Velvet*, which it sponsors on alternate weeks with General Mills. Now Gen-

eral Mills will risk the \$75-100,000 for creation of the *Father* series. An announcement is expected in February of still another BBDO client who will back a show from its inception, this one featuring a motion picture star bowing as a tv regular.

The early risk concept is not new (JWT and Benton & Bowles, among others, have tried it in the past with

varying degrees of success) but BBDO's apparent commitment to the policy and the enthusiasm of its clients has other agencies, they admitted, investigating the possibilities of such early ties by their clients to a final product.

And at several of the bigger agencies, programing departments have been quietly but actively probing the problems that surround client origination of shows. As one programing chief put it, "You wouldn't be able to call it a 'trend' as yet, but there is no question that serious consideration is being given to program development of this type by us and a couple of our clients."

Why this sudden new interest in clients getting back into show origination? Simply, the constant search for new shows, complicated by agitation by sponsors who want to know, "Why doesn't *my* agency do some-

Rexall was successful with pilot financing

'NATIONAL VELVET' was backed from its inception as a series by Rexall (BBDO). Starring Lori Martin (below), it's a good bet for a second season



thing like this for me?"—and coupled with the problems of the advertiser who is not a kingpin on network television. They include:

- The casualty rate. With three-network competition a reality, the insatiable network tv tapeworm consumed 113 out of 353 nighttime shows in the past three seasons, 65% of them first-year entries. And several agency sources expect the 1960-61 fall-out to be even heavier.

- Network or packager-owned shows are usually offered to the top web advertisers first, giving the lighter network user slim pickings.

- A network-owned property offered to an advertiser may be in a time period the advertiser doesn't want.

How does this differ from normal practices? Here are some illustrations: Of the approximately 20 shows (only 15% of all nighttime network programs) still controlled by the advertiser, two—*The Law and Mr. Jones* (ABC) and *Peter Loves Mary* (NBC) were originally made for BBDO's June Allyson-du Pont program, and were taken over by Procter & Gamble after their pilots had been completed. In the same way, Danny Thomas' company produced the *Andy Griffith Show* pilot, then sold it to General Foods, which had first call as sponsor of the *Danny Thomas Show*.

But Rexall, General Mills (and that third BBDO client), started picking up the tab at the lunch that decided, "That's a great show idea. Let's get to work!" They were encouraged, according to George Polk, by the attitude of the networks, which he described as "primarily interested in a good show." Said Polk, "Two out of three have a pretty open mind about this; one is very interested in obtaining properties this way.

"If you really have a good show, they're interested; they're interested much more in your good show than in your money. You can end up standing in line with cash in your hand if you have nothing to offer but an investment in a top show. If you don't have big bargaining power as a top network advertiser, you must have a good show to offer."

On this point Polk gets some opposition from several admen, includ-

ing Kenyon & Eckhardt's group v.p. Steve Dietz, who contended that "the only client who should finance his own show from its inception is one who is already a multiple sponsor. If he believes he can pick a winner, he should go ahead.

"The client who has only one show," said Dietz, "can't afford such a degree of risk; if a client doesn't have five or six shows committed, it's too big a gamble." As for the client without that many properties, "he should rely on the ability and judgment of his agency to find him good shows at good times at good prices. It's a question of professional capability."

But BBDO believes that the risk can be minimized if all of the following elements jell:

- 1—You must have a substantial premise, a solid show idea, a well-thought-out situation on which great care has been taken.

- 2—You must have confidence in your producer.

- 3—You must have definite writers committed to write a guaranteed number of episodes.

- 4—You must have a complete pilot script, with casting suggestions.

- 5—You must have a writers' manual to be followed by succeeding script authors, to keep the show's premise as it was intended.

- 6—You must have a director assigned, a top man.

BBDO does not recommend the approach "unless you have an outstanding property and outstanding production personnel."

At an agency which has tried initial client financing in the past, the programing chief agreed that with the proper set of factors this method "was and will be used by our agency." One function of an advertising agency, he noted, is to develop the best possible use of the television medium for its clients. "Should this include the approach of program development," he added, "this is a legitimate function.

"The agency must consider the use of tv from every angle. Co-production may be the best answer; the purchase of minutes or hours may be the best answer; the purchase of existing network properties may be the best answer; the purchase of a

Major agency program chiefs differ over pilot financing

PRO

ONE FUNCTION of an agency: to develop the best possible use of the tv medium for its clients. Should this include client financing of program development, then this is a legitimate function.

IT IS A BETTER idea for the client who is not a network kingpin to back a pilot than the big guy. If successful, the little guy gets himself a show that might never have been shown to him.

NOW THAT there are three strong networks in competition, although it's tougher to come away with a runaway rating, it's also harder to fail. Today, a show with a low-20's rating can be a success.

CON

THE AGENCY should not recommend to a client that he back a pilot except under a very special set of circumstances. The client should, instead, depend on our judgment to find him a good show.

THE ONLY client who should finance his own show is one who is already a multiple sponsor. The client with less than four or five shows committed cannot afford the degree of risk which is involved.

WITH THREE-NETWORK competition, the burden imposed is tougher. The odds are less than even that a show won't make it into the second year. This makes pilot-financing all the more risky.

property from a packager may be the best answer, or complete client backing from initiation may be the best answer. Each case must be judged on an individual basis."

One element that all the agency men stressed was the purpose of program initiation activity. There is no other motive, they pointed out, than to create advertising values for the advertiser. As one put it, "We do not help create shows in order to make money. The agency is not involved in any profit; there may sometimes be profit for the client, but a relatively small amount. Our primary goal is to make a good show. We're not in business to make money that way, however."

The fact of three networks in competition has put an increased burden on those in the programming business, lowering a show's realistic potential for success. Five years ago the top show in a time period could have a 40-plus rating, and the competition something like a 10. Today, a show with a 30 rating can knock-off shows on both rival networks.

Conversely, a show can survive today with a rating in the low 20's. A case in point is *National Velvet* itself, which against the toughest competi-

tion possible (the second half of *Maverick*—24, and the first half of *The Ed Sullivan Show*—23.4, according to the 4 December 1960 National Nielsen Tv Index) still looks like a best bet to return to the network next season. Its rating—19.5.

"Ratings are misleading," said one ad executive, "but the odds are about even, or maybe 60%, that a show you go in with won't make it into the second year."

The very competition that is called an "increased burden" by a majority of agency spokesmen was called "security" by George Polk. He claimed that if an agency adheres to his six rules for creating a property it will have a better chance than five years ago.

"While it's true that it's tougher to come by a runaway rating today, it is also tougher to fail today. Today you shoot for 25 to 30, and if you miss you're liable to come up with an 18 to 23. There are no 40-pluses today, but no embarrassingly low failures, either. There is more security today, making tv a safer advertising medium."

BBDO's original presentation to General Mills contained this view of the chances for success, and also

spelled out five major advantages of financing a pilot:

Procuring a top tv property. Of the 200 or so pilots that come in every year, there are really only a handful that are considered to be plums. A couple of these are surprise successes but the majority could have been foreseen. We would hope to pre-empt one of the plums from the market before it gets involved in the kind of machinations that a client who is not a network tv kingpin must go through.

Better understanding of the elements of the show. In addition to pre-empting top contenders from the open market, the financing of pilots makes show buying more intelligent and less chaotic. Rather than being under the gun of a snap decision, which is what happens at pilot time, the advertiser instead becomes completely familiar with the background and all the elements of the property with which he is becoming involved. The pilot is seldom the best episode of a series, and yet the whole series is often sold or killed on that film alone.

Program control. By financing and being part of the development of a series, the advertiser has the op-

portunity to exert considerable program control. This is particularly important for an advertiser where good taste is essential. The type of stories we would not want could be eliminated and a direction taken to the agreement of all parties concerned.

Better opportunity to choose co-sponsor and/or time period. Many mistakes are likely to be eliminated with this form of building a show since more time is spent in developing it than normal. For example, most shows are developed in the fall of the preceding season, shot in the winter and made ready for the February-March-April buying season. When financed by the advertiser, development and production can start at any time. For example, story conferences and complete programing direction as well as the completion of the pilot script and casting can be done during the summer, and shooting can start in the fall. Thus the pilot could be finished by December or January. This advance timing would make possible a better selection of co-sponsor and a choice time period.

The time to research the pilot. In addition to a more carefully thought-out and meticulously produced series, this kind of timing would allow for research on the pilot, which is an important help in judging the series and a valuable safety factor.

"That's the big value," said the programing head of a rival agency after reviewing BBDO's points, "beating the competition to a good idea. The risk is that you won't get it on the air. Then, again, there are a lot of people who wish their shows hadn't gotten on this year.

"It's all part of a general search by everyone to find a hit," he added. "Everyone is trying to find the best device to get on."

And George Polk, who thinks he has found that device, agreed. "If enough good shows were turned out, and enough good times made available, these risks would not be necessary," he explained. "We will continue with program development as long as our clients need shows and cannot get them from the usual sources."

NAB PUTS TEETH IN ITS RADIO CODE

✦ **Radio Code Board will set up a monitoring system for the Radio Code and also plans to extend membership**

✦ **Code subscriptions are at an all-time high since NAB opened code eligibility to non-member stations last July**

Last week the NAB Radio Code Board met in Washington to take action of importance to advertisers and agencies as well as to radio stations. High on the list of subjects tackled by the board were:

- To set up a monitoring system for the Radio Code.
- To give the code more teeth
- To extend the application of the code.

The meeting came in the wake of a year packed with code board developments.

Code board members were told that code subscriptions are at an all-time high of 1,112 stations, representing 26% of all am and fm radio stations in the U.S.

Last June the Code Board opened subscription privileges to non-NAB stations, and changed the code over from an honor system with no machinery for enforcement, to a monitored system.

Within the past year a full-time code administrator was hired in the person of Charles Stone, formerly of WMBR, Jacksonville, Fla.

Last July the name of the code was changed from NAB Standards of Good Practice to NAB Radio Code. With the opening of subscriptions to non-NAB members, a designated fee was prescribed by the board, for the purpose of implementing the code. The formula is as follows: stations pay 10 times their highest one-minute rate up to \$360. NAB member stations get a 40% discount.

The Code Board's chairman, Clifford Gill, of KEZY, Anaheim, Calif., is most enthusiastic about the effect of the code. "We believe that code subscribers on the whole are doing a better job of building a public image and confidence which is not only helpful to our industry but of extreme importance to all agencies and advertisers who use radio," he told SPONSOR.

"We urge agencies and advertisers to do two things," said Gill. "These are (1) familiarize themselves with the code and (2) patronize stations that subscribe to the code."

The code has been mailed to most agencies. If an agency, or any interested party doesn't have a copy, one can be obtained by writing to Stone at the NAB offices in Washington.

Along with rigid implementation



NAB Radio Code Board's new chairman is Clifford Gill of KEZY, Anaheim, California

Radio Code On Acceptability of Advertisers, Products

DISCUSSED at the NAB Radio Code Board meeting last week were several cases of stations' accepting advertisers and products which were deemed objectionable by the Radio Code. Here is how the code classifies objectionable product categories:

A commercial radio broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, he should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each radio broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form of the particular presentation. In general, because radio broadcasting is designed for the home and the entire family, the following principles should govern the business classifications listed below:

- a) the advertising of hard liquor should not be accepted.
- b) the advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to existing laws.
- c) the advertising of fortune-telling, occultism, spiritualism, astrology, phrenology, palm-reading, numerology, mind-reading, or character-reading is not acceptable.
- d) all advertising of products of a personal nature, when accepted, should be treated with special concern for the sensitivities of the listeners.
- e) the advertising of tip sheets, publications or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

of the code, board members are also concerned with building the code's image, and the image of station subscribers.

Concerning this point, board member Cecil Woodland posed the following question to agency men:

"We realize that there are radio stations which are not subscribers to the Radio Code, and which consistently maintain standards of broadcasting equally as high as code stations, but how do you as a radio buyer know this?" He continued, "Many of you have already stated that it is impossible for you to come into individual markets and study all station operations, and so the non-subscribing station has on its hands the herculean job of getting the story of its opera-

tion to the thousands of individual radio buyers in the country."

"In the case of code stations, however," Woodland continued, "you know that you are protected against buying time on a station where your client's commercials will be heard adjacent to plugs for fortune-tellers, hard whiskey, baitswitch advertisers, or an unpleasant personal product pitch. And you'll also be sure that your client is not unhappily identified with a questionable contest . . . one which may anger listeners because rules, or prize details, are cloudy and misunderstood by listeners."

Besides Gill, other Code Board members include Richard O. Dunning, KHQ, Spokane; Elmo Ellis, WSB, Atlanta; James L. Howe, WIRA,

Fort Pierce, Fla.; Robert P. Jones, WFBR, Baltimore; Herbert L. Kreuger, WTAG, Worcester; Robert L. Pratt, KGGF, Coffeerville, Kansas; George K. Volger, KWPC, Muscatine, Ia.; and Cecil Woodland, WEJL, Scranton.

The Code Board also indicated the desire to encourage subscriber stations to designate their code subscription by carrying the code seal in their station promotion and advertising, as well as stationery, or wherever the station's call letters and logo appear. It was reported that *Standard Rate and Data* asked for a fee for including the code seal in listings. No fee is charged for RAB or other designations.

(Please turn to page 52)

PRUDENTIAL'S TV BY-PRODUCTS

❖ Insurance company sharpens public service image via extensive loan program for '20th Century' episodes

❖ Prudential agents pick up where company leaves off. lineup leads through involvement in local activities

If hot leads are the life blood of the insurance business, Prudential definitely plays it cool.

Two-thirds of the Newark-based company's national advertising budget goes into the educational *Twentieth Century* program (CBS TV), nestled in Sunday's "intellectual ghetto" time

after it appears on the air. There were over 100,000 showings of the 84 titles available last year.

About 80% of the showings are requested by secondary schools—certainly no hotbed of life insurance prospects—and the agents do not get commercial with students, though

mercials are included as originally run, so the audiences are not left in doubt as to their benefactor. If most of the viewers are still in junior or senior high school, that doesn't bother Prudential, since these are tomorrow's adults, and when the time for insurance purchases comes, the company presumably will have the inside track.

For school showings, the arrangements usually are handled directly by Prudential's film lending service, but in the case of adult groups the local agent is encouraged by Prudential to play as large a role as possible, since this is a major prospect-builder. Prudential's public relations and advertising department, headed by Henry M. Kennedy, executive director, supplies the company's agents with instructions on how to make the most of the film lending program. Other key figures in this project: Joseph Hoffmann, assistant director of advertising; William F. Hedden, advertising manager.

Prudential agents receive, first of all, a general orientation folder spelling out the types of adult groups to approach with film offers, and how to go about it. There is a sample letter to organization leaders, informing them of the film lending service and encouraging them to take advantage of this opportunity. The folder even includes a sample news release to send to area newspapers when an organization books a *Twentieth Century* episode. "We show our agents how to conduct their own p.r. campaign," Kennedy says.

In addition, Prudential agents are equipped with complete lists of film titles, printed on a handy-for-mailing folder to send along to community groups. It is set up so the organization requesting film can check off the title, fill in the date desired for showing, and re-fold the sheet with Prudential's address on the outside. And it's ready for mailing.

Prudential then sends the requested film to the agent in whose territory it is to be shown. That agent has the option of sending it over to the organization, or playing a larger part



'TWENTIETH CENTURY' has been Prudential's image-building vehicle since October, 1957. Winner of some 30 awards, the show delves into history and current affairs. Above: 'The Berliners'

period. And rarely do the commercials get around to building prospect lists by soliciting requests for literature. Rather they are devoted to promoting the services Prudential performs, and projecting its security-dependability image.

Furthermore, extensive time and effort go into Prudential's film lending service, which makes *Twentieth Century* available, gratis, to secondary schools and adult organizations

they may have a word or two with their teachers. The remaining showings are for adult groups, and here Prudential does provide its agents with a golden opportunity for prospects and also furnishes plenty of advice on how to make the most of it.

Though most of the film lending program's benefits are anything but tangible and immediate, Prudential sees the annual \$190,000 investment as infinitely worthwhile. The com-

in the process by actually putting in an appearance at the meeting. For this more aggressive agent, Prudential sends a brief introductory speech along with the film, to guide him in saying a few words to the group about the show before the film goes on.

As a further means of keeping its agents fully informed of what's happening on *Twentieth Century*, Prudential sends them an "Advance News" release each week. This describes the upcoming program and spells out the topics to be covered in the accompanying commercials. The releases contain additional material designed to spark agent use of the films, such as quotes from agents who have found this a worthwhile source for expanding their prospects.

The school phase of Prudential's local-level exploitation of its network tv program includes study aids provided in advance of each program's appearance on the air as well as future loan of the films. Mailed on a bi-weekly basis to some 76,000 teachers, these "Television Teaching Aid" booklets feature background material in depth on each program. Also in the tv teaching aids are lists of parallel readings, from books and periodicals, various audio-visual materials which might be obtained to supplement the show, suggested research projects for the students—and a complete list of tv stations that will be carrying the programs, with local time.

Prudential officials see both immediate and long-range benefits in this teaching aid arrangement. Since an integral part of the study plan is watching the shows, it acts as an audience builder. To watch *Twentieth Century* becomes part of the students' homework, so the parents presumably will not interfere, and many of them can be expected to join the audience, runs the reasoning. On the other hand, in homes where parents want to watch the show but yield to the children's urgings for something more juvenile, the school tie-in can solve the problem. As in the case of the film lending service, this association with school class work is expected to have the far-reaching result of leaving students with a favorable impression of Prudential when they

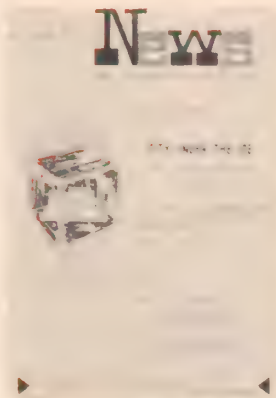
Tv show helps Prudential's agents



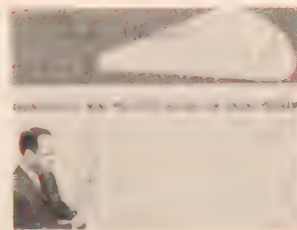
FUNDAMENTALS are spelled out in this folder, "Prestige and Prospects Through Your Film Lending Service." This informs agents of the kinds of organizations to approach with film offers, and furnishes a sample letter to their presidents describing the service. In addition there is a sample news release to be sent to local newspapers when a club in the area schedules a "Twentieth Century" episode.



COMPLETE LIST of available "Twentieth Century" titles printed on ready-to-mail folder is supplied to Prudential agents who send it along with letter to organization leaders describing film lending service. List includes slots for date the film is wanted, and for alternate date. Form contains address of Prudential plus space for agent to stamp his name and address, giving applicant option of mailing request to either one. The folder is designed to fold easily for mailing.



'ADVANCE NEWS' of each "Twentieth Century" episode goes out to the agents. This sheet not only describes the show's content, but fills in the agent on topics to be covered in commercials with the program. The rest of the material is devoted to firing up agents to take advantage of the film lending service. One approach is to quote from those agents who have made successful use of this facility, increasing sales, broadening contacts.



PRUDENTIAL PUBLICATIONS keep agents posted on their colleagues' progress with the film lending service tie-in. Pictured is an issue of the Central Atlantic Dist. magazine, in which a Prudential agent describes a film showing which netted 40 prospects.

Prudential gets in the schools

LA GUARDIA

REACHING FOR THE MOON

The Twentieth Century



BACKGROUND material in depth for each "Twentieth Century" episode goes out to some 76,000 school teachers to aid in related classroom work. "Television Teaching Aid" booklets include lists of parallel readings in books and periodicals and audio-visual aids that could further students' knowledge of the subject involved. There are several suggested research projects. Also in the booklets is a complete list of tv stations carrying the show, with local

time. It is assumed that this program helps build audience for Twentieth Century, since the show is, of course, part of the homework in this study project. The rest of the family presumably will look in along with the students. While the students are not yet in the market for insurance, Prudential values reaching them early.

reach eventually insurance-buying age.

In pointing out some of the reasons why Prudential devotes so much of its advertising effort to an image of solidity, dependability and public service, instead of straight sell, Kennedy delved into the basics of the insurance business. He said that, after all, insurance companies sell a promise to pay money under certain circumstances in the future. There is no solid merchandise changing hands. As he put it, "The consumer is not very much concerned about what becomes of General Motors after he buys one of its cars, so long as parts are readily available. But he maintains an interest in his insurance company, in its ability to take care of his family in the future."

Prudential's tv commercials are created by Reach, McClinton. As account supervisor Thomas P. Crolius puts it, they do not sell insurance. That's the job of the Prudential agent. The purpose of the commercials is "to make it easier for the agents to get a hearing, by contributing to Prudential's public image."

While it is impossible to blend the commercials into individual episodes of *Twentieth Century*, which may deal with anything from military campaigns to sports events, the idea is that they blend in with the whole concept of the show. Says Crolius, "The objectives of the program and the commercials are the same: to contribute to Prudential's public image."

These commercials remain a part of the *Twentieth Century* films which have been viewed by some 11 million people under the lending program since its began back in January, 1958. Prudential reports that not one adverse criticism has come in regarding the inclusion of the commercials, and the company considers this a strong indication of the success with which they project the desired image. (Actually, they're a trifle surprised at Prudential that some eccentric school marm somewhere wouldn't have voiced disapproval of having the commercials in her classroom.)

A prime example of how the Prudential film lending service can bring in quality prospects for its agents was described in a recent company pub-

lication. Harry Argentiero of Prudential's Central Atlantic Dist. is quoted as saying, "The film lending program is great. You not only get leads given to you, but you reap all the prestige behind the tv series." Continues Argentiero, "You can qualify the prospects by selecting the groups you show to. Best of all, it doesn't take a great deal of your time."

Argentiero describes his experience in showing the film "Addicted, Part I" to 70 people at a Citizen's Civic League meeting. He had a friend who is a narcotics inspector address the group. Argentiero also gave a short talk, on the services offered by Prudential. Result: "Out of the Civic League meeting, I got 40 leads—that's almost 60% of the people present. Another thing, I sold a policy to the narcotics inspector who made the speech!"

Prudential, long a sponsor of public service tv programs, is most pleased with *Twentieth Century's* performance in terms of ratings, awards, and public attitude. During the winter seasons, the show reportedly has been drawing audiences which compare favorably with the average nighttime network show—this despite its Sunday (6:30-7 p.m. EST) time period.

The show has received approximately 30 awards, including a recent Emmy. Prudential reports that in public attitude surveys, approval of Prudential has its highest incidence among viewers of *Twentieth Century*.

Prudential, which reportedly has led the field in new life insurance sold for eight of the last nine years, has concentrated on sponsorship of uplifting tv programs since 1954 when it began a three-year association with CBS' *You Are There*, followed by an offshoot of that series called *Air Power*. There were teaching aids with these shows, and extensive merchandising, but it wasn't until *Twentieth Century* that the film lending was launched.

Twentieth Century is a 52-week buy for Prudential. Of each year's shows, 26 are new, 26 repeats. The large number of repeats is considered entirely appropriate because surveys show a large audience turnover from week to week, due primarily to the Sunday time period. ▀

WEB TV'S NEW DAYTIME REACH

➤ A series of NBC studies by A. C. Nielsen attack the theory 'daytime is for frequency, nighttime is for reach'

➤ Facts and figures on web daytime television open new doors for a practical and very effective purchase

It may be no coincidence that NBC's current daytime resurgence is running parallel to its sharp attack on certain tv dogmas.

Bolstered by a series of studies done by Nielsen, the network has torn into what is still a commonly held attitude: that daytime network tv is great for frequency but its reach is nothing to brag about.

NBC's studies were kicked off early in 1959 during a general slump in daytime billings. While the network had its competitive troubles, there was a feeling that a key selling problem was overcoming the belief that nighttime's reach was superior to the daytime part of the schedule. Even the frequency advantages of daytime could not generate enough interest. Many clients felt (and still feel) that

frequency often can be wasteful.

However, it was obvious to NBC and Nielsen researchers that, in the past few years, changes in buying patterns—specifically, scatter plans—plus the rock-bottom prices being offered, provided ready-made weapons for producing evidence of daytime network tv's greater audience reach.

NBC decided to probe into the statistics of daytime tv at a series of analytical levels. Their objective was to find out (1) if nighttime is really better than daytime television for reach, (2) if daytime television's frequency per home is still stronger than nighttime. All things being equal, a good buy could be based on these two factors combined or reach alone. Frequency plays a lesser part.

As the chart on page 36 indicates, daytime tv buys are by no means confined to a narrow base of homes reached over and over again. On the contrary, a matched budget comparison proves daytime to be a better buy (22.1 million homes vs. 18.1 million) both for reach and frequency. The comparison was tabulated by A. C. Nielsen for a four-week cumulative audience base with costs virtually the same per schedule. An alternate week nighttime show was used with an above-average rating costing approximately \$90,000 bi-weekly (time and talent). Six programs costing about \$42,000 per week—a total of \$84,000 made up the daytime flight.

Not only did the daytime schedule prove to be a more efficient buy for advertisers seeking reach—four million homes advantage—but frequency per home for the daytime schedule was more than twice as high. Another plus revealed in the first part of NBC's and Nielsen's three part study of web daytime television was schedule size. The daytime schedule accounted for 42 commercial minutes although nighttime's schedule allowed

Daytime schedule vs. nighttime program by quintile

Number of homes reached in each quintile over four-week period

| Quintile | By nighttime program | By daytime schedule | Difference |
|---------------------------|----------------------|---------------------|------------|
| 1. (Heaviest viewing 20%) | 1,200 | 6,600 | + 2,400 |
| 2. | 5,100 | 6,600 | + 1,500 |
| 3. (Middle viewing 20%) | 3,400 | 3,900 | + 500 |
| 4. | 3,500 | 3,300 | — 200 |
| 5. (Lightest viewing 20%) | 2,000 | 1,600 | — 400 |
| All Homes | 19,100 | 22,100 | + 4,000 |

Source: NTL—March-April 1960

QUINTILES are derived by ranking homes in order of time spent viewing and dividing them into five groups, each containing 20% of the homes, ranging from the heaviest viewers down to the lightest viewers.

only six. Program costs were one-eighth the level of nighttime.

The study, when analyzed on a multiple commercial basis, also put daytime in first place. Total homes receiving two or more commercial impressions over a four-week period for daytime was 16.9 million vs. 14.2 million evening homes—again, a day-

time advantage of 2.7 million homes. As the 1960 chart below indicates, daytime has the edge on every level of reach and frequency.

The second study conducted by Nielsen, as part of NBC's three part series, sheds further light on the daytime television audience. This data deals with the dimensions and char-

acteristics of the daytime viewing home.

To effectively weigh the characteristics of daytime television homes, a quintile study tabulated by Nielsen was used. Homes were ranked in order of time spent viewing. They were divided into five groups, each containing 20% of the homes, ranging from the heaviest down to the lightest viewers. As in the case of reach and frequency, the family characteristics of the daytime television audience created an even more inviting buy.

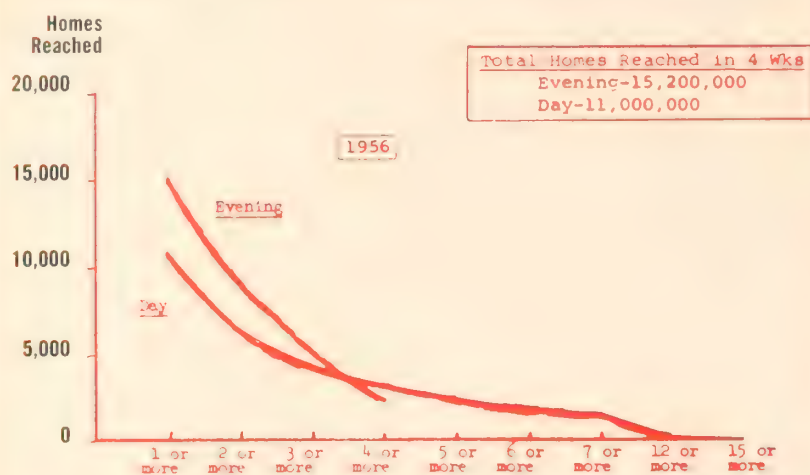
The results of the second study showed that daytime television reached a substantial percent of the homes with large or medium size families. By contrast, daytime television reached a lesser percent of the smaller size families. Over a four-week period, 59.6% of the households with five or more family members was reached with an average of 6.1 commercial minutes per home. Similarly, coverage of homes consisting of three to four people was also high—51.1% at 5.3 messages per household. A small segment of families with only one to two members was reached—39.1% of all families in that bracket—6.3 times per household. The percent of all tv homes reached with daytime television over the four week survey period was 49.0% with a frequency of 5.8 messages per household.

Also measured was the average age of housewives reached with daytime television. The results showed that in addition to daytime television reaching families of substantial size, the average housewife's age was relatively young. For measurement purposes, the age groups were broken down into three classifications. Young represents all the housewives reached, via the daytime schedule, between the ages of sixteen and thirty-four; middle age represents thirty-five through forty-nine years; and fifty years or older fall into the old classification. The daytime schedule reached 56.0% of the young housewives with a frequency of 5.6 commercial impressions per home; 50.4% of the middle-aged housewives with 6.0 commercial impressions; and 46.5% of the older housewives with a 6.1 frequency.

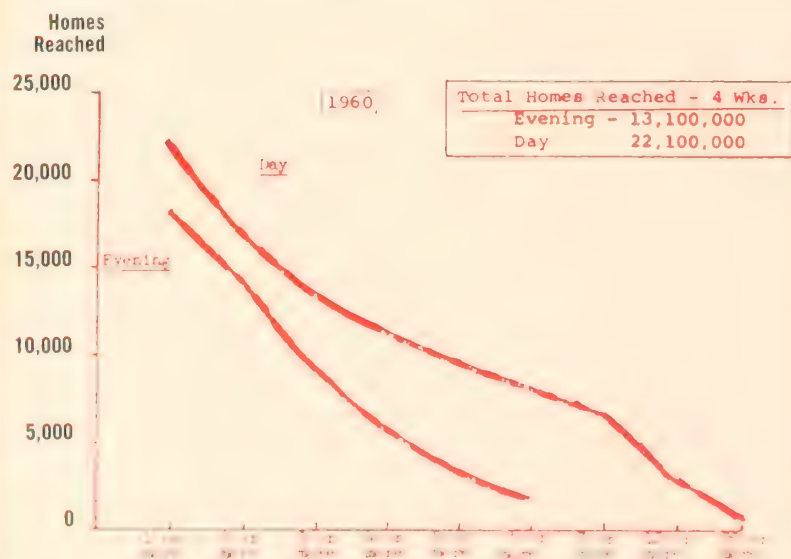
As mentioned previously a quintile chart (page 35) was also used to outline the effectiveness of daytime tele-

WEB DAY PLAN, NIGHT SHOW BUYS

Distribution of homes reached and frequency, 1956



Distribution of homes reached and frequency, 1960



THE NBC charts above, both computed by A. C. Nielsen from the NTI, January-February 1956 and NTI, 4-weeks ending April 3, 1960 reveal a significant difference in results of daytime vs. nighttime buys. The first chart represents a daytime schedule of five-a-week strips. A "modern" scatter plan represents current comparison.

vision. Daytime viewing was high among the heavy television viewers. Over the same four-week period, the heaviest 20% of viewers (1) accounted for 6.6 million homes on the daytime schedule vs. 4.2 million on the nighttime schedule—a bonus of more than 57%. Daytime's reach was also high among quintiles (2) and (3)—6.6 million and 3.9 million homes reached vs. nighttime's program reaching 5.1 million and 3.4 million homes respectively. Nighttime came out on top in the homes viewing lightest, (4) and (5), however daytime's loss was slight. These are small family homes with a relatively high proportion of older members.

Although not indicated on page 35, NBC's quintile study also showed a very high frequency per home for the daytime flight. Over the same four-week period, the heaviest viewing quintile (top 20%) revealed a daytime frequency of 8.5 impressions per home vs. the nighttime program impression of 3.6—a daytime advantage of 4.9 commercial impressions per home per month. Similarly, daytime reached more homes in three out of five of the quintiles. Again, nighttime had the edge in the lightest viewing quintiles with only a slight margin.

The final NBC study conducted by Nielsen was prepared to sum up the previous two. All the original data was gathered and recalculated on an eight-week basis rather than four-weeks, in answer to the question "all that information is fine but what happens over a longer period of time?"

The results were as expected—daytime television remained a better buy at every level studied. Based on eight weeks ending 3 April 1960, daytime's reach was 27.5 million homes vs. 24.0 million homes on the evening flight—a daytime advantage of 3.5 million homes. Again, daytime frequency was substantially higher. Commercial impressions per home for the eight-week nighttime schedule was 4.5 while daytime was more than double with a 9.4 frequency.

The entire NBC study conducted by Nielsen proved daytime television to be a practical buy for an alert advertiser willing to forget the widely held theory that "web daytime television is great for frequency but poor for reach."



COPY PLANS for their fm radio campaign are exchanged by Richard Walker (l), Larry Hatch, owners of the Robert Office Supply Co., and satisfied fm advertisers for the past two years

FM A BOON FOR OFFICE FURNITURE, DESIGN FIRM

Among the increasing number and variety of advertisers using fm today, is one whose two-year loyalty to the medium continues to pay off in added sales and company prestige.

Dealers in quality lines of office furniture, stationery, forms and supplies, as well as designers and installers of complete offices, the Roberts Office Supply Co. of Portland, Me., is convinced that the best and fastest way to reach the quality consumer is via a quality medium. As co-owner Richard Walker explains it, "We're not after the mass market—the small purchasers of greeting cards, small quantities of stationery and so forth. We want to reach the executives who want top quality equipment in their offices. We knew we could reach an important segment of this group through the fine music programing of WMTW-FM, since all the audience studies we saw indicated a select grouping of professional men, executives, and office managers."

That, plus partner Larry Hatch's affinity to classical music programing for his advertising (he was at one time a professional musician and is on the board of the Portland Symphony Orchestra), prompted their first purchase of one-minute spots on WMTW-FM (Poland Springs-Mt. Washington) two years ago. With the

station's tri-state coverage of Maine, Vermont, and New Hampshire, Walker and Hatch found themselves reaching exactly the market they wanted—small, but select.

Scheduled within the 6:30-7 p.m. slot, five nights a week, the commercials are straight, practical sell. Copy features office furniture, an office planning service and an office furniture leasing plan. Says Hatch, "Our commercials are designed to cover all aspects of the business. They are written with a lofty approach in an attempt to influence the executive decision maker of a business."

Apart from sales results (each of the last two years shows a 20% increase) Hatch and Walker are particularly pleased with public reaction to their spots—in the form of customer "fan mail" thanking the company for helping sponsor a classical music program and the warm reception extended Roberts salesmen.

So satisfied is Roberts with their advertising, that "we wouldn't think of changing it," says Hatch. "We use other broadcast media from time to time, and will continue to do so, but the fine WMTW-FM programing uniquely fits our advertising needs." Both he and Walker hope to be expanding their use of the medium in the very near future.



ABC BRASS at Hagerty press conference (l-r): S. B. Siegel, Thomas Moore, Oliver Treyz, Michael Foster, Leonard Goldenson, Hagerty

HAGERTY MOVES IN AT ABC

❖ Presidential press secretary takes over as ABC TV v.p. in charge of news and public affairs on 23 January

❖ Hagerty, in first press conference, says he won't be on-air commentator, will build strong news staff

Last week, in one of the briskest, brightest news conferences ever held in broadcasting circles, ABC unveiled its new television v.p. for news, special events, and public affairs, the redoubtable James C. Hagerty.

Hagerty, since 1952 press secretary under President Dwight D. Eisenhower, was introduced by AB-PT president Leonard Goldenson, and fielded the questions of some 50 newspaper, magazine, and trade newsmen with the aplomb and good humor of an old pro.

Though his ABC job doesn't become official until after the Kennedy inauguration, Hagerty took four-days' leave of absence last week (without pay, he was quick to point out) to meet the press and attend ABC affiliates and board meetings in Miami.

Under Hagerty leadership, said Goldenson, ABC plans to "expand considerably" its new coverage, with

"special attention to Latin America." The White House press chief declared he considered the strengthening of ABC's reporting staff his first job, and said he would look for trained newsmen, not simply on-the-air-personalities.

Replying to questions, he said flatly that he would not himself make tv or radio appearances. ("I'm not a commentator, and if I tried to be one it would stop competition within my staff—which I want.")

Anticipating the objection that because he had been so long identified with the Republican administration he might have difficulty in presenting political news impartially, Hagerty declared, "I think I can do it. But the proof of that will be in the performance. If you find I don't do it, it will be your duty to clobber me."

Washington, said Hagerty, will be an immediate target for strengthening

ABC news facilities since "it is the 'news capital of the world.'" He plans to work first on problems involving ABC staff, but has in mind visits to all major ABC affiliates, and later, with Goldenson, a world news inspection trip.

Howls of laughter greeted the irreverent question, "Do you intend to hire Art Buchwald?" Hagerty grinned, recalled that he had "got up on the wrong side of the bed" on the morning of his now-famous tiff with the syndicated humorous columnist. He added that, in the job he had held, he thought he had a right to "blow his top" occasionally, and probably would do so at ABC.

Asked about his ABC salary, he replied "I can live on it," but declined to name the figure. He said that he himself had set the amount in his negotiations with Goldenson, and though he understood it was "somewhat lower" than some other comparable jobs paid, he wanted to prove that he could earn the right to more money.

Joe Michaels, NBC news commentator, threw a curve at Hagerty with his barbed question, "Does your new job mean, Jim, that ABC is taking a

(Please turn to page 52)

Network tv ratings enjoy increase

▼ End-of-year report shows a nominal increase over last year in network television's average program rating

In spite of an expected leveling off in television program appeal, in view of last year's slight decrease, the average rating for network television shows managed to climb a few points.

Based on A. C. Nielsen's monthly network television index—in this particular case November-December 1960—the figures represent average pro-

gram performance for nighttime 30- and 60-minute programs.

In 1959, the drop-off seemed to indicate a gradual trend of disinterest which would conclude at a level slightly below the present figure. However, the 1960 figure has reversed the expected trend, lending support to a higher average.

Another point of interest in the

chart directly below, is the number of shows scheduled during the survey period. From 1958 to 1959 the number of programs increased by 10 but the rating took a fall. By contrast, although increasing only six shows in 1960, the rating increased.

In radio, the average program rating has been virtually at the same level. Ironically, where the number of programs increased, the average rating decreased. This holds true for the three-year comparison: 1959, rating up, programs down; 1960, rating down, programs up.

Average program performance during winter months

(Nielsen Average Audience, November-December Each Year)

| | Daytime* | | | Evening** | | |
|----------------|----------|-------|-------|-----------|-------|-------|
| | 1958 | 1959 | 1960 | 1958 | 1959 | 1960 |
| U. S. Tv Homes | | | | | | |
| % | 5.5 | 6.0 | 5.8 | 20.2 | 17.9 | 18.6 |
| (000) | 2,393 | 2,670 | 2,622 | 8,787 | 7,466 | 8,407 |
| No. Programs | 65 | 60 | 78 | 122 | 132 | 138 |

*15 minute adult programs

**30 minute and one hour programs

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 12 February

| PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE | PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE |
|----------------------------|-----------|--|-------------------------------|---------|------------------------------|
| Bell & Howell Close-up (A) | \$ 30,000 | Bell & Howell, McCann, 1/22, 2/6, 2/16 | Inauguration Special (N) | | Purex, Weiss, 1 20 |
| Bell Telephone Hour (N) | 285,000 | AT&T, Ayer, 1/20, 2/3 | J. F. Kennedy Report (N) | | 1 31 |
| CBS Reports (C) | 57,500 | Philip Morris, 1/19 | NBC Opera (N) | | sust. 2 5 |
| Art Carney Show (N) | 225,000 | Timex, Doner, Sara Lee, C&W, 1017 | National All Star Bowling (A) | 120,000 | Gillette, Miles, 1 21 |
| Bing Crosby Golf (A) | 250,000 | Oldsmobile, Brother, 1/22 | Omnibus (N) | | Aluminum, JWT, 2 5 |
| Bobby Darin Show (N) | | Revlon, Grey, 1/31 | Project 20 (N) | | sust. 1 24 |
| Hall of Fame (N) | 275,000 | Hallmark, FC&B, 2/7 | Remember How Great (N) | 300,000 | Am. Tobacco, SSC&B, 2 9 |
| Inaugural Ceremonies (A) | | 1 20 | Show of the Month (C) | | Du Pont, BBDO, 1 18 |
| | | | Sing Along With Mitch (N) | | Ballantine, Esty, 1 27, 2 10 |

2. NIGHTTIME

COMPARE

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|-------|--|--|--|---|---|--|--|---|--|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC |
| 6:00 | | I Love Lucy Clairmont (FC&B) | Meet The Press (9-10) L-L \$8,500 | ABC News sust. | | | ABC News sust. | | | ABC News sust. |
| 6:30 | Walt Disney Presents Ludens (Mathes) Derby (McC-E) Gen Mills A-F \$94,000 | Twentieth Century Prudential (R-McC) D-F \$35,000 | People Are Funny Squibbs (Donahue & Coe) Q-L \$24,000 | | D Edwards Amer Home (Bates) N-L \$9,500 | News Texaco (C&W) R-L \$6,500 | No net service | D. Edwards Am. Home (Bates) Schultz (JWT) N-L \$9,500 | News Texaco (C&W) N-L \$8,500 | |
| 7:00 | Walt Disney Presents B6:30-7:30 Canada Dry (Mathes) Brillio (JWT) | Lassie (Campbell Soup (BBDO) A-F \$37,000 | Shirley Temple (7-8) Nabisco (McCann) 2/2 S B-Nut Life Savers (Y&R) Dr-L \$70,000 | No net service | D Edwards Amer Home (repeat feed) | News Texaco (repeat feed) | Expedition Ralston (OB&B) A-F \$26,000 | No net service | D Edwards Am. Home alt Schultz (repeat feed) | News Texaco (repeat feed) |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Nozema (SSCB) W-F \$82,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000 | Shirley Temple | Cheyenne (7:30-8:30) Brillio (JWT) Ralston (Gard.) Peter Paul (DFS) Bris-M (OBM) W-F \$93,000 | To Tell The Truth Am Home (Bates) Helene Curtis (McGann) Se-F \$18,000 | The Americans 123 S Block (SSCB) (7:30-8:30) Dow (N.C. & K) Pan Am Coffee (BBDO) 2/6 S | Bugs Bunny G. Fds. (B&B) Golgate (Bates) | No net service | Laramie (7:30-8:30) Am. Gas (L&N) Reynolds (Esty) W-F \$85,000 Hall of Fame | Hong Kong (7:30-8:30) Kaiser (Y) Armour (F) Derby (McCann) A-F \$8,000 |
| 8:00 | Maverick R. J. Reynolds (Esty) Armour (FC&B) | Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800 | National Velvet Rexall (BBDO) Gen Mills (BBDO) A-F \$37,000 | Cheyenne R. J. Reynolds (Esty) P&G (B&B) A.C. (Brother) | Pete and Gladys Goodyear (Y&R) Carnation (EWRR) Se-F \$37,000 | The Americans | The Rifleman P&G (B&B) W-F \$40,000 | Father Knows Best Kyser Roth (D&C) Se-F \$34,000 | Laramie B-Nut Life Savers (Y&R); Pitt, Glass (BBDO); | Hong Kong Seacham |
| 8:30 | Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000 | Ed Sullivan | Tab Hunter P. Lorillard (L&N) Westclox (BBDO) Dr-L \$39,000 | Surfside 6 (8:30-9:30) Brn & Wmsn (Bates) Pontiac (MacMJA) J&J (Y&R) F \$120,000 | Bringing Up Buddy Scott (JWT) Se-F \$35,000 | Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000 | Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000 | Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000 | Alfred Hitchcock Ford (JWT) My-F \$85,000 | Ozzie & Harriet (9:30-10:30) Coca Cola (McCann) Se-F \$8,000 |
| 9:00 | The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,500 | G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000 | The Chevy Show (10/2 S) (9-10) Chevrolet (Camp-E) Y-L \$120,000 | Surfside 6 Whitehall (Bates) | Danny Thomas Ten. Fds. (B&B) | Klondike R. J. Reynolds (Esty) A-F \$36,000 | Stagecoach West (9-10) U. Mfrs. (C-E) R & W (Esty) Miles (Wade) W-F \$88,000 | Tom Ewell Quaker Oats (JWT) P&G (Burnett) Se-F \$38,000 | Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. | Hawaiian (9:30-10:30) Carter (B) Seacham White My-F \$8,000 |
| 9:30 | The Islanders (9:30-10:30) L&M (McC-E) Ludens (Mathes) A-F \$95,000 Close-up | Jack Benny Lever (SSC&B) State Farm (NL&B) V-L \$80,500 | The Chevy Show | Adv. In Paradise (9:30-10:30) Nozema (SSC&B) Brillio (JWT) Ludens (Mathes) F \$110,000 | Andy Griffith Gen Foods (B&B) Mu-L \$47,500 | Dante Culver (Wade) Singer (Y&R) My-F \$37,000 | Stagecoach West (9-10) Gen Fds (OBM) Ralston (Gardner) | Red Skelton Show Pet Milk (Gardner) alt S. C. Johnson (F,C&B) Se-F \$54,000 | Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); (My-F) \$85,000 | Hawaiian Am. Gas (Bates) Oldsmobile (Broth) |
| 10:00 | The Islanders United Mfrs. (Camp.-E.) | Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000 | Loretta Young Toni (North) alt Warner Lam (Lam & Fensley) Dr-L \$49,500 | Adv. In Paradise L&M (McC-E) B Williams (Parkson) Whitehall (Bates) | Hennessey Lorillard (L&N) G Fds (Y&R) | Barbara Stanwyck Theatre Culver (Wade) Amer. Gas Co. (L&N) Dr-F \$11,000 | Alcoa Presents Alcoa (F&B) Dr-F \$36,000 | Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) Polaroid (DDB) V-L \$115,000 | NBC Specials (10-11) Various sponsors | Naked (10-11) C. C. B. Derby (M) My-F P&G (L) |
| 10:30 | Winston Churchill's The Valiant Years L&M (McCann) alt Dabner (K&E) Dr. \$70,000 | What's My Line Kelllogg All State (Burnett) S 1/1 Q-L \$32,000 | This Is Your Life Block (Grey) AuP-L \$24,000 | Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000 Close-up | June Allyson Show Dupont (BBDO) | Jackpot Bowling Bayuk (Werman & Schorr) Brunswick-Balke (McC-E) Se-F \$37,000 | No Net Service | Garry Moore Show | NBC Specials | Naked Bria-N Brn & W Lan (L&F); (Math) |

Cost is per segment. Prices do not include sustaining, participating or coop programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 16 Jan 12 Feb. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

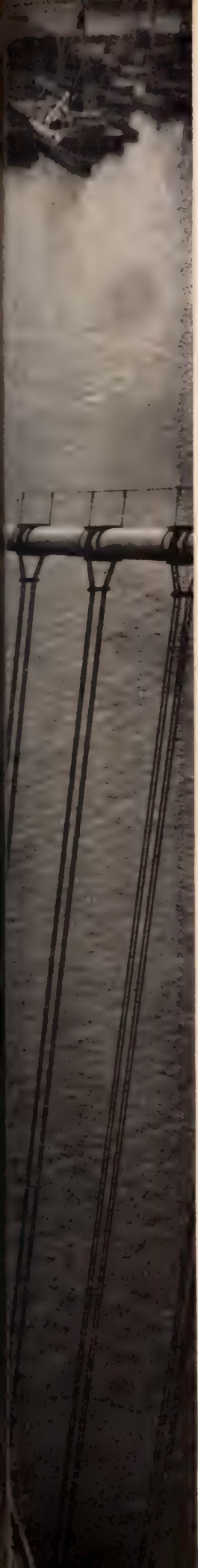
| WEDNESDAY | | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|--|--|---|--|---|--|--|---|--|--|-----|-----|
| NBC | | | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| | | | ABC News Sust | | | ABC News Sust | | | | | |
| | | | | D Edwards Philip Morris (Burnett) alt Schlitz (JWT) N-L \$9,500†† | News Texaco (C&W) N-L \$6,500†† | | D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500†† | News Texaco (C&W) N-L \$6,500†† | | | |
| | | | | No net service | | | No net service | No net service | | | |
| | | | | D Edwards Philip Morris alt Schlitz (repeat feed) | News Texaco (repeat feed) | | D Edwards Parliament alt Amer. Home (repeat feed) | News Texaco (repeat feed) | | | |
| Wagon Train (7:30-8:30) Ford (JWT) W-F \$88,000 | Guestward Ho! Ralston (GB&B, Gardner) 7-Up (JWT) Sc-F \$38,000 | Ann Sothorn S. C. Johnson (B&B) Gen. Eds. (B&B) | The Outlaws H&W, Pittsburgh (C-Mithun); M. Dvd (Weiss) W-F \$88,000 Peter Pan | Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10,000 | Rawhide (7:30-8:30) G. Eds (B&B) Dracket (Y&R) P. Morris (B&B) P. Morris (Y&R) Colgate (L&N) W-F \$80,000 | Happy B&W (K M&I) | The Roaring 20's (7:30-8:30) Anahist (Bates) Colgate (Bates) Carters (Bates) My-F \$83,000 | Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000 | Bonanza (7:30-8:30) Pittsburgy (C-Mithun) RCA (JWT) Am. Tob. (BBDO) W-F \$78,000 | | |
| Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E) | Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40,000 | Angel S. C. Johnson (B&B) Gen. Eds. (B&B) | The Outlaws B-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates); Pan Amer. Coffee (Camp-Mith.) | Harrigan & Son (10/7 S) Reynolds (Frank) C-C F \$39,000 | Rawhide (Mc-E) | One Happy Family Sust | The Roaring 20's Derby (Mc E) Am. Chicle (Bates) Beecham (K&E) | Perry Mason Sterling (DFS) Dracket (Y&R) Moore (B&B) | Bonanza regs open | | |
| Price Is Right Lever (OBM) (NC&K) C-L \$22,500 | The Real McCoys (Compton) P&G Sc-F \$41,000 | Zane Grey Theatre S. C. Johnson (B&B) P. Loril- lard (L&N) W-F \$45,000 | Bat Masterson (9/29 S) Sealtest (Ayer) Hills Bros. (Ayer) W-F \$39,000 Rem. Great (8:30-9:30) | Flintstones Miles (Wade) alt R. J. Reynolds (Esty) C-C F \$44,000 | Route 66 (8:30-9:30) Cherrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F \$85,000 | Westinghouse Plns. Westinghouse (McCann) | Leave It To Beaver Ralston (Gardner, GB&B) GE (Grey) Sc-F \$30,000 | Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt K Clark (F.C&B) My-F \$80,000 | Tall Man R. J. Reynolds (Esty) Block (SS&R) W-F \$36,000 | | |
| Perry Como Kraft (JWT) V-L \$125,000 | My Three Sons Chevrolet (C-E) Sc-F \$49,500 | The Witness (9-10) Reynolds (Esty) L 1-26 | Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$38,000 | 7 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85,000 | Route 66 (11-12, 2/10; 9- 10) | Bell Telephone Hour (9-10) AT&T-NW Ayer) V-L \$175,000 Sing With Mitch (11-12, 2/10; 9- 10) | Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000 | Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E) | The Deputy Beaumont Mayer (Y&R) Gen. Cig. (Y&R) W-F \$39,000 | | |
| Perry Como | Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) My-F \$90,000 | Ann Sothorn S. C. Johnson (B&B) Gen. Foods (B&B) Sc-F \$41,000 Gunslinger 2-9 S | Tennessee Ernie Ford Show Ford (JWT) V-L \$45,000 | 7 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E) | You're in the Picture Plymouth (Ayer) L&M (DFS) A-F \$37,000 | Bell Telephone Hour | Lawrence Welk | Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$40,000 | The Nation's Future | | |
| Peter Loves Mary P&G (B&B) Sc-F \$38,000 | Untouchables Whitehall (Bates) Beecham (K&E) | Face the Nation (11:20; 10-11) CBS Reports (10; 10-11) ● | Groucho Marx Larillard (L&N) Toni (North) Ad-P-L \$30,000 | Robert Taylor in The Detectives P&G (B&B) My-F \$45,000 | Twilight Zone Gen Food (Y&R) Colgate (McC) A-F \$36,000 | Michael Shane (10-11) Oldsmobile (Brother) Pitt. Glass (BBDO) My-F \$78,000 | Fight-Week Gillette (Maxon) Miles (Wade) Sp-L \$45,000 Bowling (11-12; 10-11) ● | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42,000 | Man From Interpole Sterling (DFS) A-F \$25,000 | | |
| No net service | Ernie Kovacs Take A Good Look Consolidatd Cigar (EWR&R) Close-up (11:20; 10-30- 11) | Face the Nation | | Law & Mr. Jones (10/7 S) P&G (B&B) A-F \$41,000 | Eyewitness to History Firestone (C-E) P-A \$25,000 | Michael Shane | Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon) | No net service | | | |

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc.
(Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation
Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting
date for new show or sponsor in time slot. ††Not available.

A high-angle, black and white photograph of a suspension bridge. The bridge deck is filled with a dense line of cars, stretching far into the distance. The suspension cables are visible on both sides of the deck, and the water of the river or bay is seen below. The overall scene conveys a sense of heavy traffic and a busy, perhaps congested, environment.

timebuyers...



A bridge is a faster way to cross a river. When you take it—you buy time.

Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

You buy informative time:—a staff of the best reporters in the field deliver up to the minute news every week, 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 15¢ per issue—52 issues for \$8 a year. Can you afford to be without it?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|-------|---|---|--|---|--|--|--|--|--|--|
| | ABC | CBS | NBC | ABC† | CBS | NBC | ABC† | CBS | NBC | ABC† |
| 10:00 | | Lamp Unto My Feet sust | | Sponsors A. E. Staley; Armour; Block; cont'd Tues. | December Bride sust | Say When Sterling alt sust | Sponsors Bristol; Carter's Little Pills; Chemway cont'd Wed. | December Bride sust | Say When sust Analnet sust | Sponsors Ex-Lax; bert; Gen; Foods; Ge; Mills reg |
| 10:15 | | | | | | | | | | |
| 10:30 | | Look Up & Live sust | | | Video Village sust | Play Your Hunch sust alt Whitehall Colgate | | Video Village sust Am Home Pds. alt sust | Play-Hunch sust alt Colgate Sterling alt Simoniz | cont'd Th |
| 10:45 | | | | | | | | | | |
| 11:00 | | UN in Action sust | | Morning Court | I Love Lucy sust | Price Is Right sust. Glenbrook alt Whitehall | Morning Court | I Love Lucy sust sust | Price Is Right sust alt. B-Nut Mentholatum alt. sust | Morning Co |
| 11:15 | | | | | | | | | | |
| 11:30 | | Camera Three sust | | Love That Bob | Clear Horizon sust | Concentration Culver alt Lever Mennen alt Lever | Love That Bob | Clear Horizon Vick alt. sust sust | Concentration Frigidaire alt. Gen Mills A. Culver alt. Leeming | Love That |
| 11:45 | | | | | | | | | | |
| 12N | | | | | | | | | | |
| 12:15 | Meet the Professor 1-29-S | CBS TV Workshop sust | | Camouflage | Love of Life sust Amer Home Prod alt sust | Truth or Consequences Miles P&G | Camouflage | Love of Life sust alt. Quaker Oats Am. Home (wkly) | Truth or Consequences Nabisco B-Nut Culver alt Jergens | Camoufla |
| 12:30 | | | | | | | | | | |
| 12:45 | The Piper Gen. Mills | CBS TV Workshop CBS News 12:55 | | Number Please Beat The Clock | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Culver alt sust P&G alt Mthum. News (12:55-1) Gen. Mills | Beat The Clock Number Please | Search For Tomorrow P&G Guiding Light P&G | It Could Be You Miles alt sust P&G G. Mills | Beat The C |
| 1:00 | | | | | | | | | | |
| 1:15 | Direction '61 sust | | | About Faces | News (1-1:05) sust | No net service | About Faces | News (1-1:05) sust No net service | No net service | About Fac |
| 1:30 | | | | | | | | | | |
| 1:45 | Issues & Answers | | Frontiers of Faith sust | | World Turns P&G Lipton alt H. Curtis | No net service | | World Turns P&G Sterling alt Quaker | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | | | Pro Basketball (2 conel.) various sponsors | Day In Court | Full Circle sust | Jan Murray Show sust sust alt Analnet | Day In Court | Full Circle sust | Jan Murray Show sust sust | Day In Co |
| 2:30 | | | | | | | | | | |
| 2:45 | | Sunday Sports Spectacular (2:30-4) Schlitz, LaM., Carter, B. Myers | Pro Basketball | Road To Reality | Art Linkletter Wlms, Lyr. Williams alt sust | Loretta Young Smnz alt. B-Nut P&G | Road to Reality | Art Linkletter alt Scott, J. B. Williams Kellogg | Loretta Young sust | Road to Re |
| 3:00 | | | | | | | | | | |
| 3:15 | | | Pro Basketball | Queen For a Day | Millionaire sust | Young Dr. Malone Leeming P&G | Queen For a Day | Millionaire sust alt. Vick Scott alt. Quaker | Young Dr. Malone sust alt P&G Glenbrook alt P&G | Queen For Day |
| 3:30 | | | | | | | | | | |
| 3:45 | Roundup U.S.A. | Sunday Sports Spectacular | Pro Basketball | Who You Trust? | Verdict Is Yours sust Amer Home alt sust | From These Roots sust alt. Mentholatum sust alt Toni | Who You Trust? | Verdict Is Yours sust | From These Roots sust alt Simoniz sust alt. Analnet | Who You T |
| 4:00 | | | | | | | | | | |
| 4:15 | Championship Bridge N. Am. Vanities (Showalter) | Tomorrow Am. Machine & Foundry 1-29-S | Pro Basketball | American Bandstand Stridex Am. Chicle, W. Lambert, Vicks | Brighter Day Secret Storm Amer Home Prod | Make Room For Daddy sust sust | American Bandstand Noxzema, Stridex B. Nut, Am Chicle, B. Myers | Brighter Day Vick Secret Storm Quaker alt Scott P&G | Make Room For Daddy sust P&G | Amer. Ba B-Nut, T Welch |
| 4:30 | | | | | | | | | | |
| 4:45 | Paul Winchell Harris Mountain | Tomorrow | Pro Basketball | Amer. Band. | Edge of Night P&G H. Curtis alt Vick | Here's Hollywood Simoniz alt Toni Colgate alt Jergens | Amer. Band. | Edge of Night P&G Sterling alt R. T. French | Here's Hollywood Whitehall alt Mogen David Colg. | Amer. Ba Gen. Mi Vick Ch W. Lam |
| 5:00 | | | | | | | | | | |
| 5:15 | Matty's Funday Funnies Mattel | Amateur Hour Williams N. Y. | Celebrity Golf Kemper (alt.) Pro Basketball | American Bandstand 60-op | | | American Bandstand 60-op | | | America Bandsta 60-op |
| 5:30 | | | | | | | | | | |
| 5:45 | Rocky & Friends G. Mills, Am Chicle, P. Paul | College Bowl GE | Chet Huntley Reporting Pro Basketball Kemper Ins. Co. | Captain Gallant Gen. Mills, Sweets, Glibert | | | Rin Tin Tin Gen. Mills, Sweets | | | Lone Ran Gen. Mi Cracker J |

†Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for any particular shows or time periods. Alphabetical

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (40, 41) includes regularly scheduled programming from 16 Jan.-12 Feb., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

16 JAN. - 12 FEB.

| WEDNESDAY | | THURSDAY | | FRIDAY | | SATURDAY | |
|----------------|--|---|--|--|---|--|--|
| NBC | | ABC† | CBS | NBC | ABC† | CBS | NBC |
| ride | Say When sust | Sponsors Johnny Johnson & Johnson, Lever Minute, Martell, cont'd Fri. | December Bride sust sust alt Vick | Say When sust Avalon alt Sterling | Sponsors Borden, Moton Starling, De Wolfe, White Hall, N. C. B. N. | December Bride sust Loving alt B. N. | Say When sust alt B. N. |
| ge ust T | Play-Hunch sust alt Sweets Colgate | | Video Village R. T. French alt sust Borax alt AHP | Play Your Hunch alt sust Miles alt Heinz | W. Lambert END | Video Village sust Lipton alt B. N. | Play-Hunch sust alt Colgate Moutholatum |
| cy | Price Is Right Gen. Mills alt Heinz alt Culver | Morning Court | I Love Lucy Best Foods alt sust U. S. Steel alt Lever | Price Is Right sust alt Gold Seal Miles, Leeming | Morning Court | I Love Lucy sust alt Vick sust alt R. T. French | Price Is Right sust alt Lipton alt B. N. |
| on | Concentration Lever alt Gen. Mills Nabisco alt Jergens | Love That Bob | Clear Horizon sust sust alt Borax | Concentration G. Mills alt Lever Heinz alt Whitehall | Love That Bob | Clear Horizon sust Sponges alt Miles | Concentration Lever sust alt Miles |
| ife Prod | Truth or Consequences Heinz sust P&G | Camouflage | Love of Life R. T. French alt sust Amer Home | Truth or Consequences sust P&G | Camouflage | Love of Life Borax alt Nab. sust alt R. T. French | Truth or Consequences Frig alt sust P&G alt Whitehall |
| r | Could Be You Heinz alt Toni News 11-1 G. Mills | Beat The Clock Number Please | Search for Tomorrow P&G Guiding Light P&G News (1-1:05) sust No net service | It Could Be You Miles alt Nabisco News G. Mills | Beat The Clock Number Please Guiding Light P&G News (1-1:05) sust No net service | Could Be You P&G News G. Mills | Pip the Piper Gen. Mills Mighty Mouse Plhs. sust Crestalt alt |
| ht | No net service | About Faces | No net service | About Faces | No net service | No net service | CBS News sust |
| st ice | No net service | No net service | No net service | No net service | No net service | No net service | Mr. Wizard sust |
| ns | No net service | No net service | No net service | No net service | No net service | No net service | No net service |
| z | Jan. Murray Show sust sust | Day In Court | Full Circle sust sust | Jan. Murray Show sust sust | Day In Court | Full Circle sust sust | Championship College Basketball B. Maxon Gen. Mills |
| er | Loretta Young sust Frigidaire alt Knox Gelatin | Load to Reality | Art Linkletter Lever alt Drackett Pillsbury | Loretta Young P&G alt sust Heinz alt P&G | Load to Reality | Art Linkletter Lever Bros Williams alt sust | Loretta Young sust alt G. Mills P&G alt G. Mills |
| er | Young Dr. Malone Plough G. Mills Heinz, Plough | Queen For a Day | Millionaire sust Drackett alt Best Foods | Young Dr. Malone Miles alt Culver P&G alt G. Mills | Queen For a Day | Millionaire Quaker alt R. T. French Gerber alt Nab | Young Dr. Malone Milton Glenbrook alt Jergens |
| urs | From These Roots Lever alt G. Mills Nabisco alt | Who You Trust? | Verdict Is Yours Sterling alt Lever R. T. French | From These Roots Hinz alt Heinz Prinx, Thos alt Prinx | Who You Trust? | Verdict Is Yours Quaker Oats alt Vick Lever Sweet alt B. N. | From These Roots Colgate alt Plough Sweet alt B. N. |
| ay | Make Room For Daddy sust Heinz alt sust | Amer. Band. G. Mills, B. Nut, Welch, B. Maxon, W. Lambert | Brighter Day Drackett Borax Secret Storm A Home alt | Make Room For Daddy sust alt Leeming sust alt Frigidaire | Amer. Band. Welch, Gen. Mills, Lever, Toni, Noxema Garner | Brighter Day Lever alt Best P&G Secret Storm Amer Home Prod | Make Room For Daddy sust alt G. Mills sust alt Colgate |
| ht | Here's Hollywood Gold Seal alt Jergens Culver alt Toni | Ame. Band. Toni, Strickley | Edge of Night P&G Pillsbury | Here's Hollywood B. Nut alt. G. Mills Hennrich | Amer. Band. B. Nut | Edge of Night Quaker Oats alt, Drackett Amer Home alt Sterling | Here's Hollywood G. Mills alt Sponges Borax alt Colgate |
| | American Bandstand co-op | | | American Bandstand co-op | | | All Star Golf Reynolds Metals Armour |
| | Rocky and His Friends Gen. Mills, Sweets | | | Rin Tin Tin Gen. Mills | | | Captain Gallant Gen. Mills B. Nut Life Savers |
| | | | | | | | Saturday Prom B. Nut Life Savers |

ing of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. *These are package prices and include time, talent, production and cable costs.

ted programs appearing during this period are listed
well, with air dates. The only regularly scheduled pro-
grams not listed are: Jack Paar, NBC, 11:15 p.m.-1 a.m.,
Monday-Friday, participating sponsorship: Sunday News

Special. CBS, Sunday, 11-11:15 p.m.: Today, NBC, 7-9
a.m., Monday-Friday, participating: News CBS, 7:45-8 a.m.,
8:45-9 a.m., Monday-Friday and Today on the Farm, NBC,
7-7:30 a.m., Sat. All time periods are Eastern Standard.

How can stations hold the line on CPM?

William T. Latham, *national sales manager, WLOF-TV, Orlando, Fla.*

A corollary of success and longevity of air media in almost all markets today is the efficiency with which an advertiser's effort can transmit the sales message to the potential purchaser. Since advertising is an investment of not only money but of faith



Air media must be efficient so advertisers will get maximum return

in a station's ability to gather sufficiently large audiences, it is incumbent upon air media to enable the advertiser to gain a return on his expenditure and show that his faith was well placed. As evidence of this, a market-by-market examination will show, by and large, that efficient markets have greater advertiser demand for spots than inefficient markets.

The inefficiency of air media quite often results in curtailed spot budgets, which are spent merely to hold the line while the advertiser seeks alternatives to spot activity. Another consequence of inefficiency may be that the advertiser will spend his money in other markets of that region where the sales return is greater and the risk is less. In addition, inefficiency of air media does have a negative influence upon opening new distribution areas.

However, the cost-per-1,000 of a spot schedule is only one method of gauging efficiency, and I'm not at all sure that it should have priority over others, such as the number of different homes a schedule can deliver, the number of sales impressions or episodes per home, the extent of a station's unduplicated network service area and its unduplicated market coverage so that 100% of the dollars allocated fall into the designated advertising area. An evaluation of efficiency should be a composite of these factors.

Since the final determination of advertising efficiency should not only be expressed in terms of a CPM, but in terms of an advertiser's potential sales return, marketing problems should also be the concern of air media. Station aid in distribution and in merchandising contributes toward the success of a campaign which in turn will maintain and increase an advertiser's interest in the market and air media.

The measurement of advertising efficiency, however, does call for greater advertiser support, monetarily, of research studies that will more closely delineate and define each element within the efficiency complex. The burden of proving the efficiency of a station and a schedule to the agency has been primarily carried by the air media. Because it benefits both, it ought to be a shared responsibility of agencies as well as the air media, so that the application of broad generalities to specific markets and stations and dependence upon a single gauge of efficiency such as cost-per-1,000, which many times is unrepresentative of value, can be eliminated.

The growth in tv households, greater activity in the area of promotion, and a more sophisticated approach towards programing a station, lend stability to the cost-per-1,000 picture and will tend to make air media increasingly efficient. Consequently, the line is being held by air media.

George Collie, *natl. sales mgr. for Trigg-Vaughn stations, KOSA-TV, Odessa-Midland; KROD-TV, El Paso; KVII-TV, Amarillo, Texas*

How tv can hold the line on CPM brings out the most unfortunate position tv as an industry may ever experience.

No other medium has ever refined itself to such a dangerously narrow position as tv. And in its haste to do the best job for its customers, it has created a rating method that has become a mechanical "numbers buy." When, as an example, has newspaper

sold its product with "cost per column" or even "cost per page"?

Television is too great, too powerful, too potent a medium to be relegated to such a restricted method of buying as cost-per-1,000's. Of course we need ratings, but they are only one of the many important elements to be weighed. With ratings the only consideration you can't sell the medium, you can only make it available to advertisers—much the same way a supermarket puts goods on the shelf.

If we assume that stations must adhere to specific CPM formulas, there are two factors to consider at the station level: rates and content.

Rates are established on good business judgment for a normal profit. When the rates are out of line the customer will not buy.

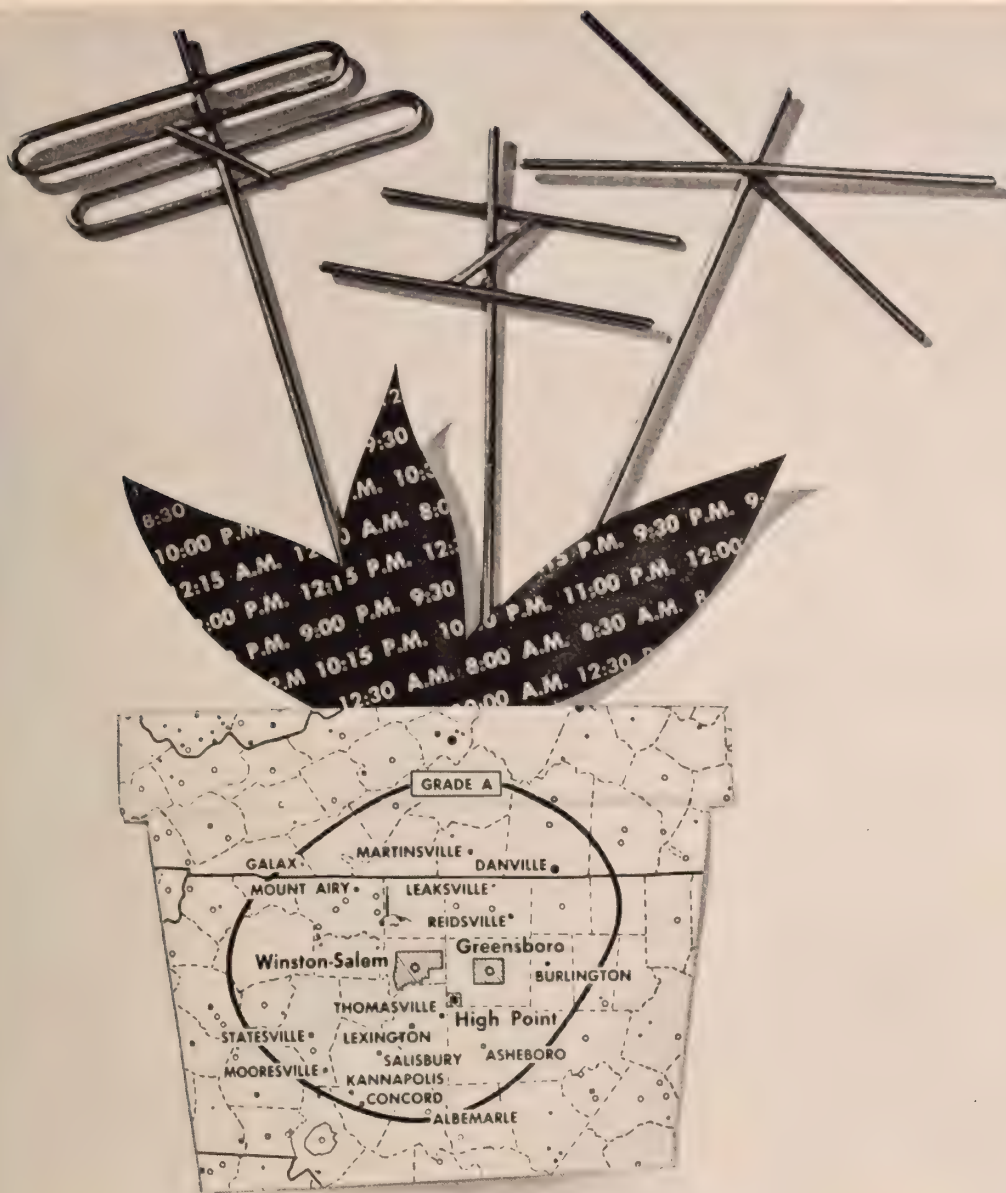
This leaves one element—content. Network programing and syndication are, naturally, basic for greater viewing to reduce and/or hold a CPM. And to hold this line it is necessary to excite interest in the television medium. For example, the Odessa-Midland metro area represents only one-third of our station's total area homes. The same holds true for the other Trigg-Vaughn stations. Higher tele-



Net programing, syndication, are naturally basic in holding a CPM

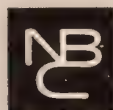
vision viewing in the outside area is stimulated by providing these viewers with news from their particular communities as well as public interest programs on their own social and civic activities. Whenever possible various organizations are encouraged to appear on our stations. This not only delivers a specific public interest message, but has greater conversational value in these communities.

No commodity, including television (Please turn to page 51)



Spend your time more profitably
in North Carolina where WSJS
television gives you grade A
coverage of a bigger retail sales
market than any other station

WSJS television
Winston-Salem / Greensboro



CHANNEL 12



PETERS, GRIFFIN, WOODWARD-REPS.

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER
YOUR
REPRINTS
NOW**

FILL COUPON
WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME _____

FIRM _____

ADDRESS _____

QUANTITY _____

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Bristol-Myers Co., New York: Going into about 85 markets this month with schedules for Vitalis. Campaign is for 19 weeks with early and late night minutes, five to seven per week per market. Buyers: Stu Eckert and Charlie Digney. Agency: DCS&S, New York.

Procter & Gamble Co., Cincinnati: Schedules begin in January in the top markets on Duncan Hines cake mixes. Light frequencies of fringe night minutes have been set to run through the P&G contract year. Buyers: Doug MacMullen and Bill Carney. Agency: Compton Adv., New York.

Ex-Lax, Inc., Brooklyn, N. Y.: About 56 markets get Ex-Lax schedules around mid-month. Daytime and late night I.D.'s will run for eight to 10 weeks. Buyer: Jim Kearns. Agency: Warwick & Legler, Inc., New York.

Charles Pfizer & Co., Brooklyn: Placements of minutes begin this month in 20 midwestern farm markets to promote its feeds and other agricultural products for spring use. Three to five spots per week per market have been bought, in and around news, weather and farm shows. Buyer: Don Carlson. Agency: Leo Burnett Co., Chicago.

Procter & Gamble Co., Cincinnati: Re-evaluating its schedules and doing some adding on Cheer. Lineup is in about 30 markets. Buyer: Marcia Roberts. Agency: Young & Rubicam, New York.

Quaker Oats Co., Chicago: Campaign in 15-18 southern markets starts this month for Aunt Jemima Corn Meal. Schedules of day minutes and 20's, five to 10 per week in most markets, are placed for different lengths, a few as long as 26 weeks. Buyer: Marilyn McDermott. Agency: John W. Shaw Adv., Chicago.

RADIO BUYS

General Foods Corp., Jell-O Div., White Plains, N. Y.: New activity on Jell-O pudding, with schedules starting this month for eight weeks. Thirty- and 10-second spots, 7 a.m. to 12 noon, Monday through Friday, are being used in about 40 markets. Buyer: Polly Langhott. Agency: Young & Rubicam, New York.

Falstaff Brewing Corp., St. Louis: In addition to its tv schedules that started early January for its winter beer promotion, radio is being bought in the same 10 markets. More markets will be added around the end of the month. Schedules are for 26 weeks using traffic minutes. Buyer: Roy Terzi. Agency: Dancer-Fitzgerald-Sample, New York.

American Tobacco Co., New York: Pall Mall campaign starts 6 February and runs through 20 February, in about 20 markets. Schedules of early and late traffic minutes are set at fairly heavy frequencies. Buyer: Fred Spruytenburg. Agency: SSC&B, New York.

I'LL SAY THIS...

"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

Paul W. Young

Advertising Manager

Southwestern
Ohio Blue Cross

Cincinnati,
Ohio

YOU CAN QUOTE ME...

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

John T. Nolan Jr.

President

Keelor & Stites,
Cincinnati,

Agency for
Southwestern
Ohio
Blue Cross



Call your
WLW Stations' Representative . . .
you'll be glad you did!

the dynamic WLW Stations

WLW-C
Television
Columbus

WLW-A
Television
Atlanta

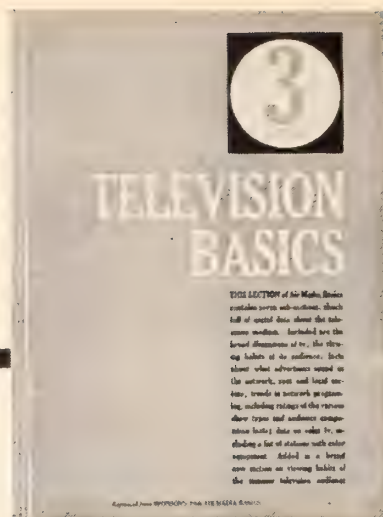
WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-T
Television
Cincinnati



Crosley Broadcasting Corporation, a division of **Arco**



TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

**ORDER
YOUR
REPRINTS
NOW**

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

SPONSOR ASKS
(Continued from page 46)

sion, can increase its consumption without proper exposure of content. The preceding community events are promoted quite extensively along with our excellent network and syndicated programing. A planned promotion campaign is run on each program on both our television and radio properties.

There are occasional opportunities for unusual promotions. Recently our chief announcer and remote rig from KOSA-TV, as well as our news director from KROD-TV, El Paso appeared on *Route 66*. This gave us a great opportunity to stimulate further tv viewing in the area. When continued, this type of promotion will increase total viewing to help hold the line on CPM.

E. A. W. (Ted) Smith, sales manager, KQV, Pittsburgh, Pa.

There is increasing talk in advertising circles and within the trade press of the desirability or even ne-



Keep operating costs down, audience up with imaginative programing

cessity of "hold the line on costs-per-1,000." There is talk that production costs and operating expenses are rising astronomically, and the air media are in danger of pricing themselves right out of the market. It is true that the air media must stay competitive with print, but newspapers and magazines have been having some considerable rising cost problems of their own.

I believe that most of the clamor about "holding the line" applies to television. But as an executive of KQV, Pittsburgh, I will discuss the matter as it applies to radio.

I believe it to be a generally accepted fact that not only is radio the most cost-efficient medium, but its cost to advertisers is rising at one of the slowest rates. To my knowledge, radio rates have gone up only a few percentage points in the past few years.

So, the crux of the matter is, although radio is ahead of the game at this point, it must always be kept in



**AND AGAIN...
 HIGHEST
 RATINGS**

**in the RALEIGH-DURHAM
 Survey Area**

**Here's more evidence of the
 powerful leadership of**

WRAL-TV

| | |
|-----------------------------|-------------|
| Monday thru Friday | 50.7 |
| 6 p.m. to Midnight | |
| Share of Sets in Use | |
| STATION B | 40.5 |
| OTHERS | 8.8 |

WRAL-TV

| | |
|-----------------------------|-------------|
| Sunday thru Saturday | 48.6 |
| 9 a.m. to Midnight | |
| Share of Sets In Use | |
| STATION B | 42.2 |
| OTHERS | 9.2 |

Get the full picture from H-R or write

WRAL-TV

RALEIGH, NORTH CAROLINA

Channel 5 • NBC plus ABC Features • Local Color

REPRESENTED BY: ~~WVA~~ H-R Television Inc.




an advantageous cost efficiency position.

As is universally known, cost-per-1,000 is composed of two variables—price and audience size. Therefore it is incumbent on radio stations to keep rates down and audience up.

When I say keep rates down, I don't mean that radio stations shouldn't increase rates to reflect larger audiences or other advantages to advertisers or prospective advertisers. But, of course, as efficient business operations, stations should try to hold down operating costs as best they can. Not only should all principles of sound management be followed, but stations should be quick to take advantage of promising new developments that come up. For example, automation or partial automation may be an answer for many radio operations.

It goes without saying that all radio stations maintain a constant endeavor to keep ratings as high as possible. Most stations do so for immediate gains in the form of increased sales. This is fine as far as it goes. But I think that station management should take the long view as well. We should never forget that our

medium's competitive position in the future depends to a great extent on its ability to attract and hold large audiences—and competition from other media is increasing each year.

In essence, let's keep operating costs down and audiences up. 

HAGERTY

(Continued from page 38)

more mature attitude toward news, and that we won't have any more occurrences like election night, when ABC cut away from the returns to schedule entertainment programs?"

Hagerty, to the evident delight of Goldenson, Treyz, Moore, and other ABC executives, fired back his answer to the NBC challenge, "Listen, I hope that by 1964 we'll be giving your outfit fits."

Other questions put to the presidential press secretary included, "Do you believe that networks should editorialize?" Hagerty said he didn't, that this was a matter for individual stations.


Queried on why he picked radio and tv, rather than a return to newspaper work, the former New York Times man said he looked for tremendous expansion of tv news with

worldwide tv transmission via satellites within the next five years.

Asked about the length of his ABC contract, Hagerty said he looked on the assignment as a lifetime job. He declared he had no intention of writing a book about his eight years with Eisenhower, but was going to give his ABC assignment everything he had.

He comes to it, he said with "no preconceived notions" and admits that in public affairs programming he must "go to school." But he stressed his news contacts throughout the country and his hopes to build up strong local and regional ABC news sources.

One innovation which Hagerty promises: weekly news conferences. "I'll try to fill you with ABC news and propaganda, and at the same time I'll be trying to pick your brains for ideas."

His first conference ended on a note reminiscent of Washington. With the last question, a reporter chirped, "Thank you, Jim," and the meeting was over. 

NAB RADIO CODE

(Continued from page 31)


Here are some additional highlights of the Radio Code (See box page 31 for details on advertiser acceptability):

The maximum time to be used for advertising allowable to any single sponsor, regardless of type of program, should be—

| | |
|-------------------------|------|
| 5-minute programs..... | 1:30 |
| 10-minute programs..... | 2:10 |
| 15-minute programs..... | 3:00 |
| 25-minute programs..... | 4:00 |
| 30-minute programs..... | 4:15 |
| 45-minute programs..... | 5:45 |
| 60-..... | 7:00 |

The time standards allowable to a single advertiser do not affect the established practice of allowing for station breaks between programs.

Any reference in a sponsored program to another's product or services under any trade name or language sufficiently descriptive to identify it, should, except for normal guest identifications, be considered as advertising copy.

The Radio Code also has specific recommendation on news, news sources, newscasting, commentaries and analyses, editorializing, public issues, political broadcasts, education and culture, dramatic, religious, children's programs. 



want to talk ratings?

SPONSOR has assembled 50 different ads showing you how stations all over America have solved the problem of the numbers game.

IT'S SPONSOR'S ADVERTISING ANTHOLOGY

Whether you want to talk people or kinds of people or what your programming does to people—there are dozens of different approaches to every conceivable advertising problem that confronts the broadcast industry. All catalogued and indexed in every possible size.

IT'S A MUST SEE BOOK
YOU'LL BE SEEING IT SOON



SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

KNOW HOW

Initial accomplishments are most significant when they serve as stepping stones for the future. And so it was with Madame Marie Curie. All the accolades for her discovery of radium would have been meaningless if it were not for her continuing efforts which, in later years, led to development of the element's practical radiological uses. Today in the business world of radio and television, you will also find that those who possess the "Know-How" to achieve better things are never content to rest on their laurels, but continually strive to better serve public and advertiser alike.



WFAA



The Original Station Representative

dallas • radio & television

The Stations With The "Quality Touch"

SERVING THE GREATER DALLAS-FORT WORTH MARKET

BROADCAST SERVICES OF THE DALLAS MORNING NEWS



join the WGN family!

—offering a unique and vastly improved service in the greater Duluth-Superior market. As with WGN Radio and Television, an operation dedicated to Quality, Integrity, Responsibility and Performance.

"We at WGN, Inc., are exceedingly pleased to announce that the Federal Communications Commission has approved the transfer of KDAL Radio and Television to WGN.

"With the great resources of WGN in programming, production, promotion and research, stations KDAL Radio and Television will bring to the people of the Duluth-Superior region greatly improved service and a broader scope of programs."

Ward L. Jermal

vice president and general manager, WGN, Inc.

WGN



441 N. Michigan
Chicago 11, Illinois

WASHINGTON WEEK

16 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The big news break of the week as far as the industry is concerned was, of course, President-elect John F. Kennedy's naming of Newton W. Minow, 34-year-old law partner of Adlai Stevenson, as chairman of the FCC.

Nothing is known about Minow in Washington circles because, as far as is known, he has never worked here.

In a quickly arranged news conference in Chicago last week Minow said he would "operate the agency in the public interest," but the first clue as to what ideas he might have will likely come when the Senate holds a hearing on his confirmation.

It is suffice meanwhile to say he will have six other commissioners to contend with, two of them veterans from the '20s and '30s and the others in service 9-10 years.

The early days of the 87th Congress saw reintroduction of a number of bills which failed to make the grade in the 86th.

These included bills to put networks under direct FCC regulation, to establish a code of ethics for regulatory agencies, to make it harder to buy and sell stations. Bills to exempt permanently from Sec. 315 equal time provisions candidates for president and vice president, to give up to \$1 million to each state for educational tv stations, to exempt some phases of professional sports from anti-trust laws, all permitting blackout of broadcasting within 75 miles of a town in which a home team is playing.

More bills would set up a "super FCC" to divide the spectrum between government and non-government uses, would direct the FCC and other regulatory agencies to support themselves from fees charged the regulated industries, would permit radio/tv coverage of House proceedings.

A number of bills are aimed at giving the FTC cease-and-desist authority to stop complained-of practices before the cases are finally decided.

Thus far in the new Congress, no new bill affecting broadcasting and advertising has been introduced.

Balancing whatever glee might be felt about introduction by Sen. Warren Magnuson (D., Wash.) of a permanent "Great Debate" measure, is the definite setting of hearings on specific complaints about broadcast coverage during the recent elections.

Sen. Ralph Yarborough (D., Tex.), chairman of the Senate Commerce Committee's so-called watchdog group announced the hearings for late January. The Texas Democrat also said he would ask the parent group for funds to print a complete report of the industry's election-year performance. Yarborough said it will be the most complete summary yet, and would aid in considering what to do about Sec. 315.

Yarborough would not specify the complaints to be heard, but said they will be representative of "thousands" received.

The Landis report and the Harris report are now both in, and the Harris report says there need be no battle between White House and Congress if both keep their place.

This refers to Landis proposals for regulatory agency reform, with Congress feeling that the agencies are arms of Congress and should be free of White House control.

Landis is certain to reorganize the agencies, but if any of his work gets into the way decisions are made, criteria, etc., Congress will make fur fly. Legislators have been very talkative—and truculent—on this point.

FILM-SCOPE

16 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Syndication is getting bullish about 1961: two network syndication arms, CNP and CBS Films, are going ahead on pilots for series that could cost up to \$21 million to produce.

Six pilots will be made for CNP, almost all beginning filming between 23 January and 6 February; they are:

- **Three White Hats:** on the Texas Rangers, by Wilbur Stark at MGM.
- **Police Surgeon:** on location in Los Angeles by Henry Kessler.
- **War Birds:** on World War I flyers, by Filmways at Los Angeles airports.
- **Cottage 54:** international intrigue, by Sam Gallu at Shelter Island.
- **#7 Cannery Row:** maritime security, by Gallu at Monterey.
- **Wellington Bones:** half hour color cartoons, by Alexander Film of Colorado Springs.

Note the heavy emphasis in five of these new pilots on action-adventure, touching on mystery, documentary, period mood, and Westerns.

By contrast CBS Films is stacking more chips on comedy: it already has two untitled comedy pilots finished and a third comedy is in the works, all intended as network pilots.

Three additional CBS Films network pilots will include a drama (**Call Me First**), an action-adventure series, and a Western. In addition, CBS Films will put at least two pilots into syndication in 1961: **Turnpike** and **The Hawk**.

That gives CBS Films some eight pilots in the can or on the blueprints, which when added to CNP's totals up to 14 shows for just two syndicators.

New syndicated shows are having one of their healthiest ratings seasons in recent memory if the New York premiere ARB scores are any indication.

In the past few weeks three shows premiered as follows:

- **Ivanhoe** (Screen Gems) earned 13.7 on 25 December at 6 p.m. on WABC-TV.
- **Tallahassee 7000** (Screen Gems) drew 12.0 on 3 January at 7:30 p.m. on WCBS-TV.
- **Mister Ed** (MCA-Studebaker) enjoyed 10.0 on 5 January at 7 p.m. on WNBC-TV.

Some encouraging signs of a good ratings season for syndication are that each show was of a different type and no two were on the same day or station.

It's axiomatic that if a show pulls well in seven-station New York its ratings should be above average in less competitive markets.

The latest vogue along Madison Avenue is measuring syndication losses by the length of certain year-end reports.

Supposedly, when business is good no one bothers with lengthy year-end reports, but a detailed announcement calling attention to diversified activities may be a smokescreen to divert attention from red ink.

Kellogg's will enjoy some extra promotion values for its animated national spot film character, Yogi Bear, seen as a comic strip in 80 Sunday newspapers starting 5 February.

That's shortly after a 130 station schedule of the new program series for the cartoon character begins on tv.

WOR-TV, New York, purchased 40 post-1950 Warner Bros. features from Seven Arts Associated for \$1 million in possibly the largest single-station feature film deal to date.

It's probable that **other RKO General stations** in Los Angeles, Detroit, Memphis, and Boston will also buy into the features.

The price reported would come to **\$25,000 per picture for New York alone**—apparently higher than the Screen Gems-CBS o&o price for five markets and 275 pictures—for which a pro rated estimate for New York (WCBS-TV) would be about \$15,000 per picture.

Out of the New York transactions come some rules of thumb on prices: **post-1948 feature films cost five to 10 times as much as half-hour films**—but run three times the air length (90 minutes instead of 30) and are sold for multiple plays, unlike new half-hour films.

Dynamic Films is getting its feet wet in syndication distribution with The Cheaters starring John Ireland and made by Danziger Productions.

Nathan Zucker of Dynamic and Charles King of Danziger intend this to be the first of a series of shows for the U. S. and Canada; Dynamic has already opened new regional offices in Chicago and Pittsburgh.

Dynamic is the third commercials-industrials producer to enter programing in recent months; two others are Filmways and Fred Niles.

Screen Gems is now enjoying the fruits of last season's viewer protest when Tighrope was yanked off the networks.

Viewer mail gave the distributor an unusual re-run selling angle which has been one factor in bringing the show up to 95 station sales fairly quickly.

Latest sales are Ronco Construction on WGN-TV, Chicago; WTVJ, Miami; WINK-TV, Ft. Myers; WTVT, Tampa; KTRK, Houston; WHNB, Hartford-New Britain; WKYT, Lexington; WKST, Youngstown; WAVY-TV, Norfolk; KTBS-TV, Shreveport, and KNOE-TV, Monroe.

The year 1961 began with a spate of top-level promotions and appointments. Here were three of them in varying syndication areas:

- **John B. Burns** was elected a v.p. of MGM-TV, where he is sales head.
- **Joseph Kotler**, New York sales manager of Ziv-UA, earned his v.p. stripe.
- **Harold Winston** becomes general manager of Screen Gems de Mexico, heading their sales throughout Latin America.

Entry deadline is 1 March for the second American tv commercials festival to take place 4 May in New York City.

Festival director Wallace Ross expects entries to far exceed the 1,327 were submitted last year, the first time such a festival was held.

Heading the tv commercials council of more than 50 judges are John Cunningham, Barton Cummings, Bryan Houston, Charles Feldman, and Margot Sherman. (For names of more advisors and judges, see FILM WRAP-UP, p. 66.)

Commercials producers are becoming increasingly public relations-conscious and more and more are turning to the issue of newsletters.

MPO's newsletter is the latest; others are already being published by HFH, Videotape Productions, and Ampex.

SPONSOR HEARS

16 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

JWT appears to be working toward a 100% acceptance of the local rate in radio for its dealer and factory accounts. It's around the 80% mark right now.

Re 9 January SPONSOR HEARS item, a WNTA-TV spokesman says there's been no meeting of minds, or even bodies, for the sale of the station to an educational group.

He added this: the station's been substantially in the black since last quarter and, if anything, the company's negotiating for the acquisition of more station property.

Some agency researchers predict that by the end of 1962 there will be available a truly national overnight tv rating report.

The exigencies of the client's marketing problems and the dynamics of the medium, they say, make this imperative.

With buying becoming progressively flexible, the advertiser will be able to determine his next media move by knowing what his audience was the night before.

Reputed to have played a major role in NBC TV's decision to make a deal with Disney was the availability of new cartoons in color.

Color cartoons in tv have a fidelity that exceeds the level of live and outdoor.

Westinghouse's important announcement and forecast in 9 December SPONSOR HEARS: The manufacturer will spend \$1 million over the next six months to restore consumer confidence in appliance dealers, using network tv and key city newspapers.

Copy accent: Integrity, honesty, fair-dealing that can be expected from W dealers.

On the theory that the wrong type of personality can upset the team spirit in an organization, one rep practices this procedure before he hires a new salesman.

The other salesmen are given an opportunity to vote on whether he's acceptable.

The take-off of big-time radio dates back 30 years and it's interesting to note what constituted the medium's hit parade back there.

The big 10 of 1931 could be said to have comprised these programs:

| PROGRAM | NETWORK | SPONSOR |
|--------------------------------|---------|------------------|
| Rudy Vallee Varieties | NBC | Fleischmann |
| Voice of RKO (Phil Cook) | NBC | RKO Theatres |
| Atwater Kent Hour | NBC | Atwater Kent |
| House of Magic (Floyd Gibbons) | NBC | General Electric |
| Voice of Columbia | CBS | Columbia Records |
| Westinghouse Salute | Blue | Westinghouse |
| A&P Gypsies | NBC | A&P |
| Frank Crumit-Julia Sanderson | NBC | Blackstone Cigar |
| B. A. Rolfe | NBC | Lucky Strike |
| Singin' Sam, the Barbasol Man | CBS | Barbasol |

DEBUTANTE BALL OR RODEO



...whether it's a homey "Y'all come" or elegantly R.S.V.P. . . . KSLA-TV's viewers are honored guests at just about every happening in our area. Sports events, beauty pageants, parades, appearances of visiting dignitaries, concerts and plays, a formal cotillion, or the state fair livestock auction . . . *all* serve to keep Ark-La-Tex viewers *tuned in . . . to keep up!*

Sharing the honors with KSLA-TV are an enthusiastic group of co-hosts . . . the advertisers, whose enthusiasm stems from the results they get.

To become a member of this hospitality committee, contact your *Harrington, Righter and Parsons* man today.

KSLA
TV
channel **12** shreveport, la.



NEWS & IDEA WRAP-UP

CAME THE DELUGE—a flood of responses to WKY's (Okla. City) drive to determine most popular principal in the state's schools—which literally buried program director Danny Williams. Winner was presented with trophy and \$100 in cash for his school by the station



ADVERTISERS

Pan-American Coffee Bureau (BBDO) is spending \$2 million in a 12-week campaign.

A large chunk will go to spot tv saturation-10's, in prime time, and minutes, in fringe-in the top 30 markets.

Net tv—nine one-minute participations on nighttime shows, and 15 on daytime—will bolster the promotion.

The theme: Make it coffee, make it often, make it right!

FCC chairman Earl Kintner says the commission staff "has caught fire with enthusiasm" for their work. He adds that their work involved paying much stricter attention to radio-tv commercials, payola, and to advertising practices in general in 1960.

Previous record year, 1959, was exceeded by 52% in number of complaints filed, the Kintner annual report said. He made it quite clear that

HONORING RETIREMENT of William S. Hedges (c), NBC v.p. political broadcast unit, after 29 years of service, are four of his former secretaries (l-r) Eleanor Rummo, Evelyn Sniffen and Mildred Barr. Party for Hedges was held at N.Y.'s RCA building in the Rainbow Grill



this trend is due to continue in 1961.

However, he added, the FTC will continue to balance "the bludgeon and the wagging finger." He cited in particular successful 1960 conferences with ad industry leaders. This was the wagging finger of voluntary compliance, with the bludgeon in reserve when it fails.

Campaigns:

• **Oregon-Washington-California Pear Bureau** began a one-month spot radio saturation this week to promote its Anjou, Bosc and Comice pears. The theme: "All good things come in pears." Agency: Pacific National, Portland, Ore.

• **Johnson & Johnson** has mapped out a network tv campaign involving ABC daytime and nighttime shows and NBC nighttime, to introduce its new Micrin oral antiseptic. The promotion breaks at the end of January.

• **Dodge** readying a 60-second spot radio saturation in the top 100 Dodge markets for its Dart and Lan-

cer cars. Scheduled to begin 22 January, the campaign features 75 spots a week in each market. Agency: BBDO.

• **Bymart-Tintair**, has bought a 52-week schedule on ABC-TV, nighttime and daytime shows to introduce its new Tintair Creme Color Shampoo. A saturation spot tv campaign in the major markets will bolster the net promotion. Agency: Kaster Hilton Chesley Clifford & Atherton.

PEOPLE ON THE MOVE:

Thomas T. Brumm from advertising manager, Coopers Inc., Kenosha, Wisc., to advertising and sales promotion manager, Brownberry Ovens, Oconomowoc, Wisc. . . . **Roger M. Kirk, Jr.**, from sales manager to manager, Lehn & Fink Division, Lehn & Fink Products . . . **Charles Cooper** to marketing coordinator, Helene Curtis, Beauty Division.

Thisa 'n' data: Dannon Milk Products, Long Island City, N. Y.,

has been charged by the FTC with "misrepresenting therapeutic properties claimed for Dannon Yogurt," in its radio commercials.

AGENCIES

Sindlinger has formally announced its entry into the field of a nationwide daily tv rating service.

The company will, it says, emphasize the quality of the tv audience rather than its size, using large and different samples for each day's research.

In addition to quality, notes Sindlinger, the undertaking aims to report what audiences within "specific tv audiences buy or plan to buy."

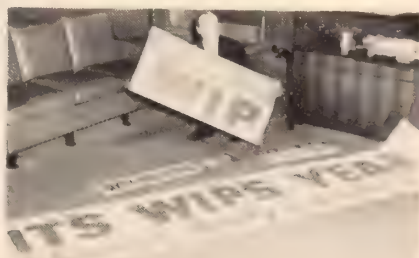
Sindlinger proposes to report for each tv program for each day such factors as:

1. Sets-in-use by each 15 minute (local time) period.
2. Program availability or coverage.
3. Sets-in-use where and when program was available.



BOYS TOWN PARTY, an annual Christmas event co-sponsored by KMOX and food industry of St. Louis, played host to Cardinal stars Hal Smith (l) and Bob Miller, shown here with one of 70 young guests who attended climax to drive for food for Boys Town

BUS CAMPAIGN being staged by WIP, Philadelphia, finds station gen. mgr. Harvey Glascock holding up posters for multi-media drive tying station's frequency with new year



ONE OF FIRST to climb aboard WABC's new 'Swingin' Sound of N.Y.' is Gillette. Finalizing arrangements (seated) client agency Maxon's Sue Barron, bdcst. spvrs.; Ed Wilhelm, dir. radio/tv; (standing l-r) Ray Stone, Maxon timebuyer; Barry Geoghegan, station sales mgr.; Ron Gelb, station account exec

TRIBUTE TO Los Angeles station KGFJ by Greater All American Market is joined by (l-r) Rudy Harvey, Johnny Magnus, Pearl Robinson (Miss Bronze of California), Herman Griffith, Hunter Hancock, Frances White

4. Total households tuned to each tv program (five minutes or more).
5. Households tuned to all of program.
6. Households tuned to part of tv program.
7. Average all or part household tuned.
8. Share of audience for total household & average households.
9. Number of male viewers, 12 & older.
10. Number of female viewers, 12 & older.
11. Number of children viewers, under 12 years.

Y & R's Charles Feldman, in a talk before the American Marketing Association's 8th annual seminar in Toronto, advocated sincere, straightforward sales pitches as a remedy for wasteful advertising.

The highlights of his talk:

- Research proves that half of all advertising is pure waste. The answer lies in winning the consumer's belief.
- If the main selling idea is of genuine interest to the consumer, than belief comes easily.
- There is no need for camouflage, no need to make believe the advertisement is not an advertisement.

Agency appointments: Mayfair Industries, Ft. Worth, Tex., to **North Advertising**, for its new, patented feminine hygiene product as yet unnamed . . . Bartlow Brothers, Rushville, Ill., to **Katzif-George-Wenhoener**, Clayton, Missouri, for its Korn Top brand meats . . . Cat Foods, Escanaba, Mich., to **Tobias, O'Neil & Gallay**, Chicago, for Whitey Cat Food. Radio spots on Chicago's WLS will open the campaign . . . Duofold, Mohawk, N. Y. (men's and women's underwear) to **Chirurg & Cairns** . . . General Spray Service, Katonah, N. Y., to **Allston, Smith & Sample**, Greenwich, Conn. Tv will be used to push its lawn, garden and shrub spraying service this year . . . Olney & Carpenter, Wolcott, to **Rumrill**, Rochester, for its O&C canned French fried onions and potato sticks . . . Shulton to **Kastor Hilton Chesley Clifford & Atherton**, for its two new products in the proprietary drug

field . . . William Pearson Corp., New York City, new American marketing subsidiary of Wm. Pearson Ltd., to **Fletcher Richards, Calkins & Holden** to introduce its new product, Oven Stick.

PEOPLE ON THE MOVE: **Robert M. Worcester** from Universal Advertising, Omaha, to account executive, Holland Advertising, that city . . . **Ralph F. Moriarty** from marketing manager, S.O.S. Division, General Foods, Chicago, to marketing supervisor, Bennett, that city . . . **William H. Knudsen** from Smith, Hagel & Knudsen, to E. M. Freystadt, as senior v.p., and general manager . . . **Roy Silver** from director client services, E. D. Gottlieb, to account executive, Rose-Martin.

They were named v.p.'s: **Dr. A. Melvin Gold** at R. H. Bruskin, New Brunswick, N. J. . . . **Biron A. Valier** and **Edward A. Langan**, at Gardner . . . **W. Thacher Longstretch** at Aitkin-Kynett, Philadelphia . . . **Lloyd Ver Steegh** Chicago office, and **Clifford Boettcher**, Racine,

Wis., office, at Western Advertising . . . **K. Kemper III**, at Young & Rubicam.

New agencies: **T. Doughten Associates**, Freeport, L. I., headed by Thomas P. Doughten, former Lennen & Newell v.p. and account executive . . . **Seroka-Calvert**, Mamaroneck, N. Y. headed by Joseph S. Seroka, Benrus Watch Co. sales promotion manager.

New quarters: **The Julian Brightman Company**, at 480 Commonwealth Avenue, Kenmore Square, Boston.

TV STATIONS

Broadcasters were blamed by TvB's Norman E. Cash, in a talk before the Broadcast Advertising Club in Chicago, for the lack of tv facts and figures know-how shown by non-customers.

The highlights of the TvB president's talk:

- It is the responsibility of sales-

NEWS
will have a
NEW DIMENSION
soon in
SPONSOR



WATCH FOR IT!

men of tv to educate those who are not using the medium.

- It should be noted that television clients like P&G, General Foods, Lever, American Home Products, and Colgate-Palmolive, are using the tools more efficiently than broadcasters.

- Predictions, made in gross national product or advertising, for the year 1960, did not live up to expectations.

- On a net time and talent basis, television shaped up to a total of \$1,630,000,000 last year. The breakdown: network, \$819 million, up

10%; spot, \$517.5 million, up 7%; local \$293.5 million, up 10%.

WANE-TV, Fort Wayne, has turned out for buyers a product inventory story involving its entire coverage area.

In other words, the sales inventory charts are not restricted to the metropolitan areas, as is a frequent newspaper practice.

The brochure shows that the 19 countries in WANE's coverage outside the home county far exceed in

population that home county. Also, some striking differences in brand preferences and frequency purchases prevail between the two.

PEOPLE ON THE MOVE: John Barrett from KLYD-TV, Bakersfield, Calif., to assistant general manager and national sales manager, KBK-TV, that city . . . **Charles M. Schaufelberger** from sales staff, WROC-TV, Rochester, N. Y., to local sales representative, WHEC-TV, that city . . . **Holt Gewinner, Jr.**, to director, merchandising department; **Jean Hendrix** to supervisor, publicity and promotion department; **Wallace Rogers II**, to assistant publicity and promotion director; and **Roger Marx** to traffic operations manager, all at WSB-TV, Atlanta, Ga.

MORE PEOPLE ON THE MOVE: David F. Milligan from general manager, WINR, Binghamton-Endicott, N. Y., to general manager, WPTZ-TV, Plattsburgh, N. Y. . . . **George Wilson** to promotion and publicity director, WSTV-TV, Steubenville, Ohio . . . **Richard Devine**, from promotion manager, KRNT, Radio, TV, and Theatre, Des Moines, Iowa, to assistant promotion manager, WTVJ, Miami . . . **Mrs. Patricia Wilson** from media buyer, Liller, Neal, Battle and Lindsey, Atlanta, Ga., to assistant promotion manager, WSOC-TV, Charlotte, N. C. . . . **Hans J. Mobius** from sales staffer to marketing co-ordinator, WGR-TV, Buffalo, N. Y.

Resigned: William T. Klumb, as national sales manager, WTMJ-TV, to enter new business to be announced in near future . . . **Low Breyer**, as executive v.p. WXIX-TV, Milwaukee.

Kudos: WBBM-TV, Chicago, v.p. Clark B. George, recipient of citation for "outstanding contribution to Chicago's convention business during 1960" from the Chicago Convention Bureau . . . **KTTV, L.A.**, awarded Helms Athletic Foundation plaque for the station's contributions to collegiate athletics . . . **WAST-TV, Albany**, general manager, William A. Riple, recipient of annual *Television Man of the Year* from Albany Knickerbocker News columnist, Walter Hawver.

WAST PUTS YOUR MESSAGE ACROSS



**In This Important
ALBANY — SCHENECTADY —
TROY MARKET . . .**

Special balanced programming attuned to area preferences exposes more prospects to your selling strategy. And . . . viewer confidence in WAST multiplies the effectiveness of your sales message.

SELL Where People BUY



ch. 13 ALBANY, N. Y.

WILLIAM A. RIPLE, General Manager

call your **HR** man

New offices: **Corinthian Broadcasting**, Time & Life Building, Rockefeller Center, New York City.

Financial note: Storer Broadcasting declared quarterly dividend: forty-five cents per share on its common stock, payable 10 March, to stockholders of record, 24 February, 1961. Also a quarterly dividend of 12 and one-half cents per share, Class B common stock.

RADIO STATIONS

Stations WJBK, Detroit, and KBIG, Catalina, Calif., took advantage of annual turn-over-a-leaf time and ran a couple of catchy audience promotions.

WJBK offered cash prizes of one dollar each to listeners whose New Year's resolution, funny, serious, cute, promising, or unpromising, was read on the air.

KBIG gave away transistor sets to listeners who expressed himself most eloquently on the subject "The New Year's Resolution I Recommend for My Neighbor."

Ideas at work:

- **WINS**, New York City, turned the tables on dog shows with its recent sponsor product promotion contest for Rival Dog Food by holding a peoples show with canine judges. To compete for first place in the station's *Dogs of America Awards to Humans Shows*, listeners submitted entries based on their abilities to perform in "human field trials." Cash prizes, plus a Rival Blue Ribbon were presented to winners. The judges: Judge Basset, Judge Bloodhound, Judge Great Dane, and Judge Morris Pointer.

- **WNEW**, New York City, recent audience promotion involving giveaway tickets to New York's newest musical, *Do Re Mi*, drew a mail count of 188,822 cards during its three week run. The idea: the station purchased 200 tickets to the show and aired two announcements an hour inviting listeners to enter their names in the drawing. Winners were drawn and announced Christmas Eve and Christmas Day.

- **WHK**, Cleveland, Ohio, paid tribute to the over-worked Yule time postman by running a *Postman of the Year* contest. Listeners were asked to write the station telling why they thought their postal carrier deserving of this honor. More than 1,200 persons replied. The winner received a \$100 bond and an engraved scroll naming him *Postman of the Year*.

Thisa 'n' data: **WLS**, Chicago, recorded audience gains in Pulse's November, 1960, radio survey . . . **WFLN**, Philadelphia, put together a full-color slide film for sales presentations . . . **WGTO**, Cypress Gardens, Fla., began a new series of programs rebroadcasting and interpreting actual material heard over Radio Moscow . . . **KTVU**, San Francisco-Oakland, chosen to televise the 11-game schedule of San Francisco Giant-L.A. Dodgers games played at L.A. during this year . . . **WTCN**, Minneapolis-St. Paul, drew 1,206 replies from listeners during a Business Incentives test offering 50 trading stamps for sending in one, after two announcements.

Happy birthday: **WGBI**, Scranton-Wilkes Barre, Pa., celebrated 36 anniversary, 12 January.

Off-beat programing: **WDOK**, Cleveland, aired a special documentary review of the various existing Sherlock Holmes organizations around the world. Going along with the premise (the organization's) that Holmes really existed, the program air-time, 6 January, commemorated the sleuth's birthday.

PEOPLE ON THE MOVE: **Monroe Falitz** from sales manager, WNBC, New York City, to sales manager, WMCA, that city . . . **Bob Crone** from sales staff, National Life of Vermont, and **Dick Jablonski** from WCPO, Cincinnati, to sales staff, WSAI, Cincinnati . . . **Robert C. Fehlman** from manager, WHBC, Canton, Ohio, to manager, WPDQ, Jacksonville, Fla. . . **Mercer L. King** from manager, WJRD, Tuscaloosa, Ala., to manager, WARD, Johnstown, Pa. . . **Danny S. Jacobson**, from sales supervisor, WJZ-TV,

Baltimore, Md., to general manager, KOTN, Pine Bluff, Ark. . . **Robert E. Sharon** from v.p. and general manager, KDEO, San Diego, to sales manager, KFVB, Hollywood . . . **Stephen Kirschenbaum** from sales promotion supervisor, NBC Radio Spot Sales, to sales promotion manager, WNBC, New York City . . . **John Mavovich** from account executive, WFRV-TV, Green Bay, Wis., to sales manager, WDUZ, that city . . . **Ken Sorensen** from sales manager, WDUZ, Green Bay, Wis., to manager, KHAK, Cedar Rapids, Iowa . . . **W. B. Steis**, general manager, WJER, Dover, Ohio, WAND, and WCNO, both Canton, Ohio, to general manager, and **Robert G. Clarke**, from account executive to sales manager, WKJF-FM, Pittsburgh, Pa.

Retiring: **James E. Edwards, Sr.**, president, Prairie Farmer station, WLS, Chicago.

Station acquisition: **WORD**, Spartanburg, S. C., bought by Henderson Belk, Charlotte, N. C. from WMRC, Incorporated, the parent company. Sale brokered by Blackburn & Company, Atlanta.

Kudos: **KABC**, L.A., cited as "the most improved station" and one of the "most progressive stations" in the L.A. area, by Los Angeles Times columnist, Don Page.

NETWORKS

The monthly margin of increase in total tv network gross time sales slid off somewhat in October: the edge, which had been running 9-10%, went down to 7.2%.

October 1960's billings for the three networks: \$63,264,000. The individual billings—also out of TvB/LNA-BAR: ABC TV, \$15,200,940, up 21.2%; CBS TV, \$22,973,089, down 2.7%; NBC TV, \$25,090,051, up 9.6%. Total January-October billings for all networks: \$557,618,526, up 9.3%.

Net tv sales: ABC TV: Mennen (Grey) participation in *Adventures*

Remarkable
**ROCKFORD
BELONGS IN YOUR
MARKET MIX**

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



WREX-TV
CHANNEL 13 ROCKFORD



J. M. BAISCH
Vice Pres. & Gen. Mgr.



NEWS
will have a
NEW DIMENSION
soon in
SPONSOR



WATCH FOR IT!

in *Paradise, Cheyenne*, and *Roaring 20's* . . . **Simoniz** (Dancer-Fitzgerald-Sample), in *The Law & Mr. Jones*, *The Islanders*, *Roaring 20's*, and Walt Disney . . . **Union Carbide** (Esty) in *Adventures in Paradise, Cheyenne*, and *Naked City* . . . **NBC-TV: Block Drug** (SSC&B) co-sponsorship of *The Tall Man* . . . **P&G**, Jack Paar Special, NBC TV, 31 January.

Net radio sales: ABC: Oldsmobile (D. P. Brother) sponsorship of *Bing Crosby Golf Tournament*, 22 January.

Net programing notes: CBS TV to debut new hour-long frontier series, *Gunslinger*, 9 February. Sponsor: Reynolds Tobacco (Esty) . . . ABC TV's *Beat the Clock* replaced by *Number Please* . . . Mutual Radio setting aside some seven daytime programing hours for its on-the-scene coverage of the inauguration, 20 January.

Retiring: CBS Radio staffers, **I. S. (Zac) Becker**, v.p. in charge of business affairs, and **William H. Ensign**, account executive in the network sales department.

REPRESENTATIVES

Rates for national radio spot went up slightly in 1960 according to Katz' latest Spot Radio Budget Estimator.

For the 150 markets listed, daytime rates were 4% higher than 1959, while nighttime rates showed a fraction increase of 0.2% over the year before.

Katz's Estimator also gives a breakdown cost of 12 one-minute announcements per week in the 150 markets listed, for three time brackets: early morning, late afternoon (traffic time), and daytime (other than traffic time). The rates used are from SRDS Spot Radio Rates, November, 1960, issue.

The Estimator includes also a formula for estimating the cost of 12 or 24 announcements per week, for schedules of 1, 6, 13, 39 and 52 weeks.

Young-TV, within the past two weeks, has put together four sta-

tion-market presentations for its stations.

Researched and published under the direction of v.p. Frank G. Boehm, the brochures point up audience and measurement figures; cost efficiency charts, depth analyses of regional buying and living habits as well as county-by-county breakdowns of retail sales and buying income.

The stations involved: WTVC, Chattanooga, Tenn.; KHM-TV, Lureka, Calif.; KBES-TV, Medford, Ore.; KOTI, Klamath Falls, Ore.; KIMA-TV, Yakima, Wash.; KEPR-TV, Pasco, Wash.; KLEW-TV, Lewiston, Idaho; KBAS-TV, Ephrata, Wash.; WTVM, Columbus, Ga.

Rep appointments: WONE, Dayton, Ohio, to **H-R** . . . **KITO**, San Bernardino, Calif., to **Torbet, Allen & Crane**, for western representation; and to **Venard, Rintoul & McConnell**, for eastern.

PEOPLE ON THE MOVE: Frank L. Boyle from manager, Detroit office, to New York City staff, Robert E. Eastman . . . **Richard J. Hayes** from Petry television sales department, to account executive, Blair Television, New York City . . . **Howard Rothenberg** to eastern sales manager, Everett-McKinney . . . **John E. Erickson** from Peters, Griffin & Woodward, to manager, Chicago office, Spot Time Sales . . . **Edward G. O'Berst**, returns as account exec. to CBS Radio Spot Sales in New York . . . **Jerrold M. Marshall**, to assistant manager, Boston office, New England Spot Sales, Inc.

Peters, Griffin & Woodward promotions: **Charles R. Kinney**, from sales manager, New York City, to administrative assistant and assistant v.p. . . . **William G. Walters**, from account executive to sales manager, New York office . . . **W. Donald Roberts** from account executive, Chicago, to sales manager, Chicago, and midwest territory.

FILM

CBS Films was generating new optimism for 1961 as it took a look back at its accomplishments for the year just ended.

Three of its highlights for 1960 were these:

- A 30 percent increase in international sales over 1959.
- A network sale, *Angel*, to General Foods and S. C. Johnson, on CBS TV.
- Terrytoons' 13 percent increase over 1959—expected to grow 56 percent more in 1961.

Sales: Seven Arts Associated package of 40 post-1950 Warner Bros. features to WOR-TV, New York, for \$1 million . . . MCA's Paramount features to WMAZ-TV, Macon; WDBO-TV, Orlando; KSLA-TV, Shreveport; WREC-TV, Memphis; WREX-TV, Rockford; WNBK-TV, Binghamton, and KGNC-TV, Amarillo . . . Screen Gems' *Tightrope* to a total of 95 markets . . . Ziv-UA's *Sea Hunt* sold in its fourth year in 121 markets; latest sales are Bunker Hill Foods (Cargill-Wilson & Acree) on WRAL-TV, Raleigh and WJHL-TV, Johnstown City; Tower Federal Savings (Lincoln J. Carter) on WSBT-TV, South Bend; Kirkman and Koury Real Estate and R. J. Reynolds on WFMJ-TV, Greensboro; and to stations KMID-TV, Midland; WPRO-TV, Providence; WISN-TV, Milwaukee; KTSM-TV, El Paso, and WDAM-TV, Hattiesburg . . . Studebaker-Lark's *Mister Ed* on WXYZ-TV, Detroit.

Programs & producers: Ed Palmer will package 195 five-minute episodes of a bowling series . . . Dynamic Films to syndicate Danziger Productions' *The Cheaters*.

Commercials: Members of the Tv Commercials Council for the **Second American Tv Commercials Festival** to include these advisors: **John P. Cunningham** (C&W), **Barton A. Cummings** (Compton), **Bryan Houston** (FRC&H), **Charles Feldman** (Y&R), **Margot Sherman** (McC-E), **J. E. Burke** (Johnson & Johnson), **Richard E. Dube** (Lever), **James S. Fish** (General Mills), **E. P. Genock** (Eastman Kodak), **M. M. Masterpool** (GE), **Jack W. Minor** (Plymouth-Valiant), **Ralph P. Olmstead** (Kellogg), **Julius Rudominer** (Rayco), **Harry F. Schroeter** (National Biscuit), **Doug-**

las L. Smith (S. C. Johnson), **Alfred Whittaker** (Bristol-Myers), and **R. W. Young Jr.** (Colgate-Palmolive); in addition, judges to include **Ben Alcock** (Grey), **Arthur Bellaire** (BBDO), **Herman Bischoff** (L&N), **Dave Boffey** (McC-E), **Jay E. Bottomley** (LaRoche), **Alexander E. Cantwell** (BBDO), **Joseph R. Daly** (DDB), **Lincoln Diamant** (D&C), **Lawrence E. Dupont** (Tracy-Locke), **Mark A. Forgettinge** (JWT), **S. J. Frolick** (FRC&H), **Hanno Fuchs** (Y&R), **Pierre R. Garai** (OBM), **Patricia H. Grossman** (McC-E), **William R. Gibbs** (JWT), **Bernard Haber** (BBDO), **Rollo W. Hunter** (EWR&R), **Kensinger Jones** (C-E), **Lawrence LaBelle** (Knox-Reeves), **William LaCava** (C&W), **William J. Lewis** (Maxon), **Mark Lawrence** (MJ&A), **David B. McCall** (OBM), **Suzanne B. Malkus** (N. W. Ayer), **James Manilla** (McC-E), **Robert S. Marker** (MJ&A), **Arthur C. Mayer** (H&G), **Cordon Minter** (Burnett), **Newt Mitzman** (OBM), **Roger Pryor** (FC&B), **Phyllis Robinson** (DDB), **Marshall G. Rothen** (K&E), **Alvin N. Sarasohn** (K&E), **Jack Sidebotham** (Y&R), **K. C. T. Snyder** (NL&B), **Bruce Stauderman** (Meldrum & Fewsmith), **Stanley Tannenbaum** (K&E), **Alan M. Ward** (BBDO), **Gordon Webber** (B&B), **Hooper White** (Burnett), **Donald Widlund** (JWT), **Samuel C. Zurich** (N. W. Ayer), **Larry H. Israel** (TvAR), **Beatrice Adams** (Television Magazine), **W. Richard Bruner** (Printer's Ink), **Harry Wayne McMahan** (Advertising Age), **John E. McMillin** (SPONSOR), and **Merrill Panitt** (Tv Guide) . . . **John P. Atherton** to Wilber Streech Productions as v.p. musical director . . . **Louis Mucciolo** appointed executive v.p. of production for ARTS . . . The Harwald Company of Evanston announces new features on its Model "U" Inspect-O-Film equipment.

PEOPLE ON THE MOVE: **Russell Karp** elected secretary of Screen Gems; two lawyer-negotiators added to his contract negotiations department: **Seymour Horowitz** and **Michael Frankfurt** . . . **Richard Hamburger** promoted to New York City sales manager for Ziv-UA.

PUBLIC SERVICE

Public service in action: **KLZ**, Denver, in its report for 1960, stressed public service and news programs . . . **WOOD-TV**, Grand Rapids, Mich., began its second semester of its public affairs program, *Ten O'Clock Scholar* . . . **KABC, Radio**, L.A., selected for its January public service project, *Blind Men of Vision, Inc.* . . . **WKY-TV**, Oklahoma City, for the sixth consecutive session of the Oklahoma legislature, televised the opening legislative session and the Governor's address . . . Radio and tv station execs of Pennsylvania will get together at regional meetings this week, to hear the story of the 1961 Radio Free Europe fund . . .

Kudos: **WTIP**, Charleston, W. Va. recipient of certificate of merit from Cooper Tire & Rubber Co., Findlay, Ohio, for "outstanding public service programing in support of a Cooper sponsored vehicle safety-check program."

Public service ideas at work:

- **WDZ**, Decatur, Ill., inaugurated a public service award program to pay tribute to men in the city's police, fire, street and water departments. The *WDZ Superior Service Award* will be presented to a deserving city departments person once each month for "outstanding service and devotion to his work, above and beyond the call of duty." The final choice in candidates recommended for the honor by department heads, will be made by the WDZ news staff. The award: a \$25 U.S. Savings Bond, and a certificate of commendation.

Public service programing: Westinghouse Broadcasting debuts its new 13 half-hour tv religious series, *Face of the World*, over **KYW-TV**, Cleveland; **KDKA-TV**, Pittsburgh; **WBZ-TV**, Boston; **KPIX**, San Francisco; **WJZ-TV**, Baltimore, Md., and **WNEW-TV**, New York City, this month. The series was produced by WBC in cooperation with the Jesuit Missions, National Information Center . . . **WOWO**, Fort Wayne, Indiana, began a series of 15-minute programs, *Scoreboard of American Science*, featuring leading scientists and educators. The series was produced by the Edison Foundation.

Tv and radio NEWSMAKERS



Irv Lichenstein, a 15-year broadcasting veteran, has joined Mutual Radio as director of advertising, sales development, and promotion, a newly created post. He comes to MBS from National Telefilm where, for the past three years, he had been general manager of its Newark, N.J. radio station, WANTA, and director of promotion and merchandising for the parent company.

Previously, he was director of promotion and exploitation for ABC Radio. He is the recipient of a number of awards, eight from RAB.

Harry Trenner has been appointed director of western sales development for RKO General. In his new post, he will be headquartered in L.A. and will be responsible for the West Coast sales development for all the RKO stations. Trenner, who entered the broadcasting field in 1939, was, most recently, an independent broadcaster with a proprietorship interest in WFEC, Miami, WRVM, Rochester, N.Y., and WBNY, Buffalo, N.Y. Previously, he was v.p. in charge of sales for Mutual Broadcasting System.



Keith G. Dare has been appointed sales manager for WNBFTV, Triangle's Binghampton, New York, station. Dare comes to WNBFTV from WHCT, Hartford, Conn., where he had served in a similar capacity. WHCT has been sold to RKO General Teleradio for use in pay tv experiments. Prior to his affiliation with the Hartford station, Dare was an account

executive for the NTA Film Network, ABC Radio, Katz, and Headly-Reed. He served with the Armed Forces during World War II.

Fred L. Bernstein has been named vice president and director of station relations for Radio-TV Representatives, Inc. His appointment triggers a large expansion program for the rep firm. Bernstein, who brings to his new post some 14 years in radio and tv experience, both from the local station management level to the national spot field, was most recently associated with International Good Music and The Heritage Stations. Earlier, he was an executive v.p. and gen. mgr. of Gordon Bdstg.



POPEYE

and BRAKEMAN BILL

WWL-TV's big new afternoon show scores with the kids!

Brakeman Bill runs the best known railroad in these parts, a model train that's the envy of every child's eye. Big entertainment package includes Pop eye & Bugs Bunny cartoons. The kids find their favorite shows on WWL-TV!

Represented nationally by Katz

WWL-TV

CBS NEW ORLEANS



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

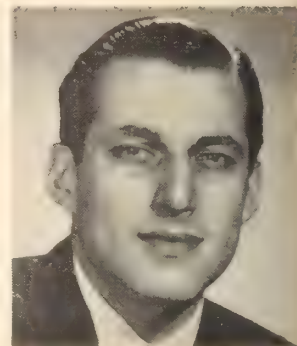
Robert Sarason, General Manager

ORegon 9-3900

Teletype NY-1-4295

The seller's viewpoint

About two-thirds of all television programing is roughly classified as daytime. It accounts for less than half of all tv revenues, but can be the difference between profit and loss for stations or networks, states Edward Bleier, ABC v.p. in charge of tv daytime sales. Outlining the ways daytime tv is and can be used, Bleier further points out that "daytime tv's selling force is frequently greater than other media that produce cost-per-1,000 homes of three dollars or five dollars or seven dollars. There are countless success stories of direct sales increased in the drug, soap, toiletries, and food fields."



Are you underestimating the power of daytime tv?

How can you buy what you don't see? Almost every form of national advertising has concrete meaning to its buyers, clients, their personnel, account executives, media buyers, et al. You see your own evening television shows, your own evening spots, read your ads in newspapers or see them in magazines, hear them on radio or—at worse—take home page proofs surrounded by oceans of white space that make a print ad look even better.

The lone exception to personal "feel" of advertising is daytime television. Obviously, those who buy advertising work during the hours when daytime is performing.

It is now a common fact that the "buyers' market" in daytime television has forced prices into a range where cost-per-1,000 homes are obtainable in the vicinity of only \$1.25. Yet, daytime tv's selling force is frequently greater than other media that produce cost-per-1,000 homes of three dollars or five dollars or seven dollars (many women's magazines). Nevertheless, daytime tv performs extraordinarily well. There are countless success stories of direct sales increased in the drug, soap, toiletries, and food fields.

But because all but the most sophisticated buyers have no direct "feel" for daytime, there are altogether too few clients who give it the prime consideration it earns. Examine the most sophisticated advertisers of household products and you will find universally heavy users of the medium.

How is it used? Well, daytime falls into several rough categories:

A. Women's daytime—On the network, these are the soap operas, audience participation shows, comedies and reruns of nighttime film shows. This is the bread and butter of daytime programing and of daytime advertising. It is, of course, supplemented by local stations with their own reruns of syndicated shows and local feature films or service programs.

The one thing all have in common is that the low rates and high effectiveness of these programs produce remarkable sales results for advertisers.

B. Children's daytime—There are several categories: network pre-school shows, such as *Captain Kangaroo* and *Pip The Piper*, older-appeal children's programing, such as *Rin Tin Tin*, *The Paul Winchell Show*, *Sky King*, et al. Locally, stations do a very fine job with stripped plays of *Popeye* or *Little Rascals* or syndicated runs of such programing hits as *Huckleberry Hound*.

In every case, a children's audience is a responsive audience. The rates are low. Frequently, cartoon characters or live personalities add strong personal selling and merchandising to these high audience-appeal programs. Several whole industries have been revolutionized by children's daytime television, like the toy business, the specialty cake business, etc. Children's daytime tv also works—but who but kids (who buy or make their mothers buy) see it?

C. Teenage daytime—Dick Clark, his contemporaries and imitators are properly called the "Pied Pipers of Television." Their audience appeal is good (and not only with teenagers, but with post-teenage housewives as well). This buying-conscious, dollar, and active audience also responds in direct ratio to television advertising. But, again, does the actual buyer of advertising ever see and "feel" these programs? No—unless he's a sponsor of one of them, and then he certainly feels it in the market place.

D. There are other uses of daytime tv, of course. Weekend sports—but these are known and watched by sponsors.

The broadcaster's—and his seller's—problem then is simply to educate the buyer on the advantages of what he is missing. Toward that end, all branches of tv selling have expanded their activities and produced fruitful results so far. It is most rewarding to see new client after new client get sales results from programs he has probably never seen.

And, once sold, clients stay on television's daytime. ▼

| | |
|-------------------------|---------------------------------|
| REPRINTS | |
| TIMEBUYING BASICS | 1 to 10 _____ 40 cents each |
| TELEVISION BASICS | 10 to 50 30 cents each |
| RADIO BASICS, FM BASICS | 50 to 100 25 cents each |
| | 100 to 500 20 cents each |
| | 500 or more 15 cents each |

| | |
|----------------------------------|---------------|
| _____ '60 AIR MEDIA BASICS ISSUE | NAME _____ |
| _____ TIMEBUYING BASICS | FIRM _____ |
| _____ TELEVISION BASICS | ADDRESS _____ |
| _____ RADIO BASICS, FM BASICS | |

[illegible]

SPONSOR SPEAKS

First round to Landis?

The news that president-elect John F. Kennedy had named Newton K. Minow to the vital post of chairman of the Federal Communications Commission came as a shock and surprise to many in the broadcasting industry.

Minow, a Chicago lawyer and former administrative assistant to Adlai E. Stevenson, is 34 years old and almost wholly unknown in radio/tv circles.

Until the Kennedy announcement many broadcasters had believed the job would go to FCC veteran Robert T. Bartley, a member of the commission since 1952.

Most obvious inference to be drawn from the Minow appointment is that President-elect Kennedy is taking very seriously the proposals of advisor James M. Landis for a complete overhaul of the regulatory agencies.

While it is expected that some phases of the Landis report are going to face stiff opposition in Congress, there seems little doubt that the first round of the struggle has gone to the ex-Harvard Law School dean.

Question: Will Minow follow Landis in thinking that the networks "exercise too much influence on the FCC?"

Tune in our competitor

Our hat is off to Willard Walbridge, general manager, KTRK-TV, Houston. Few men would have made the gesture which he made recently.

Noting that a competitive Houston station (KPRC-TV) was carrying the 90-minute *Victory at Sea* documentary, Walbridge ran announcements urging his audience to tune in the program, rather than the *Untouchables* which KTRK-TV had on the air opposite it.

Walbridge said he considered it a service to listeners to call their attention to a program of such "transcending importance . . . a genuine work of art."

We agree with this analysis. *Victory* was a wonderful documentary. But a solid round of applause is due Willard Walbridge, too, for having the courage and honesty to promote a competitor's show.

10-SECOND SPOTS

Hi Ho Buick, away . . . A copywriter we know was driving up the Connecticut Turnpike to deliver a Lone Ranger outfit to his nephew's 10th birthday party when a state trooper stopped him for speeding. When the cop asked, "Now, what could possibly be the hurry?" our hero got a laugh—and a ticket—when he reached back into his radio/tv memory, slapped a silver bullet on the window ledge and said, "*This . . . may help . . . to explain!*"

Gettum' up, Jag: Tv comedy writer-performer Jack Douglas, author of "My Brother Was an Only Child" and "Never Trust a Naked Bus Driver," found himself going the wrong way on a one way street in N. Y. recently. According to Leonard Lyons, a policeman also found Jack and screamed, "Waddsamatter, bud, you blind or something? Didn't you see the arrows?" "*Arrows.*" screamed back Jack, "*I didn't even see the Indians.*"

Inside stuff: Ernie Kovacs, on *Take a Good Look*, had this old hag who resembled Ernie Kovacs tell a Christmas story (a la Chas. Addams) of Santa trying to round up his reindeer. The jolly old Spirit was quoted as saying, "Now, let's see, there's Dasher and Blitzen and Rudolph and *Erwin Wasey, Ruthrauff and Ryan.* . . ."

Toothsome tale: This one was coined by Mort Goldberg, a CBS Radio engineer—"The Girl with the Gleam in Her Eye . . . somebody bumped into her *while she was brushing her teeth.*"

The broad view: "I've been down, out, and ready to quit this business a dozen times," *Checkmate* star Anthony George told *TV Guide*. "And every single time, some woman has come along, taken an interest in me and given me a real break." *What business are you in, anyway?*

Republicans? This release came in from KTTV, Los Angeles: "Pre-inauguration special of KTTV will feature the filmed half-hour *Kennedy Story*, which presents some little-known background of President-elect Kennedy. Special telecast pre-empt regular programming one-time only—January 3." *Won't there even be a repeat January 3, 1965?*



VITAL BUY/6TH CITY/KTRK-TV

HOUSTON



WTVR IS FIRST IN RICHMOND, VA.

43%*

*Source: ARB Nov. 1960

AVERAGE SHARE OF AUDIENCE SIGN ON TO SIGN OFF

In just 6 months time after
affiliating with CBS-TV,
WTVR again leads in Richmond
both day and night.

- WTVR audience is NOW greater than Station "B" by 44.3%
- WTVR audience is NOW greater than Station "C" by 58.6%
- and
- WTVR delivers 45.7% more homes than Station "B"
- WTVR delivers 63.7% more homes than Station "C"

Now!

More than ever before, your best buy in RICHMOND



The South's First TV Station

WTVR

6

CHANNEL

RICHMOND, VIRGINIA

Represented by Blair Television Associates

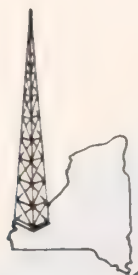
SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WKBW

LEADS THE NATION*

FIRST



...in Buffalo *By a 2 to 1 Margin*

...in New York State

...in the United States

**The October 1960 Metropolitan Area Pulse shows that WKBW has a larger total share of audience than any other radio station in the top twenty markets in the United States, Monday thru Sunday, 6 a.m. to 12 mid.*

HOW TO BUY NETWORK TV NEXT SEASON

For those preparing to make web buys here are key trend facts about nighttime shows

Page 29

Report on a Detroit radio giant: WJR

Page 32

10 big steps in making a tape commercial

Page 36

Steinway's sound gets fm showcase

Page 40

"next to KONO-tv...

• this is the best way to reach
the greatest number of people"



San Antonio's



Channel 12

KONO-TV (ABC) gets the message across in a big way with 42.6 Share of Audience
9 A.M.-Midnight Sunday through Saturday . . . against 29.6 and 27.7,
according to latest ARB (August '60)

Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV, WJIM Radio by MASLA

BALANCED PROGRAM- MING . . .



MEANS LISTENER LOYALTY

KTRH is Houston's powerful radio voice for 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- The news and information station
- The variety station
- The network station
- The family station

KTRH

50,000 WATTS - 740 KC

-CBS-

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.

© Vol. 15, No. 4 • 23 JANUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- How to buy net tv in '61**
- 29** For the buyer planning a purchase for next season, here are the useful facts and figures to help detail the key trends—and make decisions
- The story behind the story at WJR**
- 32** As WJR's president Worth Kramer prepares to make his report to stockholders on the first full year with CBS, SPONSOR profiles the station
- Shavian video helps bank in 'ad war'**
- 35** One-shot production of George Bernard Shaw's 'Candida' on tape helps Lincoln Savings & Loan Assn. to boost image in midst of 'premium war'
- 10 big steps**
- 36** SPONSOR goes behind the scenes of MW&S and NBC's taping studios to find out what goes into putting together a 60-second, stand-up, taped spot
- Steinway's sound gets fm showcase**
- 40** Renowned piano maker wafts its golden tones into homes of those who can appreciate (and afford) its very expensive product—via 32 fm stations
- SPONSOR's semi-annual index**
- 41** Covering the last half of 1960, the latest index lists all stories under 17 major categories and 29 sub-categories, with cross-indexing included

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 58 FilmScope | 60 Sponsor Hears |
| 14 19th and Madison | 21 SponsorScope |
| 62 News & Idea Wrap-Up | 72 Sponsor Speaks |
| 8 Newsmaker of the Week | 18 Spot Buys |
| 62 Picture Wrap-Up | 72 Ten-Second Spots |
| 70 Seller's Viewpoint | 17 Timebuyers at Work |
| 48 Sponsor Asks | 68 Tv and Radio Newsmakers |
| 10 Sponsor Backstage | 54 Tv Results |
| | 57 Washington Week |


Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40¢. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 23 JANUARY 1961



**Good
reason to
cheer!**

Today, in seven-station New York, Channel 2 reaches 53% more audience than the second station. This gigantic margin of leadership, better than twice that of a year ago, is an all-time Arbitron high! **WCBS-TV**

CBS Owned • Represented by CBS Television Spot Sales



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Northeast Louisiana State College, Monroe. One of nine 4-year colleges within our coverage area.



the
NEW
dimension
in **NEWS** is
SPONSOR
WEEK

STARTING 30 JANUARY



NEWS AS IT HAPPENS FOR BUSY BUYERS

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker, Michael Crocco, Syd Guttman,
Hermine Mindlin, Wilke Rich, Irene Sulz-
bach, Flora Tomadelli

KBTV 1960 National Hall of Fame Award

Riviera Cigarettes
Pall Mall Cigarettes
Anso Films
5-Day Deodorant
Bissell Carpet Sweeper Co.
Ban Roll-On Deodorant
Sal Hepatica
Ipana
Vitalis
Viceroy Cigarettes
Kool Cigarettes
Life Cigarettes
Campbell's Franco-American
Sauces
Carter Oil Co.
Rise
Arrid
Colorforms
Continental Oil Co.—Conoco
Karo Syrup
DuPont Children's Wear
Friskie's Dog Food
Gaines Burgers
Heart of Oats
Horizon Foods—Italian
Casserole
Kool Shake-Kool Aid
General Foods—Minute
Sliced Potatoes
Cocoa Puffs
Smiles
Gulf Oil Co.
Poll Parrot Shoes
Kleenex
Airwick
Dove Soap
Praise
Lilt
Liquid Ivory
Oxydol
Secret Deodorant
Spic & Span
Tide
Zest
Duncan Hines Pancake Mix
Quaker Oats Cereals
Ralston Purina
Helena Rubenstein
Sawyers, Inc.
Shick Safety Razor Co.
Selchow-Richter Games
Desert Dri Deodorant
Skelly Oil Co.
Fleischman's Margarine
Blue Bonnet Margarine

Tender Leaf Tea
Supp-Hose
Union Pacific Railroad
Italian Swiss Colony Wines
Anahist
Fizzies
Listerine
Cracker Jack Co.
Max Factor
Flagg Brothers Shoes
Florsheim Shoes
Tang
Theo Hamm Brewing Co.
Hertz Corp.
Hoover Co.
Andrew Jergens Co.
Keystone Camera Co.
Libby-Owens Ford
Duke Cigarettes
Local Loan
Jiffy Popcorn
Butternut Coffee
Mr. Clean
Sta Pine, Inc.
Vick Chemical
Washington State Apple
Commission
Western Airlines
Pan American Coffee Bureau
Kent Cigarettes
Newport Cigarettes
Lucky Lager Brewing Co.
Magic Wood
Malt-O-Meal
Marx Toy Co.
Maybelline Co.
Maytag Co.
Alka Seltzer
One-A-Day Vitamins
Chocks
Minute Maid High C
Minute Maid Orange Juice
Mishawaka Rubber
Parliament Cigarettes
Marlboro Cigarettes
National Association of
Insurance Agents
Ocean Spray Cranberries
Norelco
Pepto-Bismol
Morton House Foods
Papermate Pens
Peter Paul Candy
Coldene
Fresh

Plan Food Research Corp.
Cheer
Clorox Bleach
Crest
Crisco
Crisco Oil
Dash
Gleem
Jif Peanut Butter
Joy
Rollaids
Dentyne Chewing Gum
Certs
Chef Boy-ar-dee
Bufferin
L-B-Q Cold Tablets
Liquid Bromo Quinine
Kentucky King Cigarettes
Brown Shoe Co.
Carey Salt Co.
Nair
Arrid
Tree Top Apple Juice
Ajax
Palmolive
Colgate Dental Cream
Fab
Wildroot
Morton Pies
Wonder Bread
Profile Bread
Hostess Cake
Special Hostess Cake
Chun King Sales, Inc.
Corning Ware
Cudahy Packing Co.
Ladies Home Journal
Daisy Manufacturing Co.
Dole Hawaiian Pineapple
Regimen
Man Tan
Maryland Club Coffee
El Producto Cigars
Falstaff Brewing Co.
Flav-R-Straws
Folger's Coffee
M & M Candy
Uncle Ben's Rice
Pick-A-Pop
French's Instant Potatoes
General Credit Corp.
General Electric Co.
Alpha Bits
Post Sugar Crisps
Gravy Train

Instant Maxwell House Coffee
Regular Maxwell House Coffee
Oat Flakes
Spanish Rice
Twist
Betty Crocker Cake Mix
GMC Pontiac Division
General Toy Corp.
Gold Medal Candy
Affiliated Publishers, Inc.
Maypo Cereal
Anderson Soup
Hills Bros. Coffee
Ideal Toy Co.
Butternut Bread
International Latex
Jubilee
Stride
Glade
Woolite
Kellogg Co.
Breeze
Lucky Whip
Lipton Tea
Lipton Soup
Coco Wheats
Loma-Linda Ruskets
Kent Cigarettes
Old Gold Cigarettes
Popsicle
Alpine Cigarettes
Phillips Petroleum Co.
Popice
Revlon Living Curl
Top Brass
Salem Cigarettes
Camel Cigarettes
St. Regis Paper Co.
Shulton's Men's Line
Haley's M. O.
Bayer Aspirin
The Texas Co.—Texaco
Timex
Jolly Time Pop Corn
American Sheep Producers
Council
Vita Yums
Bourjois Evening in Paris
Trig
Prince Matchibelli
Seaforth
Luster Creme
Vel
Muriel Cigars
Nucoa Margarine

KBTV CHANNEL 9
DENVER, COLORADO

IN MADISON

you get that

1ST PLACE
ABC-TV
POWER

only on

WKOW-TV

The advertiser who latches on to Madison's ABC-action station wins a commanding position in this populous Wisconsin trade zone. WKOW's realistic rate card enables you to buy high-rating network adjacencies . . . and local live show participations . . . at pleausurably low cost-per-thousand.

WKOW-TV

and 10,000-watt WKOW-AM

TONY MOE, Vice Pres
and Gen. Mgr.

Represented nationally by
The BOLLING CO.

In Minneapolis by
WAYNE EVANS & ASSOC.



Midcontinent Broadcasting Group

WKOW-AM and TV Madison, KELO-LAND TV
and RADIO Sioux Falls, WLOL-AM, FM Min-
neapolis-St. Paul, KSO RADIO Des Moines

NEWSMAKER of the week

At 35, Newton N. Minow is the FCC's youngest chairman and a man who admittedly has had little contact with commercial broadcasting. His appointment strengthens the hand of James M. Landis, the President's special advisor on the regulatory agencies, and he is expected to work closely with Landis on the problems of pay tv, the uhf controversy, and the licensing of networks, stations. Landis calls him "brilliant."

The newsmaker: Commercial broadcasting is 40 years old and Newton N. Minow, the new chairman of the Federal Communications Commission, is 35. At least two of his children (he and his wife, the former Josephine Baskin, have daughters 8, 6, and 2) have been raised, he admits, with a steady diet of television. He, himself, did not finish his schooling and take up an active career until 1950, when tv had already begun to take a firm foothold as perhaps the leading communication influence in American life.

Minow's appointment to the \$20,500-a-year job is most outstanding for the fact of his complete lack of contact with broadcasting (except as legal advisor to two educational tv groups and some talent). And this, all reports from Washington indicate, was one of the main points in his favor with President Kennedy and his advisor, James M. Landis.



Newton N. Minow

"It is not essential that a man be an expert in radio and television," Landis has publicly stated, "for him to be a successful FCC chairman." Landis sees the job as one in which administrative ability is primarily involved. He told Mike Wallace on a WNTA-TV, Newark-N.Y., interview that "it's hard to discover whether a man possesses it until you've seen him in action," but he indicated that to be Adlai Stevenson's law partner at 27 and to be chosen law clerk to the Chief Justice of the U.S. (Fred Vinson) marked Minow as "brilliant."

Chicago friends and associates of the new chairman told SPONSOR that the industry can expect "intriguing" developments during his tenure in Washington. One described him as "young, smiling, and a very intellectual guy," and another said, "You can be sure of one thing—he'll take the stuffiness and stodginess out of the FCC." The Michigan U. and Northwestern law graduate has said he is intensely interested in upgrading programing, but that any form of censorship would be "horrible." He prefers the word "persuasion." His first task this week: getting to know the commissioners. He has met only one, Rosel Hyde, and only socially.

THOMAS PAINE

would have been "in his element" at WPTR

Tom Paine had a dedicated sense of responsibility. So has WPTR. He'd have loved it here.

WPTR takes a more active part in the promotion of Public Service than perhaps any radio station in America. It plays music, of course, but news comes first. It believes radio is primarily a media of communications and that it is more effective in many areas than print could ever hope to be.

WPTR originated "Action—Central News". This concept of instantaneous round the world coverage plus mobile unit local coverage is now being used (title and all) by over 100 major radio stations coast to coast.

But more—WPTR not only covers the news—it says what it thinks about it, too. And it says it in the most

independent language of any independent in the business. This is GRASS ROOTS RADIO AT ITS BEST and perhaps why WPTR is the best listened to station in the market.

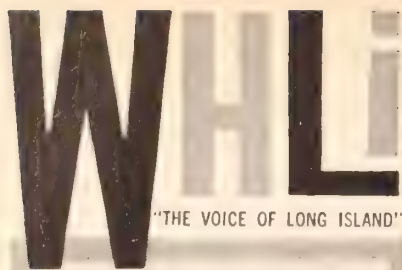
Perhaps that's why it has more local advertising than the next 3 stations combined; more total advertising than the next 2 stations put together.

WPTR ^{50,000}
PEOPLE **PEOPLE WATTS**
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. For full details—see your EAST/man. Foster & Creed, in New England.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES



*known
by the
companies
we 'keep!'*

AUTO STORE SALES*
\$409,707,000

SOME "BLUE CHIP"
ADVERTISERS
USING WHLI
TO REACH BIG, RICH
LONG ISLAND MARKET

*Buick
Chrysler Corp.
Comet
Dodge
Dodge Trucks
Fisher Bodies
Ford
General Motors
Lincoln-Mercury
Plymouth
Prestone
Presto-Lite
Studebaker
Valiant*

*Nassau-Suffolk (Sales Management 1960)

Over 400 top advertisers
chose WHLI in 1960.
Will you be on the
"preferred" list in 1961?

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill Perna

by Joe Csida

**Sponsor
backstage**

Clients must 'control' public service

On more than one occasion I have said to Norman Glenn, SPONSOR's editor and publisher, and to many another friend how much I enjoy alternating this space with executive editor John McMillin and his "Commercial Commentary." I find John's column shines with integrity, mature thought, and a highly proficient way with the language. But the piece he did a couple of weeks



ago, slapping the wrist of a gentleman named Peter Peterson, executive vice president of Bell & Howell, pleased me particularly. It seems Mr. Peterson had remarked at a New York forum of the Academy of Television Arts and Sciences that he was becoming impatient with the talk about "responsibility" in connection with public affairs programs on television. His sole responsibility, said Mr. P., according to John, was to "maximize Bell & Howell profits."

Conceivably one of the talkers with whom Mr. P. may have been getting impatient was me, because my last three Backstages have dealt with this theme. And I have no intention of discontinuing while there is something of possible importance to be said. As a matter of fact, tomorrow, 12 January (as I write this) I will be addressing a luncheon meeting of the Television and Radio Advertising Club of Philadelphia, and my subject will be "Our Brave New Sponsors."

Take, for example, civil rights

I am, however, going to tell my Philadelphia friends about a phase of this business of advertisers sponsoring controversial and disturbing programs which I have never discussed in print before, and which I have never seen covered in the endless words which have been written on this subject. I refer to the simple idea that if an advertiser, or for that matter an agency or a network and/or station wants to make a continuing and effective contribution to a better nation and a better world by throwing the spotlight, via programs on radio and/or tv, on some serious social problem, he must exercise more care and, yes, more *control* than in presenting any other form of programing.

Let me illustrate my point by taking, possibly, the most explosive issue of them all: civil rights. Let us assume that the advertiser decides to sponsor a show of this kind because he believes in the basic credo that all men are created equal and should be permitted to live that way all their lives, regardless of race and color.

A show of this kind may take any one of a number of forms. It can be a show which treats an in-the-news situation, like integration in New Orleans, in documentary fashion, or it can be a show starring a big-name Negro performer who works with white performers and possibly performers of other races, of the same or opposite sex as the Negro star.

(Please turn to page 12)

"TRIP" FOR ACTION WITH THE MAN FROM COCHISE

**56 HALF-HOURS OF NTA'S
RECORD-SMASHING, MODERN WESTERN!**

There ought to be a new expression for "track record" in the case of a tremendously successful western like THE MAN FROM COCHISE. Maybe "trail record." In any case, this outstanding, action-loaded series of episodes has been blazing trails — or records — with "top ten" indicated ratings, against all competition, in every market, with every type of audience, for four solid years! (See box, lower right.)

Put it across the board, daytime or evenings, and this proven series, produced by Desilu and featuring John Bromfield, will draw for you . . . as it has for top advertisers in hundreds of markets of every size. Name a few: Budweiser, Sunoco, Ajax, Bromo Quinine, Bufferin, Ipana, Mer Anahist, Vicks, Kent, Viceroy, Ivory Soap, Camel, Duz, Palmolive, Life, Wildroot, Standard Oil, Maxwell House Coffee, Alka-Seltzer, Slick, Playtex, Minute Maid, Dash, Vaseline Hair Oil, and hundreds of national and local sponsors.

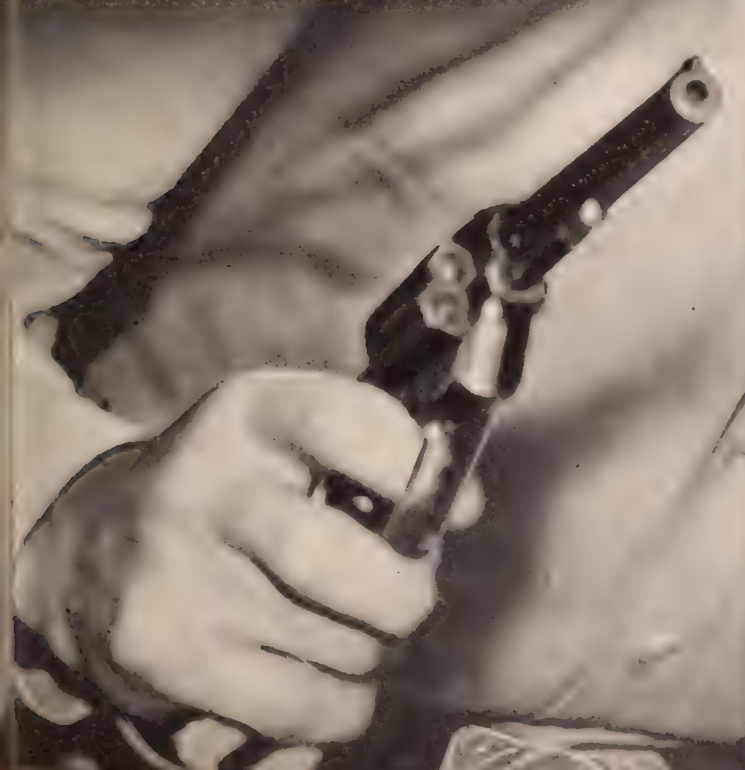
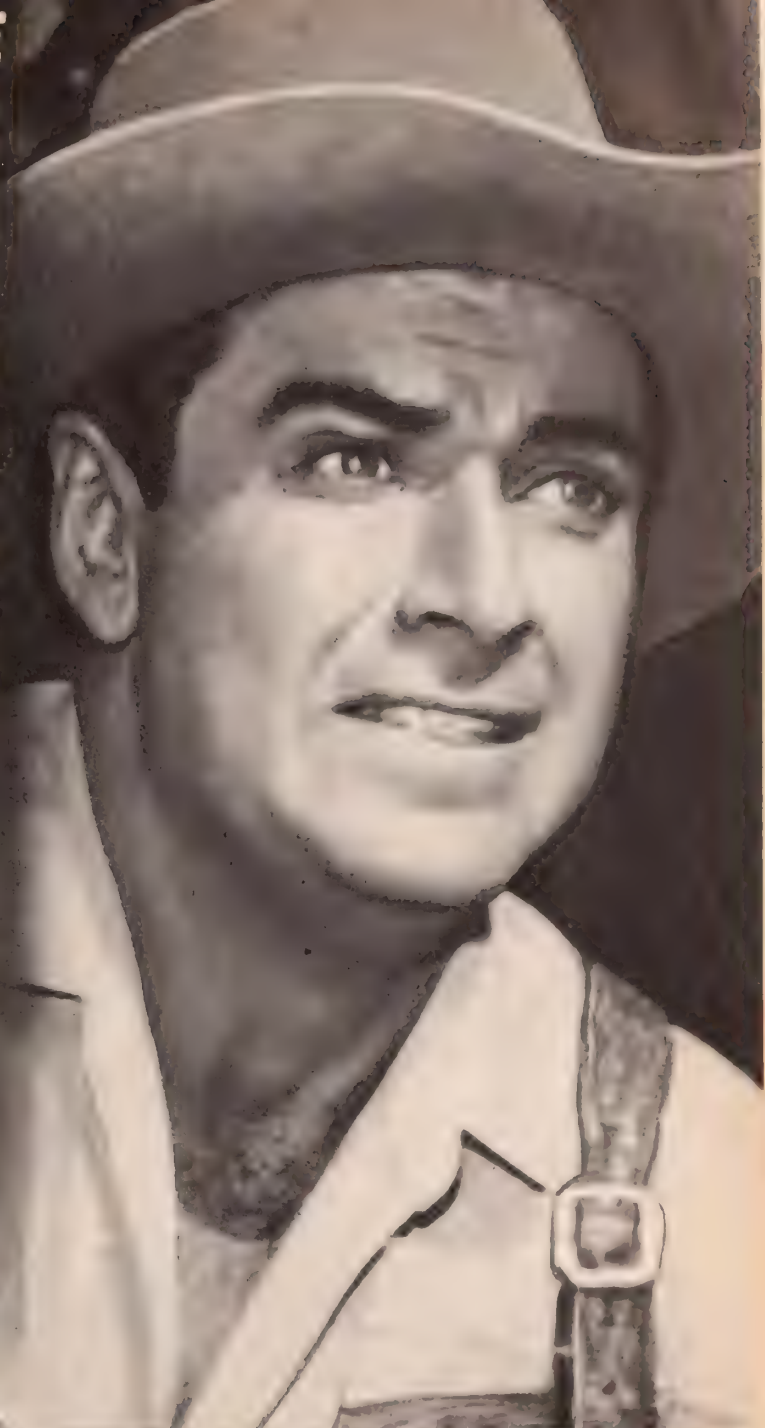
Reach for the rating ceiling with this proven successful property. It may even be first-run in your market. Contact your nearest NTA sales office, or those listed below:

NTA

NEW YORK: 10 Columbus Circle, Juddson 2-7300

LOS ANGELES: 8530 Wilshire Boulevard, Beverly Hills,
Olympic 5-7701

CHICAGO: 612 N. Michigan Avenue, Michigan 2-5561



AMONG THE TOP TEN SYNDICATED PROGRAMS IN THE NATION*
... against all competition, any time slot, any market, as shown
by ARB multi-month rating averages

VERSUS NETWORK

| | | |
|---|---------------|--------------|
| Cleveland, 10:30-11 p.m., Friday, Nov. '59-Mar. '60 | RATING | SHARE |
| WEWS U. S. MARSHAL | 24.1 | 46.0% |
| Sta. B Person To Person | 15.9 | 30.3% |
| Sta. C Cavalcade Of Sports | 12.4 | 23.7% |
| Omaha, 9:30-10 p.m., Wednesday, Feb.-Nov. '58 | | |
| KMTV SHERIFF OF COCHISE | 26.6 | 45.4% |
| Sta. B U. S. Steel Hr./Circle Theater | 16.2 | 27.6% |
| Sta. C Wednesday Night Fights | 15.8 | 27.0% |

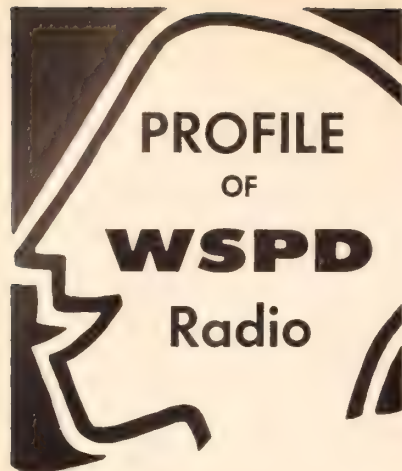
EARLY EVENING

| | | |
|---|------|-------|
| Syracuse, 7-7:30 p.m., Friday, Nov. '59-Mar. '60 | | |
| WSYR U. S. MARSHAL | 30.9 | 76.3% |
| Sta. B Four Just Men | 9.6 | 23.7% |
| Oklahoma City, 6:30-7 p.m., Friday, Oct. '57-Feb. '58 | | |
| WKY SHERIFF OF COCHISE | 29.0 | 57.0% |
| Sta. B Rin Tin Tin | 12.9 | 25.3% |
| Sta. C Annie Oakley | 9.6 | 17.5% |

LATE EVENING

| | | |
|---|------|-------|
| Cincinnati, 10:30-11 p.m., Thursday, Mar.-June '60 | | |
| WCPO U. S. MARSHAL | 18.5 | 41.6% |
| Sta. B Lockup | 12.9 | 29.0% |
| Sta. C Revlon Revue | 13.2 | 29.7% |
| Boston, 10:30-11 p.m., Saturday, Nov. '59-March '60 | | |
| WNAC U. S. MARSHAL | 16.4 | 38.2% |
| Sta. B Four Just Men | 13.5 | 31.3% |
| Sta. C It Could Be You | 13.1 | 30.0% |

*January 1958-July 1960, Average U. S. Pulse Ranking for Syndicated Films



PROFILE

OF

WSPD

Radio

Toledo's

**hardest working
sales clerk**

1. Alive 24 hours a day with imaginative programming
2. Persuasive talent provides an effective showcase for your selling message
3. Integrity and believability — Toledo looks to WSPD for responsible community leadership
4. Audience domination around the clock — shown by both Pulse and Hooper
5. A rich market — more than 2 billion dollars effective buying income — with Ohio's highest per capita income

5 good reasons to put this potent combination of circulation and persuasion to work selling for you. Your Katz man will provide the complete WSPD Profile.

WSPD-Radio



NBC-TOLEDO

a STORER station

National Sales Offices:

625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

WS 6

Sponsor backstage (Continued from page 10)

Whichever form it takes, the probability is that the producer and/or director and/or star of such a show feels very strongly about equal rights for Negroes. The probability is, too, that the producer (and/or director and/or star) is very emotional about the subject. It is almost inevitable that this be so. If he didn't feel that strongly about the theme he would hardly be the right man to do the show.

However, his very emotional involvement makes it almost impossible for him, without the most sagacious and judicious counsel on the part of a calm, mature, and strong boss, to come up with a show with the taste, the restraint, and, yes, the entertainment values to win new friends and converts to the cause of equal rights and integration. Too many times the star and/or producer and/or director, motivated by his potent emotions, comes up with a show which pleases only those liberals who already are overwhelmingly convinced of the justice of equal rights for all.

Too many times he not only fails to make even the slightest dent in the intolerant and prejudiced and bigoted, but he creates a fiercer-than-ever-determination in their pathetically twisted hearts to fight against integration in any form.

Often, indeed, the emotion-torn star will even antagonize a substantial segment of the audience who may well have been on the fence, with his bitterness and aggressiveness and his general tendency to flaunt his black defiance against all who dare disagree.

And when such a star, uncontrolled by a well-meaning sponsor, does such a show, what is the net result? Just this:

The sponsor, broadcaster, and all concerned are deluged with a flood of vitriolic mail, threatening utter and forever-lasting boycotts so that they are discouraged from carrying shows of this kind.

Word spreads around Madison Avenue and all the Madison Avenues of the nation, and in the halls of the broadcasters, of the horrible repercussions the program generated. As often as not, as word spreads the degree of havoc wrought is exaggerated out of all proportion to the facts. And dozens, if not hundreds of other advertisers and/or broadcasters, swear silent oaths that they will never do anything so foolish as to play a part in presenting such a program.

So that the very star and/or producer and/or director who considers himself a champion in the cause of human rights, has dealt the cause a most severe blow.

Why should the client care?

But why, you ask, should an advertiser or a broadcaster take the trouble to try to control these emotional program people? Why run the risk of having their very efforts to control the star or director treated in the press in such a way that they seem the bigots and the stuffed shirts? The answer is simply that we may give thanks that not all businessmen take the position of Mr. Peterson no matter how many times advertisers take an unjust beating, and possibly lose customers for presenting a show with an important social message.

We may give thanks that there are businessmen like our new Secretary of Defense, Robert McNamara, formerly president of Ford. John McMillin reported what McNamara told the University of Alabama graduating class in 1956 (in spite of Ford policy objections), but it bears repeating here: "... whether you go into business, teaching, or public service, you must seek a greater goal than money."

**BURT LANCASTER
VIRGINIA MAYO**

A NORMA-F.R. PRODUCTION

**THE
FLAME
AND THE
ARROW**

NOW FOR T.V.

**ANOTHER OF THE GREAT
WARNER BROTHERS
"FILMS OF THE 50's"
FROM SEVEN ARTS**



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

For list of TV stations programming Warner's Films of
the 50's see Page One SRDS (Spot TV Rates and Data).



49th and Madison

Printers on radio

I'd like to compliment you on your "Radio Results" feature, especially the recent year-end roundup. I only wish you were able to include a page of it with every issue. The brief success stories have often helped me close similar local sales.

My reason for this correspondence (aside from the bouquets) is a request. I'm currently working with a large local printing concern on a rather sizable sale. They're about nine-tenths sold, but are interested in seeing such "success stories" as you publish in "Radio Results." Oddly enough, this particular printer is the *only* local printer ever approached

for radio advertising; thus we have no parallel to show him.

Upon checking my back clippings of "Radio Results," I find there are no stories on printers there, either. Therefore, if at all possible, I'd appreciate any story you might have on this type of business. I don't imagine there would be too many printers using local radio, but thought I'd give you a try. Thanks again for a very helpful feature in a fine trade journal.

John W. Bowling, Jr.
sales representative
WORK
York, Pa.

• Printers, we fear, are not important users of radio, but you may be interested in the comments of Alec Hurn in SPONSOR ASKS, 26 September 1960.



**WAVE-TV viewers have
28.8% more TIRED FACES**
—and they buy 28.8% more cosmetics,
toiletries and beauty aids in general!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

Thank you

You are to be commended on the recognition you gave the Television Code and its important influence throughout the industry during the past year.

SPONSOR certainly has followed the activities of the Code, its Board and staff diligently, and reported on them consistently. All of this has been most helpful and greatly appreciated.

E. K. Hartenbower
v.p. & gen. mgr.
KCMO Broadcasting
Kansas City, Mo.

Facts are what we like

We have found the "Radio Results" section of your magazine very interesting and would like to inquire about the proper form to submit capsule case histories from our area.

We have had several successful campaigns and feel they would be of interest to you and your readers.

If you have forms to follow please forward them to my department, here at KAYS Inc.

Tad Felts
traffic and continuity
KAYS
Hays, Kan.

• There are no forms to follow but we would like the following information: results of campaign, reason for using medium, duration of campaign, frequency of advertising and time of day purchased, cost of advertising—and the like.

5-City Directory

Thanks for a copy of your 5-City Directory. Could you please send me two more? I would appreciate it very much.

Donald H. Quinn
Doherty, Clifford, Steers
& Shenfield, Inc.
N.Y.C.
* * *

Please send us 5 extra copies of the SPONSOR 5-City Tv/Radio Directory, 1960 edition. We find this very helpful.

A. James Ebel
v.p. & gen. mgr.
KOLN-TV
Lincoln, Neb.
* * *

Many thanks for the 1960 edition of your 5-City Directory.

Would appreciate an additional copy for sales department use.

Paul Adanti
vice president
WHEN-TV
Syracuse, N. Y.

• We are happy to fill these requests for the directory. Readers may be interested to know the 1961 5-City Directory will be out about 1 March.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

Creativity . . . someone's artistic ability produced this handsome leather saddle.

Creativity . . . WFMY-TV's proven ability to create greater sales and profits for you, in the *Industrial Piedmont*.

Sell the nation's 44th market* (44 counties, 17 cities) . . . where 2.3 million customers have 3.2 billion dollars to spend . . . for complete details call your H-R-P rep today!

*Source: Television Magazine, 1960 Data Book



CHARTER
SUBSCRIBER

wfmy-tv

GREENSBORO, N. C.

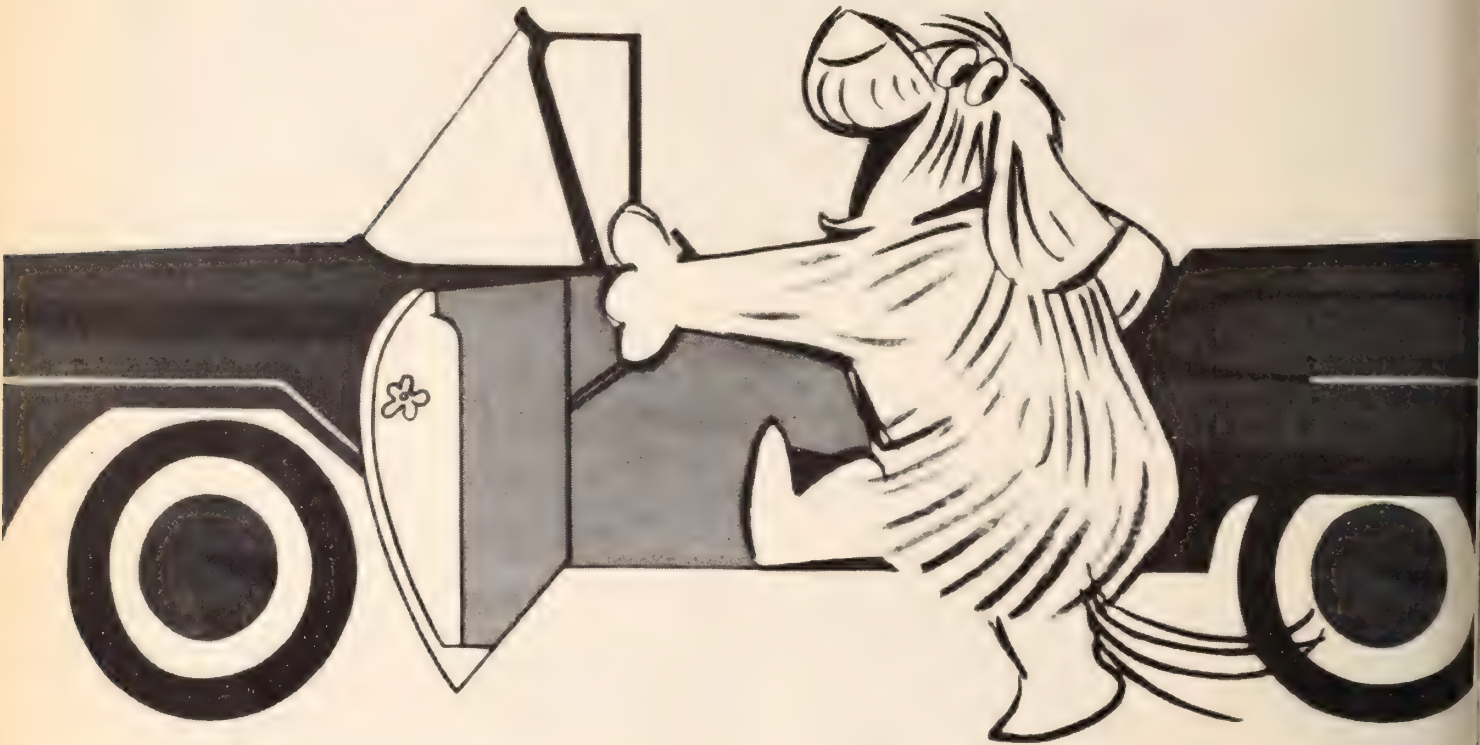
"NOW IN OUR 12TH YEAR OF SERVICE"

Represented by Harrington, Richter and Parsons, Inc.

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



In TV too... FILM does the "impossible"!



"I'VE GOT NEWS FOR YOU" . . .

"Sure, I'm Ford's shaggy dog . . . rated one of the brightest, even if I do say so myself. But, frankly, I'd get nowhere, if I weren't on film. And that, I'm told, goes for thousands of other TV commercials—animated and otherwise."

Again, the dog is right. Film, and film alone, does three things for you: (1) gives animation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commercials; (3) assures you the coverage and penetration market absorption requires.

For more information, write Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

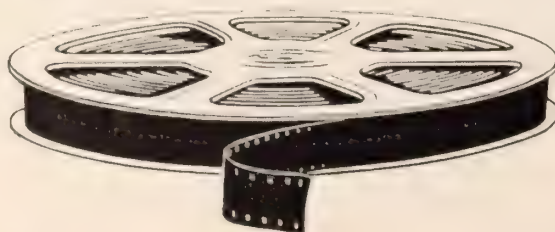
East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale
and distribution of Eastman Professional Motion Picture
Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Ford Motor Car Company
AGENCY: J. Walter Thompson Company
PRODUCER: Playhouse Pictures—Hollywood



Timebuyers at work

Margot Teleki of Reach, McClinton & Co., New York, notes: "Recently a healthy change has taken place in the field of spot television buying. Factors other than ratings and cost-per-1,000 have become increasingly important. For example, audience composition male, female, child, teen-age, mass audience, specialized audience influences the placing of the commercial message more and more." Margot points out that "the quality product's message is being geared to the specialized audience, which means it is not necessarily adjacent to the highly rated programs. One of the prime factors in proper commercial placement is the buyer's familiarity with the announcement itself, as well as with the client's ultimate objectives. This requires the buyer to view commercials (or listen to electrical transcriptions if radio is being bought) prior to launching into a call for availabilities." She feels, "Working closely with account executives and/or the client, the buyer's efficiency is greatly increased, and he has the chance to become a better integrated part of the over-all agency operation."



Art Topol of Ogilvy, Benson & Mather, New York, observing that "the season to be jolly" is past for another year, wonders whether the advertising profession did its share in making this a happier holiday season. "The greatest joy of this holiday season is the act of giving, but not automatic giving. It is flattering to receive 113 Christmas

cards, but how many of us recall who sent them? The sending of cards by media to agency personnel has become perfunctory, expected, and a matter of a mailing list, thereby losing the personal touch the holiday signifies. Media distribute the cards to everyone, almost like a promotion piece, so that no one will be offended or forgotten. Instead of sending Christmas cards to a list of many."

Topol queries, "why can't media

donate the money allocated for cards, postage, and time to a children's charity? There are so many worthwhile children's organizations in operation—UNICEF, The Fresh Air Fund, The Neediest Cases Fund, to name a few. The knowledge that children will be fed, sheltered, clothed, and happier will rekindle the spirit of Christmas for all. I know that some stations did donate; I hope others follow suit in 1961."



THE TOP STATION IN WESTERN NEW ENGLAND

WWLP

CHANNEL 22

NB

SPRINGFIELD, MASS

TOP RATINGS*

TOP COVERAGE*

TOP MERCHANDISING*

PLUS
BONUS COVERAGE

WRLP channel **32**
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERRY HAS DETAILS

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Thomas J. Lipton, Inc., Div. of Lever Bros., Hoboken: Schedules on its instant tea begin 29 January in about 18 markets. Day and early and late night minutes, around five per week per market, are set for five weeks. On its regular tea, about 35 markets get two-week placements of prime I.D.'s this month and four-week placements of day and fringe night minutes early February. Frequencies are five to 10 per week per market. The buyer on instant is Steve Suren; on the regular, Bob Anderson; at SSC&B, New York.

Lever Bros. Co., New York: Activity on Good Luck margarine begins this month in about 10 markets. The first of five flights, daytime I.D.'s will run for four weeks, 10 to 15 per week per market. Bert Hopt is the buyer at Ogilvy, Benson & Mather, New York. Imperial margarine, out of Foote, Cone & Belding, New York, begins schedules this month also, in about 35 markets. Moderate frequencies of prime and late evening minutes are being used. The buyers are Bill Croke and Al Kalish.

Andrew Jergens Co., Cincinnati: Going into about 40 markets in January with schedules for Woodbury's soap. Fringe and prime minutes and 20's to reach women are placed for four weeks. Buyer: Bill Birkbeck. Agency: Cunningham & Walsh, New York.

General Foods Corp., Post Div., Battle Creek: Post Top Three placements start this month in a number of top markets. Minutes in kids' shows are being scheduled for four weeks. Buyer: George Simko. Agency: Benton & Bowles, New York.

RADIO BUYS

Standard Brands, Inc., New York: Schedules on Blue Bonnet margarine start this month in about 15 secondary Southern markets. Fairly heavy frequencies of day minutes, 30's, and 20's, Monday through Friday, are bought for five weeks. Buyer: Bill Abrams. Agency: Ted Bates & Co., New York.

RADIO-TV BUYS

Hills Bros. Coffee, Inc., San Francisco. New campaign on its coffees gets underway 6 February for four to five weeks. In tv, schedules, in well over 100 markets are four traffic and daytime 30's, range night 20's and I.D.'s, around five per week per market. Radio schedules, in well over 100 markets, are for traffic and daytime 30's, ranging from 40 to 80 per week per market. Markets are heavily western and midwestern, with Hills' distribution area running from the Pacific coast to Cleveland. Buyer: Paul Kizenberger. Agency: N. W. Aver & Son, Philadelphia.

SCOTT BY JARVIN CASTILLO, PARIS PHOTOGRAPH BY PETER LIN

A
"Metropolitan"
personality



Responsive, amusing, a perceptive partner with the pleasing rapport of a "metropolitan" personality
... like each member of our media family — Television, Radio, Outdoor and International Advertising.

METROPOLITAN BROADCASTING

205 EAST 67TH STREET, NEW YORK 21



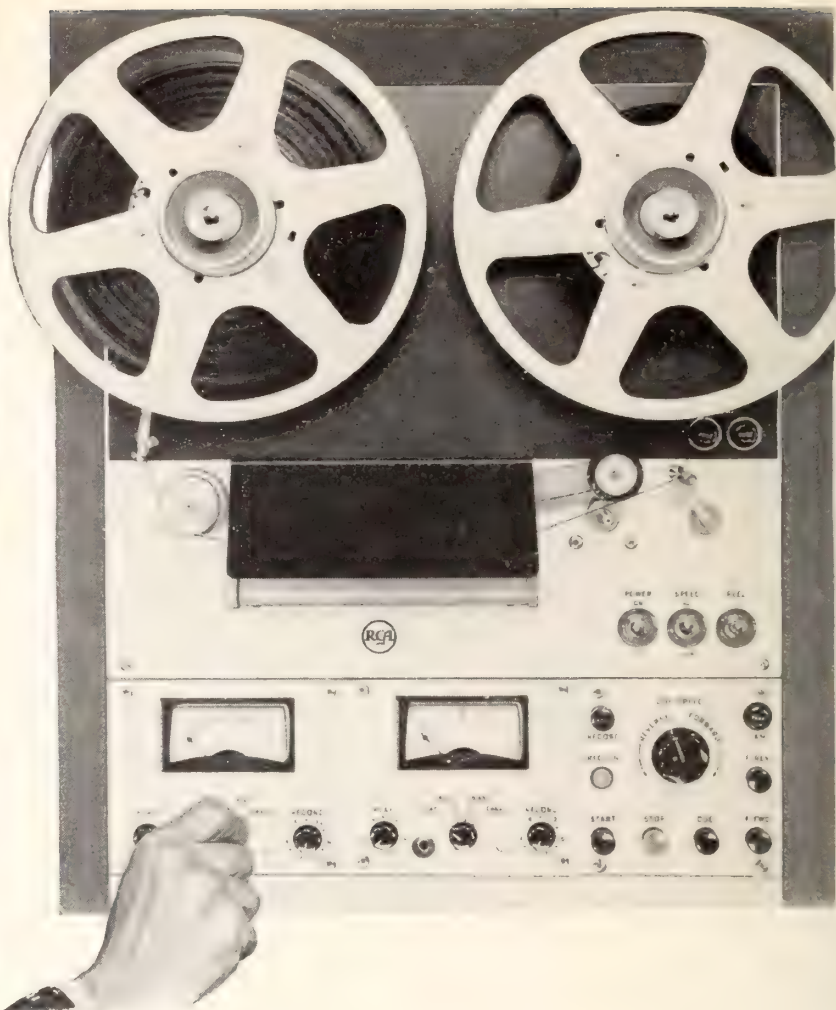
TV STATIONS: WNEW-TV, New York; WTTG, Washington, D. C.; WTVH-WTVP, Peoria-Decatur; KOVR-TV, Stockton-Sacramento.

RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland.

OUTDOOR: Foster and Kleiser—operating in Arizona, California, Oregon and Washington.

INTERNATIONAL: Radio Station WRUL, Worldwide Broadcasting.

NEW ALL TRANSISTOR PROFESSIONAL TAPE RECORDER FROM RCA



Ideal for Stereo or Monophonic Recording

You'll Appreciate These Convenience Features:

- Continuously variable cue speed control
- Easy access to all components
- Tape lifters DC solenoid operated
- Sapphires used to lift and guide tape
- Interlocked record operation
- 3¾ and 7½ in/sec tape speed provided (15 in/sec available)
- Half track recording with full or quarter track optional. Rack or console mounting.

"Convenience" features make operating the RT-21 Transistor Tape Recorder a pleasure. Many new RCA developments are included in this truly professional audio recorder which is the first audio recorder to include continuously variable cue speed control. Remote control of all operating functions greatly improves operator flexibility. Basic recorder is supplied in two sections—a transport tape panel and a control panel, permitting custom or standard rack mounting. A portable carrying case is also available. Duplicate record-playback amplifier is available for two or four track stereo recording.

*For complete information write to
RCA, Dept. PD-264, Building 15-1, Camden, N.J.
In Canada: RCA VICTOR Company,
Ltd., Montreal. Another fine new product
from the Broadcast and Television Equipment
Division of RCA.*



The Most Trusted Name in Radio
RADIO CORPORATION OF AMERICA

SPONSOR-SCOPE

23 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

CBS TV has discarded several long-cherished policies in order to strengthen its daytime sales competitive position.

The changes apply particularly to the programing between 10 a.m. and noon and their mainsprings are: (1) **this time is available as straight minutes**; (2) sponsors may rotate their minute commitments within that span as they see fit; (3) **discounts will be based on the total minutes used annually**, instead of the traditional quarter-hour unit; (4) there'll be individual discount rates for the winter and the summer.

This discount structure, which **takes effect 13 February**, is based on an average of 2,400,000 homes in the winter and 2,700,000 homes in the summer (the tune-in in the summer is greater **because of the added youngsters available**).

The per-minute rate, plus the estimated cost-per-1,000:

| ANNUAL MINUTES | Winter | | Summer | |
|----------------|-----------------|--------|-----------------|--------|
| | COST-PER-MINUTE | CPM | COST-PER-MINUTE | CPM |
| 201 | \$3,200 | \$1.33 | \$2,800 | \$1.04 |
| 201 to 400 | 3,100 | 1.29 | 2,700 | 1.00 |
| 401 to 600 | 3,000 | 1.25 | 2,300 | .85 |
| 601 to 800 | 2,900 | 1.21 | 2,200 | .81 |
| 801 to 1,000 | 2,700 | 1.13 | 2,100 | .78 |
| 1,000 and over | 2,500 | 1.04 | 2,000 | .74 |

Two shows in the afternoon, Full Circle and The Millionaire, also become part of the new discount setup to this extent: the minutes purchased here may be applied to the morning minute total.

Pertinent sidelights on this shift in sales policy and trade comment:

- The **billboard is eliminated** from the shows in the 10-noon spread.
- CBS TV sales for the first time has borrowed a term from newspapers: it's referring to the above rates as "insertion" rates.
- Affiliate stations will have the privilege of **selling the first minute** of each of the 10-noon programs **locally**.
- The competitive networks expressed this viewpoint: any way you look at it, CBS' pre-noon sales device and rate card **shapes up as a substantial rate cut**.
- A quick survey by SPONSOR-SCOPE among agency media directors indicated the minute concept **will be generally welcome** because it makes it easier to buy and makes less work.
- Among stations and reps the plan was generally viewed as a further drastic encroachment on spot and evoked heated protests.

Eastman Kodak is trying to sell off its half of Ozzie & Harriet so that it can apply the weekly \$100,000 budget to the expansion of a spot tv idea it's already tested—and successfully so—in five markets.

In any event, **spot tv** can expect to share in Eastman's tv budget on a substantial scale next season.

Also part of Kodak's media future is a **spot radio test**, which will be conducted on its own via JWT. It will be recalled that Blair last year urged such a test as a preliminary to the use of a Blair Group plan which would involve \$3.5 million a year.

Chesebrough-Ponds has embarked its new Actin cough syrup on a 13-week test in eight tv markets via Compton.

The schedule: six or seven spots a week, **mostly in fringe time**.

Actin's a sister remedy to Pertussin and somewhat stronger.

Texaco (C&W) has gone on a weekend spot radio weather reports kick: for the time being it's limited the campaign to the west coast with a 52-week prospect.

Another call for radio spots out of New York: Tyrex, Inc. (McCann-Erickson) in limited markets, 13 weeks, starting 6 February, 20 spots a week.

Being placed out of Chicago: Continental Casualty (Geo. Hartman); Philip Morris (Burnett), 10-week schedule in 13 top markets.

Wrigley Gum (via Meyerhoff) has become a lively mecca of Chicago reps in respect to radio station group plans.

The reps who have already pitched group buy plans to Meyerhoff: Katz, PGW, Blair, Adam Young, Eastman and McGavren.

The agency's media department told SPONSOR-SCOPE no decision on any of the plans, which as a concept has suddenly become quite hot, will be reached for at least two weeks.

Interesting sidelight: seems that **most of the reps have predicated their Wrigley presentations on their own station lists only.** In other words, they haven't asked reps with smaller-market stations to come in with them.

The reason could be this: Wrigley's, Chicago No. One radio source, is taking a six- to eight-week hiatus in such markets.

On the theory that once you get a product started in a test market via radio you keep pounding away for many months, U.S. Tobacco has renewed its saturation campaign for Encore (LaRoche) in Toledo and Buffalo for another 13 weeks.

The theory's rationale: because of the nature of radio the turnover of audience is greater than other media and, therefore, **a different set of prospects can be sold by keeping up the pressure.** Encore's schedule: 50 spots a week on three stations in each market.

There may be spot tv in Timex's second half of 1961 but that won't be decided until the account has decided about the next agency; that appears months away.

Meantime it will buttress its spring promotion with specials, including Red Skelton, Art Carney and a London circus, and four more NBC TV White Paper documentaries.

The variety show turns up so far this season as the type that delivers the best batting average in regular nighttime tv network programing.

Here's how the various types came out in the second December NTI when averaged according to their inclusion in the top 40.

| TYPE | NO. IN CATEGORY | NO. IN TOP 40 | BATTING AVERAGE |
|----------------------|-----------------|---------------|-----------------|
| Variety | 11 | 8 | .727 |
| Quizzes-Aud. Partic. | 8 | 5 | .500 |
| Westerns | 21 | 10 | .476 |
| Situation comedy | 26 | 8 | .308 |
| Suspense-Mystery | 20 | 6 | .300 |
| Adventure | 9 | 2 | .222 |
| General drama | 10 | 2 | .200 |

National Biscuit's Milk Bone (K&E) marketers haven't decided yet whether they want to make a national thing of the 22-week radio test they conducted in Troy.

The test ended 31 December and the Milk Bone people are in process of finding out via the collection of data at hand whether the campaign (1) **increased brand awareness in large measure** and (2) **stimulated the brand's sales.**

Blair laid out the pattern for the test. National extension of the John Blair plan for the dog food account would entail **about \$800,000 annually.**

Economic conditions don't seem to have had an unfavorable effect on network tv time sales with the turn of the year.

According to NBC Corporate Planning's count of sponsored time units, the dip between December and January for the three networks collectively was less than it was the year before. **This time it was 10%. For the year before it ran 12-14%.**

Likely reason for the narrower slide: **new methods of selling both day and nighttime and the increased flexibility of network's use.**

Don't be surprised if next season the holdover net spot carriers embark on a policy of 30 originals and 22 repeats.

Already these second and third season series are mostly down to **32 originals.**

The economic motive is obvious: **the network is able to keep the average price down for the advertisers, even though the producer gets a hike with each succeeding season.**

Latest of the ABC TV newcomers to be replaced is the spot carrier Klondike.

Taking over is **Acapulco** on 27 February.

They're both out of the same producer: **UA-Ziv.**

General Mills' Betty Crocker division (BBDO) gave ABC TV \$23,000 worth of daytime business because NBC TV is so loaded with Duncan Hines that it can't take any more cake mixes.

As it is, NBC is carrying about \$1-million worth of Hines billings.

The Crocker stay on ABC is for **five weeks.**

However, there's still a **huge wad of Crocker daytime money left in the budget for the second '61 quarter.** Whether this will be released for tv depends on whether corporate powers elect to switch it to profits as the "crop year" approaches its end (30 May).

A third of every dollar that goes into a live show nowadays goes for below-the-line, or staging, costs. Three years ago it was less than 25¢ per dollar.

The latest below-the-line ratio was arrived at via a check with CBS TV and NBC TV. The below-the-line segment for **drama is about twice what it is for variety,** but it all averages out to a third.

Upped union and other wages account for most of the three-year difference.

Do you know why General Foods' Maxwell House Division is able to put on a blitz spot campaign without first having to crank up the budgetary machinery?

The answer—it's got a **\$12-million spot bank** that any one of the designated brands can readily draw on once the campaign is set.

If a network show featuring a specific brand **doesn't produce enough frequency,** the bank is forthwith tapped to make up the deficiency.

This revolving fund, **which eventually is refilled,** does yeoman service for a brand that needs a fast and blistering takeoff as happened in the case of Yuban instant.

Let it not be said that sponsor identification has disappeared altogether from the research lexicon of the business: Trendex is still measuring it.

Trendex's averages by program type in its November report showed these correct sponsor identification percentages:

Variety shows, 73%; quiz-panel, 53%; hour drama, 44%; half-hour drama, 35%; situation comedy, 36%; westerns, 32%; suspense-mystery, 28%.

Patently what has happened: about the only types that now can count on a sizeable who's-sponsoring-it quotient are the variety, hour anthology and quiz items **because they alone remain preserved from expanding multiple sponsorship.**

Bulova (McCann-Erickson) has both tv and radio in its plans for 1961, though just how the media will be used won't be crystallized for a week or two.

In tv it'll either be **specials or continuing network programing** or a combination of both. In radio **it'll go on being spot.**

The anticipated budget for 1961. **\$4 million.**

Put down Kraft (JWT) as a standout growth user of tv for the coming season, due largely, of course, to the fact it's adding lots of new products.

There'll be a lot more spot as these products are introduced but particularly significant is this: **Kraft may have two nighttime network programs in addition to Como.**

The media people in the major agencies can look for a lot of over-their-heads action during the next six months from a couple of tv station groups.

These groups are talking to their reps about setting up for a sales thrust that **will take the story of spot tv beyond the people who plan or recommend what media should be bought.**

Actuating this strategy in large measure: a decision that stronger than usual tactics must be used **to counter the drift** of what had been spot money into network nighttime spot carriers and daytime scatter plans.

The groups are convinced **they can't stem the tide by taking their competitive message directly to the agencies.**

Gillette (Maxon) last week dished out another \$2.5 million for nighttime tv, about evenly split between ABC TV and NBC TV.

The expenditure period: between February and August.

The company's already committed to ABC for about **\$7-8 million in sportscasts.**

ARB and Nielsen have different plans for their 1961 tv coverage studies.

What each says it will do:

ARB: (1) **Leave New York and Chicago pretty much as they are, since they're over 90% home saturation;** (2) **update those areas where there may have been changes according to the latest census report and/or its market sweeps.**

NIELSEN: **Make a completely new county-by-county swing, with the data interlocking with the 1960 census figures. The hope is to have it on hand at agencies before the start of their fall spot buying.**

Pet Milk (Gardner) has become a prime target for new business pitches by tv reps.

In seeking to fill the void in tv resulting from the company's withdrawal from the Red Skelton show these business creators have advanced the argument that **Pet, because of its crazy-quilt distribution pattern, actually belongs in spot.**

One fact cited: the average per capita consumption of evaporated milk in the south is double what it is up north.

Something that strongly influences toiletries people in their choice of time in air media: 44% of married women have jobs outside the home.

Add these, they figure, to the working girls and you might miss **40% of your potential women's market if you don't use nighttime.**

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 18; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 68; and Film Scope, page 58.

All You Need to Know About Aspirin, or More

CHEMISTS and pedants call it acetylsalicylic acid. Chap name of Gerhardt whipped it up in 1853, but it wasn't until deadlines became common that anyone could think of a use for the stuff. Actually, Heindrich Dreser, researcher for Bayer in Germany, was looking for a palliative for rheumatoid arthritis sufferers who couldn't stand the side effects of salicylates, real stomach bombs widely used around 1899, when he tried old Gerhardt's concoction. It worked.

One thing led to another. Some character with arthritis and a hangover took it, felt better, and *schnapps* sales boomed. It was serendipitous for drinkers but eventually tough on Bayer. The name aspirin evolved after a generation of prescription-fillers got headaches trying to read acetylsalicylic acid, scrawled by doctors not famous for calligraphy. It became acetyl-spiric, then aspirin, and not a minute too soon.

Bayer's U.S. patent expired in 1917, followed in a few years by schnapps itself, it said there in the 18th Amendment. After a long legal hassle, Bayer saw the courts decide that the name had entered the public domain, or whatever words enter when they become common nouns.

That aspirin relieves pain and reduces fever is pretty well established. The reason for this

is another matter, perhaps hidden deep in the Antarctic of the body. Some 17 billion aspirin are produced annually in the U. S. Eastern Iowans consume less than their share, since they have fewer headaches, and WMT-TV, CBS Television for Eastern Iowa, Cedar Rapids-Waterloo, Affiliated with WMT Radio, K-WMT Fort Dodge. National Representatives, The Katz Agency.

Office Hours
9:30 to 11:30 A. M.
4:30 to 6:00 P. M.
And By Appointment

Name *Evelyn L. Rizzard M.D.*
Address *6002 Madison Street
New York, N.Y.*

R *Dr. Rizzard M.D.*

*Acetylsalicylic
Acetyl-spiric
Aspirin*

WMT-TV

2 PRN

Dr. Rizzard M.D.

Office *N*
Ref. *EE*
Reg. *2*

Date

the trend is to ABC-TV, the
big network on week nights
the leader all week.*

| NETWORK | MONDAY-FRIDAY AVERAGE RATING | OVER-ALL AVERAGE RATING FOR WEEK MONDAY THROUGH SUNDAY |
|---------|---------------------------------|---|
| ABC-TV | 20.8 | 20.6 |
| TV | 17.1 | 19.3 |
| 12 | 17.0 | 16.0 |

*Program appraisal supplement to National NTI reports for week
ending May 8, 1961, Nielsen 24 Market TV Report. Average audi-
ence 6:30-11:00 pm, Monday through Saturday 7:30-11:00 pm.

ABC TELEVISION

**A pretty melody
is like Florence**

Florenz Ziegfeld to Florence, South
Carolina—glorifier to glorified! But

Florence doesn't need glorification.
Fifth largest single-station market in the
nation, Florence and WBTW
go together like words and music.



Florence, South Carolina

*Channel 8 • Maximum power • Maximum view
Represented nationally by CBS Tv Spot Sales*



A Jefferson Standard
affiliated with
WBT and WBTW, C

Risks of new web shows continue to increase

% of New Programs Returning the Following Season

| No. of New Programs | | % Returning Following Season | |
|---------------------|-----------|------------------------------|-------------|
| 1954 | 42 | 1955 | 55 % |
| 1955 | 42 | 1956 | 55 % |
| 1956 | 41 | 1957 | 34 % |
| 1957 | 51 | 1958 | 49 % |
| 1958 | 44 | 1959 | 43 % |
| 1959 | 50 | 1960 | 38 % |

The Nielsen chart above shows number of new nighttime television programs returning for a second year. This is one of the many risks in network broadcasting.

HOW TO BUY NET TV IN '61

For advertisers and buyers preparing to make network buys, here are some key trends and basic facts about nighttime shows

Although the new year is hardly past the three-week mark — a short period of rest for postmen and industry agency researchers and advertisers are busy culling reports and studying trends which will ultimately be the groundwork for next season's network television buying.

Research organizations have kept their electronic computers, calculators and Univacs working full time through the winter months in order

to meet the demand for special network surveys and the regular flow of basic research material.

While special reports obviously shed important light on specific program problems, general trend data is getting close attention from account men and others preparing network proposals for clients. Information on such trend areas as program casualties, lineups, type of sponsorship, program lengths, show popularity by

types, etc., is being perused for hints as to which way the wind is blowing, particularly at night.

One of the most critical areas of study is the casualty rate. As the chart above shows, the long-term trend has been for the risk to increase. Except for the 1957 season, the percent of new shows which returned the following season has been steadily declining. The number of new shows has not been (conversely) increasing at a comparable rate primarily because different show lengths complicate the data somewhat.

Trends on programming are vital to the advertisers as well as the broadcasters. The chart on page 30

Key nighttime sponsorship, programing trends

Sponsorship, program shares on network tv by hours per week (average)

| | 1958 | | 1959 | | 1960 | |
|-----------------------|-------------|--------------|-------------|--------------|-----------|--------------|
| | Hrs. | % | Hrs. | % | Hrs. | % |
| Single sponsorship | 32 | 49.6 | 29 | 39.6 | 20 | 27.8 |
| Alternate sponsorship | 18 | 27.9 | 20 | 27.3 | 19 | 26.4 |
| Other sponsorship | 14.5 | 22.5 | 24.4 | 33.1 | 33 | 45.8 |
| TOTAL | 64.5 | 100.0 | 73.4 | 100.0 | 72 | 100.0 |

| | AA* | Hrs. | % | AA | Hrs. | % | AA | Hrs. | % |
|---------------------|------|------|-------|------|------|-------|------|------|-------|
| 30-minute programs | 19.5 | 42 | 65.1 | 16.7 | 39.7 | 54.3 | 18.1 | 35.5 | 49.3 |
| 60-minute programs | 21.5 | 21 | 32.6 | 18.9 | 29.7 | 40.3 | 18.9 | 33 | 45.8 |
| 90-minute programs | --- | 1.5 | 2.3 | --- | 3 | 4.1 | --- | 1.5 | 2.1 |
| 120-minute programs | --- | --- | --- | --- | 1 | 1.3 | --- | 2 | 2.8 |
| TOTAL | | 64.5 | 100.0 | | 73.4 | 100.0 | | 72 | 100.0 |

The chart above shows the number and percent of 30, 60, 90, 120-minute programs per average week. Note the growing popularity of hour-long shows. Hours of single and alternate week sponsorship are also shown.

Source: 11 December NTI each year; 7:30-11 p.m. Mon-Sat; 6-11 p.m. Sun. *Average Audience Rating

shows the number and percent of programs aired weekly by length. Over the three-year period, there was a consistent increase in hour-long shows while half-hour presentations continued to lose ground. In 1958 the total hours of 30-minute shows was twice that of 60-minute programs, however, in 1960 figures are virtually the same. The chart reveals that the average rating for both half-hour and hour-long shows is about equal. No programs running 90 minutes or longer were reported during the survey period, although some are scheduled through the year.

Type of sponsorship changes from year to year. Single sponsorship, the NTI chart reports, has steadily decreased during the past three years. Ironically, alternate week sponsorship varied little; however, other sponsorship, which includes participations, has gone up. This is partially due to a greater number of spot car-

rying programs during 1960. The total number of hours programed by all three networks during the average week represented is 72. Last year showed an average of 73.5 hours weekly vs. 1958 with 64.5.

Anyone looking to find out the status of network television from a business point of view certainly wouldn't have to probe deep to discover that its big business and still growing. Every chart seems to indicate consistent growth. This not only pertains to audience growth, which of course is a credit to the entire television industry, but web station lineups haven't leveled off yet.

The chart on page 31 shows how network station lineups for even the low ranking and poorest rated shows have grown over the past four years. The average station lineup for 1960 is 148. Since a graduated sample rather than the entire 120 shows was averaged, the figure is approximate.

Although audience composition studies vary little from year to year, many researchers feel that ratings alone are not enough to substantiate a buy and carefully study the latest data for better adult coverage.

Some would rather reach a full family at night rather than daytime's women audience, forfeiting attractive daytime costs and heavy repetition. On the other hand, other advertisers go under the assumption that the lady of the house is the dollar spender and other family members play a small part in choosing products.

Unlike daytime's women audience, evening television reaches the entire family. Saturday and Sunday between 7 and 9 p.m. account for the greatest number of viewers per set—2.5. Although 7 through 9 on weekdays is still the most popular time period, viewers per set drop slightly—2.3. This is due to a small percentage of night workers and early risers. The av-

erage viewers per home during network option time is just over 2.3 weekends and 2.2 weekdays.

The bi-weekly analyses of the Top 10 network shows are always a conversation piece.

Based on the NTI December report, a western — *Gunsmoke* — still tops the list. In spite of the predictions of many that westerns are on their way out, four out of 10 — the same as last year — fall into that category. Three out of four are the same shows. The hour-long *77 Sunset Strip* has gone from 13th to seventh place. *The Jack Benny Show*, although introduced on a weekly basis late this season, has already grabbed a Top 10 position. Among the regularly scheduled shows, Ed Sullivan is still retaining a No. 4 spot.

Three hours and 31 minutes per day are spent viewing by the average television household, between 4

and 11 p.m., reports NTI, Nov-Dec., 1960. Viewing during the seven-hour period represents a four-minute increase over last year and a three-minute drop from 1958. It also means that in 1960, 61% of the daily viewing took place between 8 and 11 p.m. Over 50% of the total seven

hours was spent by viewers in front of the television screen.

The next favorite viewing period is between 9 a.m. and 1 p.m. One hour and 27 minutes takes place during this period — a six-minute increase over last year and 12 minutes more than 1958. Late, late show watchers account for the 47 minutes of viewing between 11 p.m. and 9 a.m. Most stations are off the air through the wee morning hours. A total of five hours and 45 minutes daily are spent viewing by the average tv family.

If you're the particular type of advertiser or buyer who won't buy a web show unless the rating is over the 25% mark, chances are that you'll be out of luck.

Based on an October survey, the latest available, Nielsen reports that shows falling into that category have (Please turn to page 53)

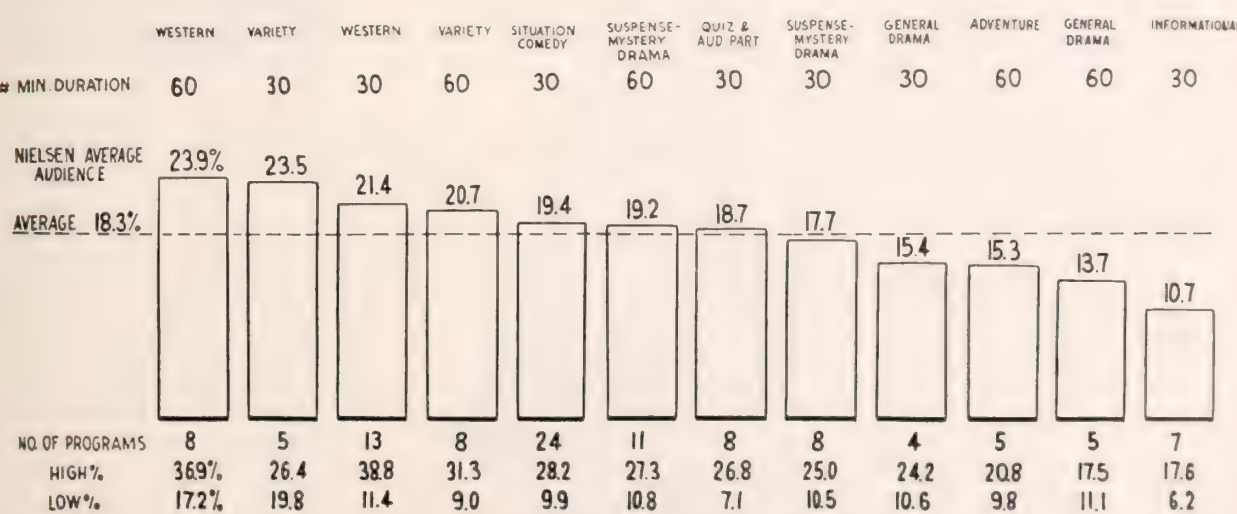
Ratings, station lineup by rank

| Program Rank | 1956** Rating | No. Sta. | 1958** Rating | No. Sta. | 1960 Rating | No. Sta. |
|--------------|---------------|----------|---------------|----------|-------------|----------|
| 1 | 45.2 | 160 | 35.8 | 169 | 36.9 | 184 |
| 10 | 31.5 | 154 | 29.6 | 167 | 26.4 | 174 |
| 20 | 30.9 | 167 | 28.0 | 173 | 24.2 | 166 |
| 50 | 16.6* | 117 | 22.5 | 132 | 20.3 | 153 |
| 80 | 18.3 | 113 | 18.6 | 150 | 16.7 | 157 |
| 90 | 14.7 | 97 | 15.2 | 77 | 14.5 | 127 |
| 100 | 14.0 | 105 | 14.0 | 80 | 12.5 | 177 |
| 110 | 7.0 | 49 | 9.8 | 85 | 11.6 | 104 |
| 120 | 5.4 | 36 | 9.5 | 186 | 9.6 | 92 |
| Av. lineup | 111 | | 135 | | 148 | |

Source: NTI First Reports December 1956, '58, '60. *Low coverage **Ranked on PSB basis. Ratings are total U.S. average audience for shows at night

Average ratings of network tv shows by program type

The show-types below are ranked by average Nielsen ratings. High % represents highest rating reported during report period. Low is lowest rated show. Chart contains number of shows averaged within each category.



Source: Charts on pages 29, 30, 31 from Nielsen Television Index and reprinted with the permission of copyright holder, A. C. Nielsen Co.

THE STORY BEHIND THE STORY

❖ WJR's Worth Kramer readies report to stockholders on station's first full year after its break with CBS

❖ Survey of progress at Detroit's Goodwill Station shows effects of 'complete-range' program policies

This week, in his quiet, comfortable office on the 28th floor of Detroit's old (1929) but still imposing Fisher Building, veteran broadcaster Worth Kramer is pondering a presidential message.

It will be part of the annual stockholders report of publicly-held WJR, The Goodwill Station Inc., to be published in March, and will summarize

DETROIT, MICH.

the progress during 1960 of one of America's largest, and in some ways most unusual, radio properties.

Final audits of WJR's financial record have not yet been completed and Kramer is understandably reluctant to discuss exact figures. But last week, because of exceptionally high industry interest in WJR operations, SPONSOR editor made a preliminary in-depth survey of Detroit's

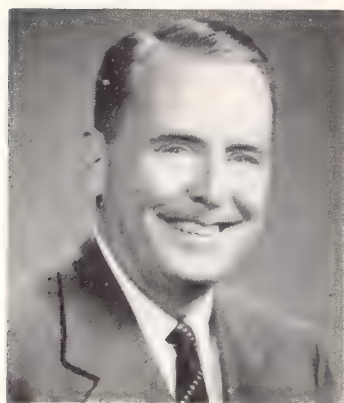
radio giant. For WJR 1960 was a significant year because:

- It was the first full year of operation since the station severed its long time affiliation with CBS in mid-1959.

- It was the first full year of operating under the concept of "complete-range" programing which, at WJR is in marked contrast to most industry programing practices.

- It was a year in which the interest of national advertisers in radio showed signs of softening, and for WJR, with 70-80% of its business national, this presented a stern operating challenge.

SPONSOR's study of WJR was aimed at discovering how well the station had met these challenges, and what



JOHN F. PATT, (l) *board chairman of The Goodwill Station Inc., whose properties include WJR, Detroit, and WJRT, Flint, is a broadcast veteran with 39 years of experience at WJR and KGAR, Cleveland.*

JAMES H. QUELLO, (r) *gen. mgr. WJR, has been with the station since 1947. Like all WJR executives, he is active in civic affairs. His outside interests include Detroit Housing Commission, Michigan Veterans Fund.*



WJR tops \$3 million with unique management policies

1 LIVE PROGRAMING. WJR broadcasts 29 different live radio programs, most of them daily, plus two sportscasts and nine newscasts daily.

2 LARGE STAFF. With a yearly payroll of over \$1 million, WJR has 134 employees, one of the largest staffs of any radio station in America.

3 HUGE COVERAGE AREA. WJR, a 50kw clear channel outlet, claims 17 million people in its primary coverage area in Mich., Ind., Ohio, Can.

4 HIGH RATES. WJR's basic one-minute rate of \$150 is more than twice as high as other Detroit outlets, one of highest in the country.

5 HEAVY NATIONAL BUSINESS. 70-80% of WJR business is national. Twenty-eight of its top 50 accounts are located in WJR's primary area.

6 NO FAITH IN RATINGS. WJR does not subscribe to any rating service, and neither programs nor sells its station on basis of ratings.

AT WJR

significance, if any, the WJR experience has for the medium as a whole. Here are the findings.

Financial. WJR, for years a mainstay of the CBS Radio network, was reportedly one of the highest paid network affiliates. Worth Kramer acknowledges that at one time WJR's network income exceeded \$1 million annually.

During the middle and late '50's however, this income dwindled steadily and by 1958 was less than 30% of 1950 totals.

In 1957, WJR reported to stockholders total radio sales of \$3,570,000. In 1958 sales had dropped to \$3,275,000, including \$170,000 sales volume from The Goodwill Inc. television property WJRT, Flint, which began operation in October 1958.

For 1959 radio and tv sales totaled \$3,966,000, and though the annual report did not break down radio and tv income, it did note that radio sales were up over the 1958 level of approximately \$3,100,000, even though for the first five months of 1959 when WJR still had its CBS affiliation, there had been a sharp decline.

Coming into 1960, therefore, WJR was racking up radio sales at the rate of well over \$3 million yearly. Last week, Kramer indicated to SPONSOR that 1960 radio sales would be "better than 8% above 1959." (This compares with an estimated industry increase of approximately 4%.)

Clearly, in terms of time sales WJR had met 1960's challenges. But the real significance of the WJR story is probably to be found in its highly unorthodox programing and sales policies, and in the unusual prestige position it enjoys in the Detroit and Great Lakes area.

Programing. Even a quick glance at a WJR program schedule shows vast differences between it and the usual radio fare. WJR program director Reg Merridew sums up these differences as 1) live programing, 2)



WORTH KRAMER (r) president of WJR, The Goodwill Station Inc., has held many important civic and industry posts, including chmn. NAB Standards & Practices Comm.

55-man staff programs WJR 'complete-range' schedule



PROGRAM MANAGER R. P. Merridew heads a 55-man program department that includes announcers, producer-writers, newsmen, musicians, program personalities, as well as sports, farm, and women's divisions. Merridew, who joined the station in 1959, has been the architect of WJR's new "complete-range" programming.



DIRECTOR OF FINE ARTS Karl Haas has a six-day-a-week, full hour morning program, "Adventures in Good Music," which has been one of the most talked-of features in WJR's new "complete-range" schedule. Haas, an accomplished musician and teacher, is also supervisor of all the station's fine arts activities.



NEWS EDITOR William Sheehan has a staff of five, organizes his news operation to alternate newscasters throughout schedule. Newsmen write and broadcast their own material. Sheehan himself was on Eisenhower trips to Europe, India, Far East, covered Khrushchev visit, Summit Meetings, many other top news stories.



SPORTS EDITOR Bob Reynolds manages extensive WJR coverage of such sports features as Detroit Tigers, Detroit Lions, Big 10 Football, Detroit Red Wings, as well as bowling, golf, skiing, track and other pro, college, and high school events. Reynolds has two, six-day-a-week 15-minute sports shows plus many short specials.



FARM EDITOR Marshall Wells has seven-day-a-week early morning farm program (half hour) plus six-day-a-week 15-minute "Farm Roundup" and "Farm Digest" shows at 12:15 p.m. Wells, who flies his own plane, is a familiar figure at farm and grange meetings throughout agricultural areas of Michigan, Ohio, Indiana, and Canada.



WOMEN'S EDITOR, Lee Murray gave up a tv career to join WJR. Her six-day-a-week program is angled to younger housewives. Her 10-minute "Conversations" is a Mon.-Sat. interview show. Other program executives not shown here are music dir. James Clark, choral dir. Don Large, and automotive editor George R. Kendall.

fine music, 3) complete range programming, 4) adult appeal, 5) long time reputation and character of the station.

With 29 different live programs plus two live sportscasts and nine live daily newscasts, WJR has nearly 23% of its 21-hour schedule on a live basis. It is one of the few large radio stations which still employs staff musicians (20 in the music department).

Though it has a number of record shows (they are manned by "personalities" not d.j.'s—a word verboten

at WJR) its music policies are strict: No rock 'n' roll, no record repeated within 36 hours, no Top 40 programming, no records go direct to program personalities but all must be sent to its Record Library which maintains a careful check on schedules.

An even more remarkable feature of WJR music activities is the progress it has made in the realm of fine classical and semi-classical music under fine arts director Karl Haas. Perhaps the most striking innovation introduced at the station following

the CBS break was Haas' *Adventures in Good Music*, a full hour morning program six days a week.

Though it took over the old Arthur Godfrey time and WJR still gets occasional letters asking for Godfrey's return, audience response to *Adventures in Good Music* has been almost startling, with an unusual proportion of fan letters coming from men, especially in the professional class.

Haas, an accomplished musician, conducts his program as a kind of in-

formal, non-stuffy musical lecture on such subjects as "building a record collection of good music."

WJR's claim to "complete range" programing is based on the extraordinary variety of its schedule which contains programs aimed at business, farm, sports, school, college, and many other groups.

A prime example of such programing, for instance, is the station's *Make Way For Youth* program, on the air since 1948, with a 60-voice chorus of high school students, picked annually with the aid of school authorities. *Make Way For Youth* has proved an impressive talent builder for the station, with a number of its graduates moving on to jobs as soloists and featured performers.

Another example of complete-range programing was the 24-program series of *Automotive Reports*, scheduled when the new cars were introduced, and featuring talks by top executives of every major manufacturer.

Still another "complete-range" feature is the heavy coverage (perhaps the most extensive of any major market station) which WJR gives to farm programs under agricultural director Marshall Wells.

In the realm of news, the station was faced with the necessity of replacing its highly regarded CBS news coverage when it broke with the network in 1959.

Under news director William Sheehan it has built up a news staff of six men which provide a service which, says Sheehan, "is more than we gave with CBS."

WJR employs News Associates for live-pickup Washington and foreign coverage, plus, of course, AP and UPI for hard news reports. In addition, the station covers many major stories—the Khrushchev visit, Eisenhower trips, conventions, etc.—with its own men. Sheehan himself is probably the most traveled radio station newscaster in the business.

WJR newsmen write and broadcast their own programs and are alternated during the day. All WJR newscasts are 15 minutes.

Reviewing the station's "complete-range" program philosophy, Merridew says, "We're always looking for new ideas. One area which we still would

(Please turn to page 50)

SHAVIAN VIDEO HELPS BANK IN 'PREMIUM WAR'

How does a company go about establishing a corporate image unlike most others within its industry? Lincoln Savings & Loan Assn., Los Angeles, a one-office bank with depositors from all over the metropolitan area, set out to build a prestige image amid the flourish of a "premium war" among other banks in its area, by sponsoring, on local tv, a 90-minute taped production of George Bernard Shaw's *Candida*.

The program was produced by CBS o&o KNXT, and was bought for \$7,500 by the client, who has his eye open for more shows of that type.

Lincoln's purpose in backing the show was to hit an adult audience who would appreciate a higher level of tv programing. "Many of the over 700 letters we received in response to the program praised us for 'not talking down' to the audience," ad manager Richard Foulger told SPONSOR. The letters also responded to the production and the performances, he said. Respondents came from all walks of life.

"Although we didn't get a tremendous flow of business in response to the show, we feel it was a major step in building the desired image," Foulger explained.

Lincoln's commercials had "virtually no sell," he said. The first spot talked primarily about Shaw and the play, the second emphasized Lincoln Savings & Loan's community efforts. The final commercial of the program had some sell in it.

This commercial motif is carried through on the bank's other broadcast spot advertising. Lincoln's radio advertising is usually limited to announcements. However, the bank recently sponsored the Los Angeles Gold Tournament on radio.

The bank situation in the Los Angeles area is very competitive, Foulger pointed out. There is a great premium campaign going on, and most newspapers are saturated with premium ads of other banks. Therefore, Lincoln has set about contrasting itself to the rest of the industry.

"We only spend about 15% of our ad budget in tv and radio," said Foulger, "and we spend close to 50% in newspapers." He was quick to point out, however, that LS&L would spend more money in tv "if we could find more shows of the same caliber."

In the past, the bank sponsored reruns of *Life with Father*, *Tom Harmon Sports*, *Clete Roberts Special Reports* and *Big News*.

DISPLAYS, such as the one shown here, were used throughout Lincoln Savings & Loan's one office to promote showing of Shaw's 'Candida' on tv. Depositors also received advance mailings



THE TAPE COMMERCIAL



'We're all set to roll,' MW&S v.p. Milton Guttenplan tells client, who okays setup

BIG STEPS



1. Setting up the format

Guttenplan and Ronzoni a.e. Andre Luotto look over recipe books, while MW&S home econ. dir. Jeanne Fisher figures out step-by-step procedure for taping

photography by Herb Levart



2. How shall we say it?

'Al dente' is the Italian phrase for 'tender yet firm' muses an MW&S copy group head, Barry Biederman, who ponders also the words 'Ronzoni sono buoni . . . Ronzoni is so good' as a way of stimulating appetites

To watch the unruffled and poised Ronzoni spaghetti spokeswoman, Arlyne Grey, lift a superbly cooked strand of spaghetti—wound affectionately around a fork tine—out of a steaming pot, and listen to her breeze through a 173-word, 60-second spiel, it is difficult to imagine that six hours, 11 pounds of spaghetti, and 14 jars of sauce went into the making.

But there is more to putting together a taped, one-minute commercial than meets the eye. Like the new Ronzoni spot which broke on the CBS filmed program, *The Phil Silvers Show*, regionally on WNBC-TV, New York, and WHCT, New Haven, Conn., early this month.

To see what goes into putting together a seemingly simple, minute, taped commercial, SPONSOR went behind the



3. Cooking-time test

With timing such an important factor in spaghetti cooking, Mrs. Fisher and Luotto test a batch in agency's kitchen



4. How will it look on-camera?

In order to assure the best camera angles, associate creative director George Cole, Mrs. Fisher, Guttentplan, and Luotto, take pre-shooting look at the prepared spaghetti dish via the agency's closed circuit tv system

5. Last minute shopping ...

On day of the commercial, Mrs. Fisher and tv department staffer Arnold Walton buy finishing touch items adding to 11 lbs. of spaghetti, 14 jars of sauce used in perfecting the dish




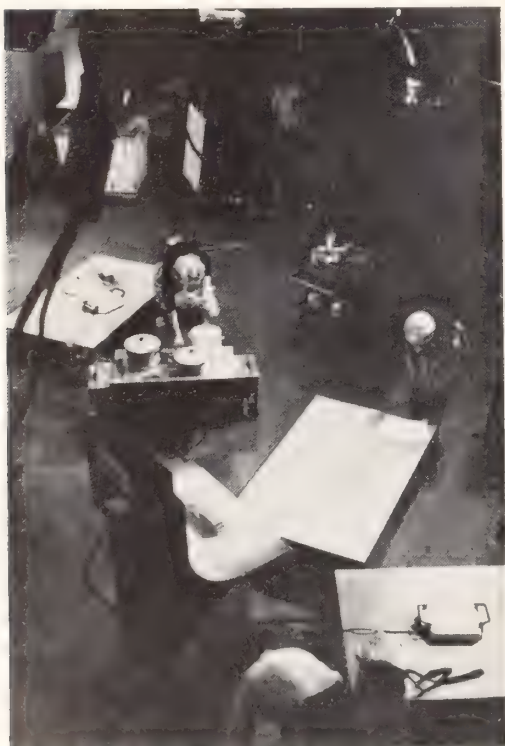
scenes of Mogul, Williams, & Saylor, and the NBC taping studios.

A full week of writing and planning went into the pre-shooting of the stand-up variety food commercial, with no fancy production values, followed by spaghetti cooking tests, the preparation (an agency secret) of a technique for bringing out, from the prepared spaghetti casserole, an appetite-stimulating steam.

The taping project, moneywise, included these costs from NBC: settings, \$750; staging, \$1,000; and engineering, \$750.

The entire production was under the supervision of MW&S tv director James Lichtman.

To learn what went into the making of the commercial—start with photo No. 1. 

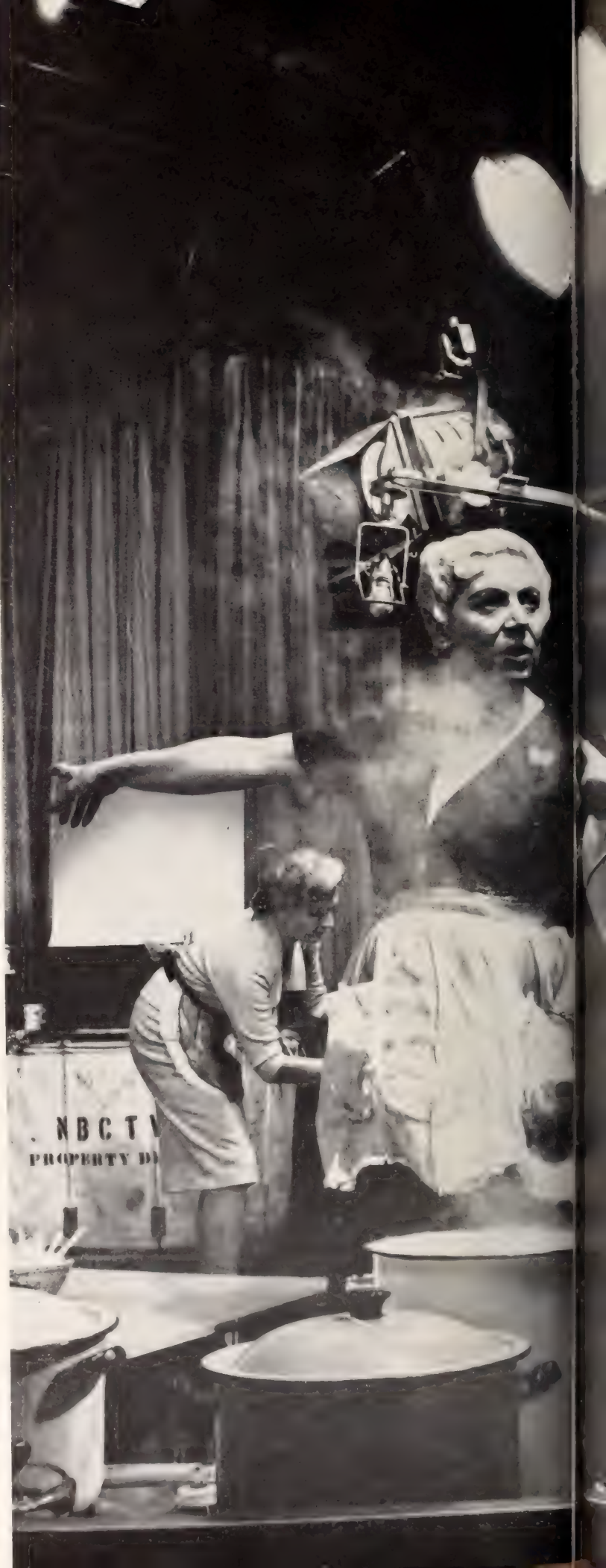


6. Easier camera flow

In order to make it possible for the camera to project a continuous commercial sequence, tables are placed in 'V' plan

7. Last-minute fever

Making sure that the pot boils up the right amount of appetite-appealing steam before take are Mrs. Fisher, Luotto, Guttentplan





8. Set to shoot

Arlene Grey, Ronzoni spokeswoman for past 10 years, gets set to go through her paces



9. Taste appeal: key point

Much of the success of the Ronzoni commercial—an educational how-to pitch—depends upon the appearance of the product. A finished casserole dish is also shown in the spot



10. Three takes—'that's it!'

A barely noticed camera move goes awry, but it's enough for a second (or third) take to be called by perfection-minded tv director. Miss Grey and agency people watch take playback



ARTUR RUBINSTEIN is among the keyboard luminaries who demonstrate and praise the Steinway in the venerable piano maker's 32-market fm campaign aimed at a quality audience

STEINWAY'S SOUND GETS FM SHOWCASE

➤ **Renowned piano's golden tones waft into 32 markets via fm; 16 artists demonstrate, speak for instrument in commercials designed to blend with the fm programming**

To speak of ideal marriage between advertiser and medium may border on cliché, but the phrase is irresistible when it comes to Steinway piano and fm radio.

Here is an instrument reputed to be synonymous with sonorous perfection. No impulse or mass consumption item, the Steinway (approximate price range: \$1,395-7,000), requires a medium equipped to reproduce its sounds, and an appreciative audience. Since fall, 1959, that medium has been fm, the campaign's scope has reached 32 markets.

"The fm audience," states advertising manager John H. Steinway, "is

well-suited for us, in terms of income and taste. Surveys show a large percentage of fm listeners are in the well-to-do category, and if they're drawn to fm's better music, they are the prospects for us."

There was some resistance by tradition-bound dealers when fm first was proposed, but after a number of tests conducted by Steinway's agency, N. W. Ayer & Son, they were amenable to giving it a try. Since the fall of 1960, after a year on fm, renewals have been coming up, and all but one have endorsed continuation for another year.

Says John Steinway "While an

might allow us broader coverage in a given market, we find that the select-audience appeal plus the high reproduction quality of fm provide us with the most efficient and effective radio buy."

The Steinway fm commercials, all minutes, run with a weekly frequency ranging from five to 12, depending on market size. Instead of short, heavier flights they are spread over the year because, as Steinway puts it, "We don't expect a short-term sale from these commercials, but rather we're interested in the long-term association of Steinway with good music and the artists who perform it." Evenings and weekends get heaviest emphasis in Steinway's timebuys, to bring in the family group.

Star of the Steinway commercials is the piano itself, as played by one of 16 top-notch keyboard virtuosos. All of the 60-second spots open with the piano music, so as to blend with surrounding fm programming, rather than interrupt abruptly. Then the music fades to make way for copy points spoken by a regular announcer, and in the more recent commercials, a testimonial by the performing artist himself. There is time at the close of the spots for the local dealer's tag.

Due to contractual arrangements with a large proportion of the most prominent pianists, Steinway is in a uniquely advantageous position for obtaining its music and testimonials for commercials. Artists sign with Steinway in return for a Steinway piano, free of rental charge, at each recital. These performers readily permit use of excerpts from their recordings and testimonials for the commercials.

Steinway sales reportedly have been experiencing a continual rise. One dealer has noted an increase in Steinway turnover at the same time that other piano brands have remained about the same or fallen off somewhat. He sees fm as the deciding factor.

Now in its 107th year, Steinway & Sons has among its executives four fourth-generation Steinway brothers and one fifth-generation cousin. The brothers are Henry Z., president; Theodore D., engineering; John H. secretary and advertising; and Fred Erick, concert and artists. The cousin Charles G. is in sales.

Issued every 6 months

2ND HALF, VOLUME 14

JULY THROUGH DECEMBER, 1960

ADVERTISERS

General

| | | |
|---|----------|-------|
| Tv: agencies new business-getter | 11 July | p. 33 |
| Hex, getcha co' beer (McMillin) | 18 July | p. 12 |
| How they sold at the Convention (J. E. McMillin) | 18 July | p. 29 |
| Web radio at Los Angeles: Mennen's big switch | 18 July | p. 32 |
| Brown & Williamson: tv success story: part I | 8 Aug. | p. 33 |
| Sponsor Asks: How can department stores most effectively use broadcast? | 8 Aug. | p. 52 |
| Tv's cake mix battle: what next? | 15 Aug. | p. 31 |
| Brown & Williamson's big tv success story; part II | 15 Aug. | p. 36 |
| Turmoil in oil | 22 Aug. | p. 29 |
| Some new guideposts for sports sponsors | 5 Sept. | p. 40 |
| Peak air budgets fan anti-freeze rivalry | 12 Sept. | p. 29 |
| How 74 banks spend radio dollars | 14 Nov. | p. 39 |
| Shell-Ogilvy deal rocks ANA | 21 Nov. | p. 38 |
| How local advertisers fared with local convention coverage | 21 Nov. | p. 41 |
| Synthetic yarn makers find: tv solves 6-sided ad problem | 28 Nov. | p. 27 |
| Admen critical of fee plan | 28 Nov. | p. 30 |
| Top radio campaigns cover side product range | 12 Dec. | p. 31 |
| Top 25 net tv brands, 3rd quarter 1960 | 12 Dec. | p. 34 |
| Top 100 clients in spot tv | 12 Dec. | p. 35 |
| Why food brokers like spot | 19 Dec. | p. 36 |
| Clients: focus on ad 'ethics' | 26 Dec. | p. 34 |

Personalities

| | | |
|--|----------|-------|
| News-maker: Norman H. Strouse, chief exec., JWT | 4 July | p. 6 |
| News-maker: Theodore G. Bergman, adv. v.p., Revlon, Inc. | 18 July | p. 6 |
| News-maker: Geo. H. Lesch, chief exec. officer, Colgate-Palmolive | 25 July | p. 6 |
| News-maker: Melvin Helitzer, dir. adv. & p.r., Ideal Toy Co. | 12 Sept. | p. 6 |
| News-maker: W. Roswell Chase, exec. v.p., P&G | 24 Oct. | p. 6 |
| News-maker: Gail W. Smith, head tv adv., GM | 14 Nov. | p. 8 |
| News-maker: Neil McElroy, chrmn. of bd., P&G (Ad Council's Public Svce. Award recipient) | 21 Nov. | p. 10 |

ADVERTISING AGENCIES

General

| | | |
|--|----------|-------|
| Tv: agencies new business-getter | 11 July | p. 33 |
| Ten seconds that shook Madison Ave. | 11 July | p. 36 |
| Typical agency reaction to ABC TV plan | 11 July | p. 36 |
| Analysis of award winners by ad agencies (tv festival) | 11 July | p. 39 |
| Seller's Viewpoint: Fletcher Turner, WRAL TV | 11 July | p. 76 |
| The high cost of agency tv talent | 18 July | p. 36 |
| McCann has most complex agency tv unit | 18 July | p. 36 |
| At Ted Bates 109 work on B'n. & Wmsh. (chart) | 15 Aug. | p. 67 |
| Why the midwest is talking about Tatham-Laird | 29 Aug. | p. 36 |
| New relief for old time squeeze | 12 Sept. | p. 40 |
| 'Don't call us . . . we'll call you' (D. P. Brother) | 12 Sept. | p. 42 |
| Agency uses fm in self-sell (Zakin Co.) | 3 Oct. | p. 41 |

SPONSOR INDEX

Starting here is the complete index of stories and features which appeared in SPONSOR during the second half of 1960. The material is indexed under 17 major categories and 29 sub-categories. Where stories fall under two or more categories they are cross-indexed. The subject index (both major- and sub-categories) is arranged alphabetically, while the list of stories under each heading is arranged chronologically. Special issues are included in the index. In addition to articles in the main body of text, certain departments are also listed: NEWSMAKER OF THE WEEK, SPONSOR ASKS, and SELLER'S VIEWPOINT.

| | | | |
|---|---------------|---|----------------|
| Focus: at promoting themselves | 10 Oct. p. 12 | Broadcast seminars: a change of heart (Csida) | 8 Aug. p. 12 |
| Do big agencies 'control' spot tv? | 10 Oct. p. 30 | Frank Pellegrin's dream for RTES | 8 Aug. p. 40 |
| Agency tv execs! not expendable | 10 Oct. p. 30 | The FCC and program control (McMillin) | 15 Aug. p. 12 |
| 1960-61 shows delivered by agencies, clients | 10 Oct. p. 31 | <i>Seller's Viewpoint:</i> Allen Hundley, John E. Pearson Co. | 15 Aug. p. 86 |
| Agency webs boost air role | 10 Oct. p. 35 | Air media from far and near (Csida) | 22 Aug. p. 12 |
| 'Those two SPONSOR articles were wrong' (Bruce R. Bryant) | 17 Oct. p. 40 | <i>Sponsor Asks:</i> How can stations better research their markets? | 22 Aug. p. 52 |
| Media departments re-tool for '61 | 24 Oct. p. 29 | Why nostalgia for bologna? (McMillin) | 29 Aug. p. 12 |
| 'New look' at C&W (chart) | 24 Oct. p. 30 | Burning questions on the single rate | 29 Aug. p. 29 |
| McCann's 'commandos' bring ad integrity down to earth | 7 Nov. p. 40 | The lament of an unnamed broadcaster | 29 Aug. p. 32 |
| New market ranking ahead? | 11 Nov. p. 31 | <i>Sponsor Asks:</i> How can broadcasters woo newspaper advertisers? | 29 Aug. p. 52 |
| Shell-Ogilvy deal rocks ANA | 21 Nov. p. 38 | Candidates clear the air (Csida) | 5 Sept. p. 12 |
| College radio gets boost from BBDO and U. S. Steel: part I | 21 Nov. p. 39 | Help wanted: two new presidents (McMillin) | 12 Sept. p. 12 |
| Admen critical of fee plan | 28 Nov. p. 30 | Paving the 'Glory Road' (Csida) | 19 Sept. p. 12 |
| Agency 'mavericks' on rise | 28 Nov. p. 33 | Industry reaction to the 4A's report: 'Why didn't you ask us?' | 26 Sept. p. 29 |
| College radio's receptive audience: part II | 28 Nov. p. 36 | <i>Sponsor Asks:</i> How can radio/tv attract your industry? | 26 Sept. p. 48 |
| 'Where there's life' . . . take 175 (Bob Johnson/Budweiser) | 12 Dec. p. 36 | Rocks, posies aimed at station drummers | 3 Oct. p. 38 |
| Top air agencies gave 53% to radio/tv in '60 | 19 Dec. p. 27 | <i>Sponsor Asks:</i> Is it really worthwhile for station men to visit agencies? | 3 Oct. p. 50 |
| Top 10 spot agencies 1957-60 (chart) | 19 Dec. p. 28 | Reaction to KYA 'Golden Rules' mixed | 10 Oct. p. 37 |
| Top 10 net agencies 1957-60 (chart) | 19 Dec. p. 28 | Will station plan over-commercialize tv | 24 Oct. p. 32 |
| 5-year pattern of 1960's top air agencies | 19 Dec. p. 29 | <i>Sponsor Asks:</i> How did you make your greatest sale? | 24 Oct. p. 48 |
| Top 50 ad agencies in radio/tv buying | 19 Dec. p. 30 | <i>Seller's Viewpoint:</i> John W. Guider, WMTW-TV | 24 Oct. p. 88 |

Personalities

| | | | |
|---|---------------|---|---------------|
| <i>Newsmaker:</i> Barton A. Cummings, pres., Compton Adv. | 11 July p. 8 | Will spot radio hit \$200 million? | 31 Oct. p. 27 |
| <i>Newsmaker:</i> Richard P. Jones, media dir., JWT | 1 Aug. p. 6 | Tv's \$20,000,000 gift—to the presidential campaign | 7 Nov. p. 29 |
| <i>Newsmaker:</i> Sol Sackel, pres. Sackel-Jackson Co., Inc. | 8 Aug. p. 6 | ANA headache: tv commercials' costs worry clients | 14 Nov. p. 27 |
| <i>Newsmaker:</i> Leo Burnett, pres., Leo Burnett Co. | 15 Aug. p. 6 | Depth in the Afternoon (W. F. Miksch) | 14 Nov. p. 34 |
| Clifford Davis: 'Don't use tv unless you merchandise it' | 5 Sept. p. 38 | Required reading for the industry (Howard Morgan's speech) (McMillin) | 21 Nov. p. 14 |
| <i>Newsmaker:</i> David C. Stewart, pres. K&E | 26 Sept. p. 6 | Option time cut—a mirage? | 21 Nov. p. 33 |
| <i>Newsmaker:</i> Arthur E. Duram, senior v.p. for radio/tv, FS&R | 3 Oct. p. 6 | Shell-Ogilvy deal rocks ANA | 21 Nov. p. 38 |
| <i>Newsmaker:</i> George C. Reeves, mgr., JWT (Chi.) | 10 Oct. p. 6 | Stations adopt billing form | 21 Nov. p. 84 |
| <i>Newsmaker:</i> Barton A. Cummings, pres., Compton Adv. | 7 Nov. p. 6 | <i>Seller's Viewpoint:</i> Ralph W. Weil, KATZ | 21 Nov. p. 88 |
| <i>Newsmaker:</i> David Ogilvy, pres. OBM | 28 Nov. p. 10 | Some post-election reflections (Csida) | 28 Nov. p. 12 |
| | | Admen critical of fee plan | 28 Nov. p. 30 |
| | | NAB meetings end on new note of optimism | 5 Dec. p. 38 |
| | | <i>Seller's Viewpoint:</i> Robert F. Hurleigh, MBS | 19 Dec. p. 80 |
| | | Air media's latest notable achievements (Csida) | 26 Dec. p. 12 |
| | | 1960: the public affairs year | 26 Dec. p. 29 |
| | | Washington: more controls on radio/tv | 26 Dec. p. 38 |

Timebuying*

| | |
|--|----------------|
| N. Y. timebuyers take over the town | 4 July p. 36 |
| <i>Seller's Viewpoint:</i> Gordon Davis, WIND | 25 July p. 80 |
| Timebuyers of the U. S.: part II | 8 Aug. p. 45 |
| Timebuyers of the U. S.: part III | 15 Aug. p. 45 |
| Timebuyers of the U. S.: part IV | 22 Aug. p. 43 |
| Timebuyers of the U. S.: part V | 29 Aug. p. 38 |
| Give the timebuyer more scope, admen urge (Trendex) | 19 Sept. p. 41 |
| Will computers replace timebuyers? | 3 Oct. p. 29 |
| New timebuyer survey: part I | 5 Dec. p. 27 |
| <i>Seller's Viewpoint:</i> Thos. P. Chrisman, WVEC AM TV | 5 Dec. p. 65 |
| What timebuyers are paid: part II | 12 Dec. p. 39 |

BROADCAST INDUSTRY

General

| | |
|---|---------------|
| The \$22 billion challenge | 4 July p. 12 |
| Howard Abrahams: TvB's retail man | 4 July p. 42 |
| <i>Seller's Viewpoint:</i> John Canty, WCCM | 4 July p. 68 |
| Our up and coming radio/tv stars (Csida) | 11 July p. 14 |
| Who scored in commercials festival: part I | 11 July p. 38 |
| Standardized billing form clicks | 11 July p. 46 |
| <i>Sponsor Asks:</i> What has been your most difficult sales problem? | 11 July p. 48 |
| Commercials festival: trend to the softer tv sell: part II | 18 July p. 40 |
| Convention: best radio/tv coverage yet (Csida) | 25 July p. 12 |
| Their tv tab: \$8 million (political coverage) | 1 Aug. p. 29 |

*Part I of Timebuyers of U. S. published in *Air Media Basics*, p. 147.

Personalities

| | |
|---|---------------|
| <i>Newsmakers:</i> Norman Knight, retiring pres., Yankee Network; Wm. M. McCormick, pres., Yankee Network | 22 Aug. p. 6 |
| <i>Newsmaker:</i> Ward L. Quaal, gen. mgr., WGN, Inc. | 29 Aug. p. 6 |
| <i>Newsmaker:</i> Frederick Gilbert, gen. mgr., Broadcast Div., Time, Inc. | 5 Sept. p. 6 |
| <i>Newsmaker:</i> LeRoy Collins, pres., NAB | 17 Oct. p. 6 |
| <i>Newsmakers:</i> Clair R. McCollough, G. Richard Shafto, Merrill Lindsay, policy committee, NAB | 31 Oct. p. 6 |
| <i>Newsmaker:</i> Theodore C. Streibert, v.p.-gen. mgr., WTCN AM TV | 5 Dec. p. 10 |
| <i>Newsmaker:</i> C. Wrede Petersmeyer, pres., Corinthian stations | 12 Dec. p. 7 |
| <i>Newsmaker:</i> Frank P. Fogarty, chrmn. of bd., RAB | 19 Dec. p. 8 |
| What's ahead for Ollie and ABC? Part I | 19 Dec. p. 34 |
| <i>Newsmaker:</i> Alcuin W. Lehman, managing dir., Adv. Research Foundation | 26 Dec. p. 10 |
| Newsmakers of the Year | 26 Dec. p. 29 |

Radio/Tv Case Histories

| | |
|---|----------------|
| Whispering muffler makes loud sales jump (Brodie) | 12 Sept. p. 39 |
|---|----------------|

COSTS AND SPENDING

| | |
|---|---------------|
| The high cost of agency tv talent | 18 July p. 36 |
| How clients and agency men differ on show commissions | 18 July p. 38 |
| Their tv tab: \$8 million (political coverage) | 1 Aug. p. 29 |

Oil's big 10 showed differences in sales, profits, and ad patterns

Tv web costs: hour shows up 10%

Sponsor's estimated average weekly costs for '60-'61 nighttime network tv programs

Average cost of nighttime tv shows

Beer, gas and apparel boost net tv spending

Spot tv time sales in 77 markets

Food spending on tv: a million bucks a day (TvB)

ANA headache: tv commercials' costs worry clients

Daytime net tv show rates are up, but are under control

Current 1/4-hour program prices of weekday net tv shows carried by CBS/NBC

Summer tv spending was up

Top 25 net tv brands, 3rd quarter

Top 100 clients in spot tv

Top air agencies gave 53% to radio/tv in '60

Top 50 ad agencies in radio/tv buying with billings

22 Aug. p. 29

22 Aug. p. 31

22 Aug. p. 34

22 Aug. p. 36

5 Sept. p. 43

12 Sept. p. 32

10 Oct. p. 36

14 Nov. p. 27

21 Nov. p. 36

21 Nov. p. 36

12 Dec. p. 31

12 Dec. p. 34

12 Dec. p. 35

19 Dec. p. 27

19 Dec. p. 30

COMMERCIALS

Who scored in commercials festival: Part I

Want speedy tv commercials? Marry film and tape (Pidgeon Savage Lewis Adv.)

Commercials festival: trend to the softer tv sell: Part II

Tv commercial stunt takes unforeseen tack (Champlin Oil)

Old flicker technique finds new place in tv (Blue Plate Mayonnaise)

Is slow-motion next tv commercials trend? (Prell, BBDO)

Sponsor Asks: What makes a good agency tv commercial producer?

Sponsor Asks: Why is there often a big spread in commercial producers' bids?

ANA headache: tv commercials' costs worry clients

Commercials go off the beaten sound track (Ray Scott, The Jingle Workshop)

More 30's on daytime web tv

Is tv accepting taboo movie ads?

'Where there's life' . . . take 175 (Bob Johnson/Budweiser)

Seller's Viewpoint: H. D. Neuwirth, WIP

11 July p. 38

18 July p. 39

18 July p. 40

25 July p. 37

10 Oct. p. 39

17 Oct. p. 39

31 Oct. p. 48

7 Nov. p. 46

14 Nov. p. 27

28 Nov. p. 38

5 Dec. p. 32

12 Dec. p. 32

12 Dec. p. 36

12 Dec. p. 76

FILM AND TAPE

Analysis of award winners by producers (tv festival)

Want speedy tv commercials? Marry film & tape (Pidgeon Savage Lewis Adv.)

Sponsor Asks: How can locally produced tape shows be given national appeal?

Lady execs rule the sales roost at Official Films

Tv film lands the national sponsor (Ziv-UA)

Seller's Viewpoint: Oliver A. Unger, Natl. Telefilm Assoc.

Film and tape in an era of ups and downs

Telepulse ratings: top spot film shows

Telepulse ratings: top spot film shows

Telepulse ratings: top spot film shows

11 July p. 40

18 July p. 39

10 Oct. p. 46

17 Oct. p. 34

7 Nov. p. 42

7 Nov. p. 70

26 Dec. p. 36

18 July p. 52

8 Aug. p. 64

5 Sept. p. 41

FOREIGN

Pay tv looks good in Canadian test: part I

Report on Canadian pay tv: part II

What's going on in Mexican tv? (Frank Boehm)

If you are going to use tv abroad

1 Aug. p. 32

8 Aug. p. 37

10 Oct. p. 40

24 Oct. p. 40

MARKETING

Seller's Viewpoint: Robt. W. Ferguson, WTRF-TV

Turmoil in oil

Wholesale shipments: do they fool air clients?

1 Aug. p. 68

22 Aug. p. 29

17 Oct. p. 30

Sponsor Asks: What are your tips on selling to Spanish speaking markets?

19 Dec. p. 46

MERCHANDISING, PROM., PUBLICITY

Clifford Davis: 'Don't use tv unless you merchandise it'

5 Sept. p. 38

Want a promotion job? First, find a gimmick (KPIX)

21 Oct. p. 35

What air buyers say about merchandising

31 Oct. p. 30

Bob Mohr put Timex on top

31 Oct. p. 35

Sponsor Asks: Do agencies demand too much station merchandising?

11 Nov. p. 41

Sponsor Asks: What type audience promotion is most effective?

21 Nov. p. 52

'Open circuit' tv kicks off dealer promotion (Zenith-Norge)

28 Nov. p. 35

P.R. firm spurs grass roots radio (Dutch Growers Trade Assn.)

28 Nov. p. 40

PRODUCT CASE HISTORIES

Appliances

Network radio: right down AMF's alley

12 Sept. p. 34

Proctor's web tv debut pays off (Proctor-Silex)

24 Oct. p. 38

Automotives

Whispering muffler makes loud sales jump (Brodie)

12 Sept. p. 39

There are two ways about it (Chevy dealers)

12 Sept. p. 43

Gallic charm of 'Miss Renault' fills the air, sells 'le car hot'

19 Sept. p. 40

Selling cars on radio: child's play for dealer (Lincoln-Mercury)

5 Dec. p. 41

Beer, Ale, Wine

Tv station break teams weather, 20 sec. spot (WAPI, Sterling Brewers)

18 July p. 39

Krueger cashes in on radio's 'visual' power

8 Aug. p. 38

Clothing, Accessories

Burlington's massive cut-in drive (hosiery)

7 Nov. p. 36

Drugs, Cosmetics, Toiletries

Coty's new tv and print parlay

18 July p. 34

How radio brings out the salesmanship in barbers (Dan-D)

15 Aug. p. 38

Action tv shoots Brylcreem to top

19 Sept. p. 42

Why Esquire (shoe polish) stays with tv

10 Oct. p. 32

Financial, Insurance

How to hold down sales with tv (Citizens' Mutual Auto Ins.)

15 Aug. p. 43

Radio sells money for Beneficial (Finance)

22 Aug. p. 41

Bank uses mobile tape to solve ad problem (Exchange Natl. Bank)

26 Sept. p. 38

Foods, Beverages

How to sell taste with sound (Sacramento Tomato Juice)

1 July p. 31

How to sell kids macaroni (on tv) (Butoni Wagon Wheels)

11 July p. 42

Giant-size radio for Coke of N. Y.

25 July p. 32

Change in Charms radio copy lukes sales 20% (candy)

1 Aug. p. 38

Going steady: Canada Dry and spot radio

29 Aug. p. 38

Public service swings big sales for chain (Star Markets)

17 Oct. p. 41

Out of nowhere to 70% distribution (Mammoth Canning)

14 Nov. p. 40

Off-beat beverage gets medical sell (Bovril)

12 Dec. p. 43

Retailers

| | |
|--|---------------|
| Only radio reaches the grass roots, says Globe (dept. store) | 1 Aug. p. 39 |
| Reluctant radio client ups sales (Raymond's of Boston) | 3 Oct. p. 40 |
| Radio helps chain's 500% growth (John's Bargain Stores) | 17 Oct. p. 33 |

Miscellaneous

| | |
|---|---------------|
| How sex appeal sells gas (Tidewater Oil Co.) | 1 Aug. p. 34 |
| Brn. & Wmsn.: tv success story: part I | 8 Aug. p. 33 |
| Brn. & Wmsn.'s big tv success story: part II | 15 Aug. p. 36 |
| Bon Ami's jet up 35% with net tv | 5 Sept. p. 42 |
| How radio rebuilt an image (NY Times) | 31 Oct. p. 33 |
| Video paves the way for top asphalt maker (Tri-State) | 7 Nov. p. 12 |
| Why movies need saturation radio (Martin Theatres) | 14 Nov. p. 37 |
| Radio gets out shopping throngs (Shop-A-Thon) | 21 Nov. p. 42 |
| Magnus' new net radio plus (organs) | 5 Dec. p. 36 |
| AMF airs its diversity on web tv | 19 Dec. p. 37 |

PROGRAMING

| | |
|---|----------------|
| Will 'rock bottom' costs spur daytime network tv? | 4 July p. 29 |
| A second look at those net 'spot carriers' | 4 July p. 32 |
| Who likes public service shows? (TPI, WHIO TV) | 11 July p. 41 |
| Is there a future in radio specials? | 11 July p. 44 |
| <i>Sponsor Asks:</i> What public service programs evoke strong audience response? | 18 July p. 48 |
| New \$25 million tv trend (public service progr.) | 25 July p. 29 |
| <i>Sponsor Asks:</i> What are your nominations for revivals of tv shows? | 25 July p. 48 |
| <i>Seller's Viewpoint:</i> Carl Stuart, WESA | 8 Aug. p. 76 |
| New net radio plans stir stations | 22 Aug. p. 32 |
| No let-up in specials boom | 5 Sept. p. 36 |
| Sponsored entertainment specials set in 1960-61 | 5 Sept. p. 37 |
| Some new guideposts for sports sponsors | 5 Sept. p. 40 |
| <i>Sponsor Asks:</i> How can advertisers best utilize transcription shows? | 5 Sept. p. 50 |
| <i>Sponsor Asks:</i> What are the latest trends in local live tv shows? | 12 Sept. p. 50 |
| <i>Seller's Viewpoint:</i> Richard Carlton, Trans-Lux Tv Corp. | 3 Oct. p. 82 |
| <i>Sponsor Asks:</i> What are the latest trends in local live tv kid shows? | 17 Oct. p. 48 |
| Why local public service sells (Corinthian stations) | 21 Nov. p. 41 |
| <i>Sponsor Asks:</i> What's ahead for radio programming in 1961? | 26 Dec. p. 48 |
| <i>Seller's Viewpoint:</i> Joseph M. Higgins, WTHI-TV | 26 Dec. p. 67 |

RADIO

General

| | |
|--|----------------|
| Nighttime nears 100% sellout on Columbia radio (WABC) | 4 July p. 44 |
| Web radio at Los Angeles: Mennen's big switch | 18 July p. 32 |
| New interest in radio's 'last word' | 25 July p. 38 |
| WAVE (radio/tv) style books ask for 'English' | 1 Aug. p. 40 |
| <i>Sponsor Asks:</i> What local radio technique should be applied to national sales? | 1 Aug. p. 50 |
| Fm scores in Politz study | 8 Aug. p. 44 |
| <i>Sponsor Asks:</i> What old radio formats have new audience appeal? | 15 Aug. p. 52 |
| A publisher looks at radio (Norman R. Glenn) | 22 Aug. p. 38 |
| Radio service 'shorts' ring suburban bell (Herald Trib. stations) | 29 Aug. p. 35 |
| <i>Seller's Viewpoint:</i> Thomas S. Carr, v.p. & mgr., WBAI-AM-FM | 29 Aug. p. 88 |
| <i>Seller's Viewpoint:</i> Fred Walker, KYW | 5 Sept. p. 29 |
| Those times fm program guides | 19 Sept. p. 34 |
| <i>Sponsor Asks:</i> How can fm become more commercial? | 19 Sept. p. 46 |

Seller's Viewpoint: Harry Wilber, WBEE (Negro radio)

| | |
|---|----------------|
| Agency uses fm in self-sell (Zakin Co.) | 26 Sept. p. 88 |
| Reaction to KYA 'Golden Rules' mixed | 3 Oct. p. 41 |
| <i>Seller's Viewpoint:</i> Jay Victor, Jay Victor Agency | 10 Oct. p. 37 |
| <i>Seller's Viewpoint:</i> Stephen B. Labunski, WMCA | 10 Oct. p. 73 |
| Will spot radio hit \$200 million? | 17 Oct. p. 80 |
| <i>Seller's Viewpoint:</i> Edward A. W. Smith, KQY | 31 Oct. p. 27 |
| Radio's role in the '60's (McMillin) | 31 Oct. p. 76 |
| How 71 banks spend radio dollars | 7 Nov. p. 12 |
| College radio gets boost from BBDO and U. S. Steel: part I | 14 Nov. p. 39 |
| College radio's receptive audience: part II | 21 Nov. p. 39 |
| How to buy (and sell) fm (Harry W. Wells, Jr.) | 28 Nov. p. 36 |
| Single rate is top radio issue | 12 Dec. p. 38 |
| <i>Sponsor Asks:</i> What's ahead for radio programming in 1961? | 26 Dec. p. 32 |
| Radio's big new burst of creativity: part I | 26 Dec. p. 48 |
| 'Idea battle' woos public: part II | 5 Sept. p. 29 |
| Radio's battle of ideas boils up new music and talk formats: part III | 12 Sept. p. 36 |
| Radio editorials gain in power: part IV | 19 Sept. p. 34 |
| Radio news expanding fast: part V | 26 Sept. p. 36 |
| | 3 Oct. p. 36 |

Radio Case Histories

| | |
|--|----------------|
| How to sell taste with sound (Sacramento Tomato Juice) | 4 July p. 34 |
| Coty's new tv and print parlay | 18 July p. 34 |
| Giant-sized radio for Coke of N. Y. | 25 July p. 32 |
| Change in Charms radio copy hikes sales 20% (candy) | 1 Aug. p. 38 |
| Only radio reaches the grass roots, says Globe (Dept. store) | 1 Aug. p. 39 |
| Krueger cashes in on radio's 'visual' power | 8 Aug. p. 38 |
| How radio brings out the salesmanship in barbers (Dan-D) | 15 Aug. p. 38 |
| Radio sells money for Beneficial (Finance) | 22 Aug. p. 41 |
| Going steady: Canada Dry and spot radio | 29 Aug. p. 38 |
| Network radio: right down AMF's alley | 12 Sept. p. 34 |
| Gallic charm of 'Miss Renault' fills the air, sells 'Le car hot' | 19 Sept. p. 40 |
| Reluctant radio client ups sales (Raymond's of Boston) | 3 Oct. p. 40 |
| Radio helps chain's 500% growth (John's Bargain Stores) | 17 Oct. p. 33 |
| How radio rebuilt an image (NY Times) | 31 Oct. p. 33 |
| Why movies need saturation radio (Martin Theatres) | 14 Nov. p. 37 |
| Radio gets out shopping throngs (Shop-A-Thon) | 21 Nov. p. 42 |
| Magnus' new net radio plus (organs) | 5 Dec. p. 36 |
| Off-beat beverage gets medical sell (Bovril) | 12 Dec. p. 43 |

Radio Basics

| | |
|---|----------------|
| 'Air Media Basics': watch for it (preview) | 4 July p. 38 |
| Distribution of home radio sets | 18 July p. 44 |
| Current network patterns | 15 Aug. p. 54 |
| End results of typical net radio buys, Dec. '59 | 12 Sept. p. 48 |
| Radio set sales index | 10 Oct. p. 42 |
| Average hours of in-home radio usage per home per day | 7 Nov. p. 54 |
| Summer in-home radio listening | 5 Dec. p. 52 |

Radio Network

| | |
|--|---------------|
| Is there a future in radio specials | 11 July p. 44 |
| New net radio patterns stir stations | 22 Aug. p. 32 |
| Network radio: 'biggest push' | 7 Nov. p. 33 |

Radio Results

| | |
|---|----------------|
| Magazines, millinery, shopping centers, finance | 25 July p. 52 |
| Shopping centers, real estate, hardware & appliances, clothing stores | 22 Aug. p. 46 |
| Factory outlets, autos, auto supplies, dairy products | 19 Sept. p. 54 |
| Bottled gas, dept. stores, real estate, autos | 17 Oct. p. 46 |

| | | | |
|--|---------------|--|----------------|
| Trucks, banks, autos, real estate | 11 Nov. p. 48 | Negro station programming | 26 Sept. p. 41 |
| Builders, home sales, tv sets, department stores | 12 Dec. p. 47 | Negro radio's clients | 26 Sept. p. 44 |
| 1960 Radio Results: Annual Collection | 26 Dec. p. 39 | 9th Annual Farm Radio & Tv Section | 31 Oct. p. 37 |
| | | Farm sponsors & markets | 31 Oct. p. 38 |
| | | NATRED sparks major changes | 31 Oct. p. 40 |
| | | Farm radio sponsor report (case histories) | 31 Oct. p. 41 |
| | | Farm marketing | 31 Oct. p. 44 |

Radio Spot

| | |
|--|----------------|
| Spot radio gains with 'featurettes' | 25 July p. 34 |
| New spot radio reach study hailed by admen (PGW Nielsen) | 26 Sept. p. 32 |
| New market ranking ahead? | 14 Nov. p. 31 |
| Spot radio's top 86 campaigns of 1960 | 12 Dec. p. 29 |
| Why food brokers like spot | 19 Dec. p. 36 |

RATINGS

| | |
|---|---------------|
| <i>Seller's Viewpoint</i> : Wm. L. Putnam, pres., WWLP | |
| WRLP | 22 Aug. p. 88 |
| Warning to the slide-rule boys (McMillin) | 29 Aug. p. 12 |
| Ratings: have admen lost control? | 3 Oct. p. 31 |
| How accurate are ratings? (Martin Mayer) | 24 Oct. p. 36 |
| New market ranking ahead? | 14 Nov. p. 31 |
| <i>Seller's Viewpoint</i> : Robt. C. Meeker, KCON | 14 Nov. p. 84 |
| <i>Seller's Viewpoint</i> : Frank Boehm, Adam Young, Inc. | 28 Nov. p. 72 |
| Radio's broad-time-period rating gets a toehold . . . but | 5 Dec. p. 34 |

REPRESENTATIVES

| | |
|---|---------------|
| <i>Sponsor Asks</i> : What makes a good station rep salesman? | 4 July p. 52 |
| Rep gives its gals the salesman's grand tour (Harrington, Righter & Parsons) | 11 July p. 47 |
| Spot radio gains with 'featurettes' (Adam Young) | 25 July p. 34 |
| What's behind Petry's tv pitch | 22 Aug. p. 40 |
| <i>Newsmaker</i> : Bob Rains, mgr., Paul H. Raymer Co. | 19 Sept. p. 6 |
| <i>Sponsor Asks</i> : Should reps give out current information on competitive brands? | 28 Nov. p. 52 |

RESEARCH, SURVEYS

| | |
|---|----------------|
| Who likes public service shows (TPI, WHIO TV) | 11 July p. 41 |
| Is your tv show reaching buyers? (Trendex) | 25 July p. 36 |
| New interest in radio's 'last word' | 25 July p. 38 |
| TvB digs up new data on daytime tv | 1 Aug. p. 36 |
| FM scores in Politz study | 8 Aug. p. 44 |
| What the new NTI pocket-piece shows buyers | 15 Aug. p. 34 |
| How tv homes watched Democratic convention (Nielsen) | 22 Aug. p. 37 |
| What tv power means in extra-urbia | 29 Aug. p. 33 |
| New measure for tv buyers (Mkt. Research Corp.) | 5 Sept. p. 34 |
| Want to reach younger mothers (TvAR, Pulse) | 19 Sept. p. 38 |
| Give the timebuyer more scope, admen urge (Trendex) | 19 Sept. p. 41 |
| New spot radio reach study hailed by admen (PGW, Nielsen) | 26 Sept. p. 32 |
| Nielsen to give tv-magazine data | 26 Sept. p. 39 |
| TvB backs top-level research competition | 3 Oct. p. 43 |
| Radio's broad-time-period rating gets a toehold . . . but | 5 Dec. p. 34 |
| New timebuyer survey: part I | 5 Dec. p. 27 |
| What timebuyers are paid: part II | 12 Dec. p. 39 |

SPECIAL ISSUES, SECTIONS

| | |
|--|-----------------|
| 'Air Media Basics': watch for it (preview) | 4 July p. 38 |
| Sponsor Index: 1st half, vol. 14, 1960 | 25 July p. 41 |
| 14th Annual Air Media Basics | 1 Aug. Part 2 |
| 9th Annual Negro Issue | 26 Sept. Part 2 |
| Negro radio's widening stream of ad \$\$ | 26 Sept. p. 5 |
| The market | 26 Sept. p. 6 |
| The stations | 26 Sept. p. 11 |
| The new Negro Radio Association | 26 Sept. p. 14 |
| Negro marketing basics | 26 Sept. p. 17 |
| Negro radio basics | 26 Sept. p. 30 |
| Negro station profiles | 26 Sept. p. 32 |

TELEVISION

General

| | |
|--|----------------|
| Howard Abrahams: TvB's retail man | 4 July p. 42 |
| Tv agencies new business getter | 11 July p. 33 |
| Who scored in commercials festival: Part I | 11 July p. 48 |
| Who likes public service shows? (WHIO TV, TPI) | 11 July p. 41 |
| How they sold at the convention (J. E. McMillin) | 18 July p. 29 |
| Commercials festival: trend to the softer tv sell: part II | 18 July p. 40 |
| <i>Seller's Viewpoint</i> : Robt. E. Miller, WFBG AM TV | 18 July p. 68 |
| Is your tv show reaching buyers? (Trendex) | 25 July p. 36 |
| Adlai Stevenson's tv code (McMillin) | 1 Aug. p. 12 |
| Their tv tab: \$8 million (political coverage) | 1 Aug. p. 29 |
| Pay tv looks good in Canadian test: part I | 1 Aug. p. 32 |
| TvB digs up new data on daytime tv | 1 Aug. p. 36 |
| WAVE (radio/tv) style books ask for 'English' | 1 Aug. p. 40 |
| Report on Canadian pay tv: part II | 8 Aug. p. 37 |
| What video tape means to local stations | 8 Aug. p. 42 |
| Tv's cake mix battle: what next? | 15 Aug. p. 31 |
| Wanted: new company spokesmen | 15 Aug. p. 40 |
| What tv power means in extra-urbia | 29 Aug. p. 33 |
| New measure for tv buyers (MIRCA) | 5 Sept. p. 34 |
| Clifford Davis: 'Don't use tv unless you merchandise it' | 5 Sept. p. 38 |
| <i>Seller's Viewpoint</i> : Alvin E. Unger, Independent Tv Corp. | 12 Sept. p. 92 |
| Want to reach younger mothers (TvAR, Pulse) | 19 Sept. p. 38 |
| <i>Seller's Viewpoint</i> : Walter Schwimmer, Walter Schwimmer Co. | 19 Sept. p. 76 |
| What admen think of tv critics: not much (Patrick M. McGrady, Jr.) | 26 Sept. p. 34 |
| Exhibitors stir up new anti-pay tv wave (Csida) | 3 Oct. p. 11 |
| Old flicker technique finds new place in tv (Blue Plate Mayonnaise) | 10 Oct. p. 39 |
| What's going on in Mexican tv? (Frank Boehm) | 10 Oct. p. 40 |
| Was great debate worth prime net time? (Csida) | 17 Oct. p. 12 |
| Sponsored public service booms at tv's local level | 17 Oct. p. 36 |
| Will station plan over-commercialize tv | 24 Oct. p. 32 |
| If you are going to use tv abroad | 24 Oct. p. 40 |
| Up front in tv: politics and pay (Csida) | 31 Oct. p. 12 |
| Tv's \$20,000,000 gift to the presidential campaign | 7 Nov. p. 29 |
| One-man tv show puts the octopus to shame | 7 Nov. p. 35 |
| Local candidate: can tv sell this seasonal item? (Phil Gilbert, Jr.) | 7 Nov. p. 38 |
| Great debates—do we want more in '64? (Csida) | 14 Nov. p. 10 |
| Tv's impact (almost) won this N. Y. election (Phil Gilbert, Jr.) | 14 Nov. p. 33 |
| Depth in the Afternoon (W. F. Miksch) | 14 Nov. p. 34 |
| Now! Automatic tv scripts (Ray Eye Productions) | 14 Nov. p. 36 |
| Why local public service sells (Corinthian stations) | 21 Nov. p. 11 |
| Synthetic yarn makers find: tv solves 6-sided ad problem | 28 Nov. p. 27 |
| Video allocation fears stir NATRED | 5 Dec. p. 40 |
| Our courageous admen—there are some (Csida) | 12 Dec. p. 10 |
| Is tv accepting taboo movie ads? | 12 Dec. p. 32 |
| Station man scores as star on tv kid show (WVEC-TV) | 12 Dec. p. 42 |
| Tv goes to the mountain (McMillin) | 19 Dec. p. 12 |
| Tv's brightened image | 26 Dec. p. 30 |

Tv Case Histories

| | |
|---|---------------|
| How to sell kids macaroni (on tv) (Butoni Wagon Wheels) | 11 July p. 42 |
| Tv station break teams weather, 20-sec. spot (WAPI, Sterling Brewers) | 18 July p. 39 |

| | |
|--|----------------|
| How sex appeal sells gas (Tidewater Oil) | 1 Aug. p. 31 |
| Brn. & Wmsn.: tv success story: part I | 8 Aug. p. 33 |
| Brn. & Wmsn.'s big tv success story: part II | 15 Aug. p. 36 |
| How to hold down sales with tv | 15 Aug. p. 43 |
| Bon Ami's jet up 35% with net tv | 5 Sept. p. 42 |
| There are two ways about it (Chevy dealers) | 12 Sept. p. 43 |
| Action tv shoots Brylcreem to top | 19 Sept. p. 42 |
| Bank uses mobile tape to solve ad problem (Exchange National Bank) | 26 Sept. p. 38 |
| Why Esquire (shoe polish) stays with tv | 10 Oct. p. 32 |
| Public service swings big sales for chain (Star Mkts.) | 17 Oct. p. 41 |
| Proctor's web tv debut pays off (Proctor-Silex) | 24 Oct. p. 38 |
| Bob Mohr put Timex on top | 31 Oct. p. 35 |
| Burlington's massive cut-in drive (hosiery) | 7 Nov. p. 36 |
| Video paves the way for top asphalt maker (Tri-State) | 7 Nov. p. 42 |
| Out of nowhere to 70% distribution (Mammouth Canning) | 14 Nov. p. 40 |
| AMF airs its diversity on web tv | 19 Dec. p. 37 |

Tv Network

| | |
|---|----------------|
| Will 'rock bottom' costs spur daytime network tv? | 4 July p. 29 |
| Network rate comparisons—at a glance (chart) | 4 July p. 30 |
| A second look at those net 'spot carriers' | 4 July p. 32 |
| Ten seconds that shook Madison Avenue | 11 July p. 36 |
| New \$25 million tv trend (public service progr.) | 25 July p. 29 |
| Tv web costs: hour shows up 10% | 22 Aug. p. 34 |
| No let-up in specials boom | 5 Sept. p. 36 |
| Nighttime net tv lures daytime clients | 19 Sept. p. 32 |
| ABC launches 'shortie' plugs on daytime video | 3 Oct. p. 32 |
| Nets' reaction to 7-point proposal (chart) | 17 Oct. p. 28 |
| Cottage small by a tv camera (McMillin) | 24 Oct. p. 12 |
| Option time cut—a mirage? | 21 Nov. p. 33 |
| Daytime net tv show rates up, but are under control | 21 Nov. p. 36 |
| Fiasco at the Homestead (NBC) (McMillin) | 5 Dec. p. 12 |

| | |
|---|---------------|
| More 30's on daytime web tv | 5 Dec. p. 32 |
| What's ahead for Ollie and ABC?: part I | 19 Dec. p. 34 |

Tv Spot

| | |
|--|----------------|
| The big-market take in spot tv | 12 Sept. p. 32 |
| Spot tv slants up, but boom loses sizzle | 19 Sept. p. 29 |
| Do big agencies 'control' spot tv? | 10 Oct. p. 27 |
| The counter-attack on spot carriers | 17 Oct. p. 27 |
| Why food brokers like spot | 19 Dec. p. 36 |

Tv Basics/Comparagraph

| | |
|--|----------------|
| 'Air Media Basics': watch for it (preview) | 4 July p. 38 |
| Network tv's 'qualitative' picture | 4 July p. 45 |
| Comparagraph: 4 July-31 July | 4 July p. 46 |
| Tv sets-in-use level remains firm | 1 Aug. p. 41 |
| Comparagraph: 1 Aug.-28 Aug. | 1 Aug. p. 42 |
| NBC's early line-up opens fall season | 29 Aug. p. 41 |
| Comparagraph: 29 Aug.-25 Sept. | 29 Aug. p. 42 |
| Season opens with many new laughs | 26 Sept. p. 41 |
| Comparagraph: 26 Sept.-23 Oct. | 26 Sept. p. 42 |
| This month's specialty—specials | 24 Oct. p. 41 |
| Comparagraph: 24 Oct.-20 Nov. | 24 Oct. p. 42 |
| Trendex's new audience flow data | 21 Nov. p. 45 |
| Comparagraph: 21 Nov.-18 Dec. | 21 Nov. p. 46 |
| Color tv's upper-income audience | 19 Dec. p. 39 |
| Comparagraph: 19 Dec.-15 Jan. | 19 Dec. p. 40 |

Tv Results

| | |
|---|---------------|
| Foreign cars, cereals, banks, food products | 11 July p. 56 |
| Restaurants, new/used cars, food, sewing machines | 8 Aug. p. 54 |
| Building supplies, beverage, hearing aids, appliances | 5 Sept. p. 46 |
| Canning jars, beverages, dept. stores, autos | 3 Oct. p. 48 |
| Autos, dept. stores, camera stores, gas & oil | 31 Oct. p. 52 |
| Motion pix theatres, household furnishings, autos, music stores | 28 Nov. p. 50 |

EXECUTIVES RADIO STATION CJAD MONTREAL



John A. McDougald



W. C. Thornton Cran



J. Arthur Dupont

John A. McDougald has been appointed Chairman of the Board and W. C. Thornton Cran, President, of Radio Station CJAD Montreal. Mr. McDougald is Chairman of the Board and Mr. Cran, President, of Standard Radio Limited which recently acquired C.J.A.D. Ltd. J. Arthur Dupont, the founder and former president, will continue to be associated with CJAD as a Director and Consultant. (Advt.)

THE BEST TO YOU EACH MORNING . . . is sold in the early evening. Kellogg's uses the Emmy-winning Huckleberry Hound to do the job of selling. And Huck is demonstrating the power and impact of the spot medium. Kellogg's schedules Huckleberry on a market-by-market basis, buying only the markets they **want** — the time periods they **want**. They're successfully selective, too! Your nearest H-R Rep resentative will be glad to show you how the spot medium will work for you! Call him.



© HANNA-BARBERA PRODUCTIONS

When should clients buy block and/or cume audiences?

Robert F. Nims, station & commercial manager, *WNEB, Worcester, Mass.*

Before attempting to answer the question, I would like to establish my understanding of the two methods, "block" and "cume." Block means to me buying in time segments, half hour, hour, traffic time, or other periods of time predetermined to deliver maximum desired audience for



Necessary research information for proper cume buying not available

a particular product or service using average one-quarter hour ratings to select station or stations. Cume buying, I interpret to mean, is seeking the largest net unduplicated audience for an advertiser's message over the entire schedule.

Not being in one of the Top 10 markets, my remarks will be more applicable perhaps to the great "middle class" of radio stations (an economic rather than quality definition).

First, even should the cume method be more favorable than block, I do not feel that the necessary research information is available nor would it be so in the near future to fully employ the method. The only way cume should be evaluated would be in terms of the individual schedule to be purchased. With the continuous fluctuation in ratings, it would be impossible to accurately predict in advance the cume of the proposed schedule, and formulas are lacking on what happens on a two- or three-station buy.

Related to this is the fact that the research load is currently being borne by radio stations themselves. The cume method would necessitate, if properly researched, monthly studies in each market. Annual, semi-annual or quarterly reports would not be sufficient. The cost of supplying

this necessary information would be prohibitive.

There is another danger. Station A might deliver 5% of a market in an average one-quarter hour, another 10%, another 15%—they all might cume to 50% in a given week. I believe it has been fairly well established that radio is a saturation function medium and there is definite value to multiple impressions on the same listener. The cume method might lead a buyer into buying the lower rated station because of a price consideration and justify the buy with the cume.

The advertiser is then misled by a total audience story, missing the important factor of multiple impressions on the same listener.

You may correctly interpret that of the two proposed methods, I do not favor cume buying.

To the buyer: Please make every effort to know as much as you possibly can about each station in each market. Ask not only for numbers for this week, or month, but perhaps over a year, two or three-year period. Ask your station reps for audio evidence of the stations he represents and an explanation of why the station programs as it does. Attempt to get the feel of the individual market. Just as the seat of your pants is important in driving a car, it can be important in making a buy for your client. Good judgment is perhaps the best qualification for a good buyer. When buying is reduced to a series of numbers—stations will be able to send information directly to IBM and there will be no need for either buyers or reps.

Harry Shaw, vice president and general sales manager, *WSJS, Winston Salem, N.C.*

Better radio buys may be made by selecting a station offering block programming over one which may have higher cume audience figures.

In many instances radio stations use various gimmicks to create cumulative audience figures which tend

to raise the total ratings to unrealistic levels. In fact, it is apparent that countless stations have been operating through the years unmindful of the public interest, simply "cash register operations." Some of these stations have built their reputation on quick promotions—huge giveaways and others methods to buy cumulative audience. These techniques appeal to a segment of the audience which responds to the noise and excitement created by unsound promotional practices—and ratings of this type can be misleading to time-buyers and are anything but reliable.

Upon careful examination of surveys one can readily see that composition of these audiences reveals high percentages of teenagers, but not men or women who actually buy the goods and services offered by the advertiser. Stations offering a good block program service do not necessarily come up with the highest cumulative audience, but are actually in most cases the best radio buy.

WSJS, now in its 31st year of service to Piedmont and Northwest North Carolina, believes in block programming and spends a sizable sum of money to produce a superior type of program service. WSJS with its block programs offered by award winning personalities such as Harvey Dinkins, *Piedmont Farm Program*;



Gimmicks used by stations produce unrealistic cume audience figures

Ada Reed Browning, *Afternoon With Ada Reed*; Max Ulrich with sports coverage; a selective music policy with strong adult appeal with professional announcers using a mature delivery; and an outstanding news department complimented by the informative programming and news serv-

(Please turn to page 50)



YOU MAY NEVER SEE THE HIGHEST VOLCANO* —

**BUT... Look At The WKZO Radio Ratings
In Kalamazoo-Battle Creek And Greater Western Michigan!**

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — JULY, 1960
SHARE OF AUDIENCE — MONDAY-FRIDAY

| | WKZO | Station "B" | Station "C" |
|----------------------|------|-------------|-------------|
| 6 A.M. - 12 NOON | 29 | 19 | 9 |
| 12 NOON - 6 P.M. | 28 | 17 | 8 |
| 6 P.M. - 12 MIDNIGHT | 32 | 17 | 8 |

* Mount Antofalla (19,921 feet) in the Andes Range in Argentina is the world's highest active volcano.

WKZO Radio reaches more of your prospects in Kalamazoo-Battle Creek and Greater Western Michigan than any other radio station.

Here's why. WKZO-AM walked off with top honors in all 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday in the latest Pulse Report (see left). Furthermore, this same survey shows that WKZO Radio has an average of 73% more listeners per quarter hour—morning, afternoon, evening—than Station B.

Talk to Avery-Knodel about WKZO Radio—Leadership radio for one of America's fastest growing markets. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between 1959 and 1965. (Source: Sales Management Survey of Boston, Power, July 10, 1960.)



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLH-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR ASKS

(Continued from page 48)

ice of the National Broadcasting Company, offer far more outstanding service to listeners via the block program method than a station offering "run of the mill" programming simply trying to achieve cumulative audience numbers in the market.

Advertisers may select programs which are broadcast daily to the audience they wish to reach for their particular products, and can be justified in buying time in regularly scheduled dependable block programs. Timebuyers using WSJS in Winston-Salem, North Carolina, have the added benefits of a dependable audience and additional benefits offered by the continuous promotion of programs and products.

Thomas J. Swafford, vice president, CBS Radio, general manager, WCAU, Philadelphia, Pa.

To get a truer picture of the values of the radio audiences today, I most certainly believe that one must appraise and buy radio on the basis of its cumulative audience impact. To buy modern radio on the basis of any given average quarter-hour rating is

as obsolete a way of counting your audience as using an abacus to compute election night returns.

Today's radio is too big. It's not the Harding-Cox returns or the Rudy Valley, Ben Bernie, and Cliquot Club Eskimo era of radio we are measuring or evaluating. Modern radio is



Advertisers should appraise radio on the basis of cumulative impact

many audiences—moving, shifting, and large. The housewife in the kitchen, the husband readying for work, the factory worker on the night shift, radios in retail outlets. Radio, in fact, everywhere.

As I recall, Pulse's Dr. Roslow, in a speech last fall, said that the needs of local, spot, non-network timebuying are not being served by today's rating practices. Referring specifically to measuring specific programs on a quarter-hour scale, research is due for a much-needed overhaul.

Average quarter-hour ratings had their values years ago when advertisers wanted to be adjacent to the big network radio shows. They knew their audiences were there in the living room—loyal, unchanging, and all perched around that one big set.

They're still listening, but not in the living room. The many radio audiences are on the move, radio is on the move, and gearing buying decision to any given 15-minute period is a fallacy.

There's audience turnover. There are different audiences at different times. Most advertisers want to rotate. In fact, the demand for fixed position and station break announcements has long since diminished. Because of this, WCAU Radio some time back eliminated the station-break announcement.

Evaluating radio on a cumulative or block basis gives the agency and advertiser a truer picture of our many strengths. Staying within the confines of any given 15-minute period to determine our strength and value is passe. Modern, growing, vital radio is too big, too far reaching in scope, and too mobile to be confined to a given 900 seconds in determining its commercial value.

WJR

(Continued from page 35)

like to develop further is drama. Unfortunately, there are few sources of good drama which fit our 15-minute or longer requirements."

Significantly, none of WJR's programming is done with an eye to ratings. (The station does not subscribe to any rating service, pays no attention to any except special Polit studies.)

Sales policies. Programming is obviously the base of all WJR operations. Both Worth Kramer and station manager James Quello came up through program work.

But to advertisers, agencies, and to the industry as a whole the structure of WJR sales techniques and policies is perhaps even more intriguing.

WJR, as a 50kw clear channel outlet claims 17 million persons in its primary coverage area, which extends as far east as Buffalo, includes Toronto, Cleveland, and many other Ohio, Indiana, and Michigan cities and towns.

It operates on a single-rate policy and strict rate card adherence ("our contract files are open for inspection," says Kramer).

Its rates often cause gasps of disbelief and astonishment from buyers and others in the industry—they're higher than at all but a handful of U.S. stations. WJR's basic one-minute rate is \$1.50 for Class A time, and A time runs from 6:30 a.m. to 11 p.m.

(Incidentally, WJR's one-minute rate is more than double that of the next most expensive Detroit outlet.)

In addition, the station has a strict policy against ever double spotting (not even 10 second and public service are ever scheduled back to back) and provides 15-minute product protection (relaxed only to accommodate a flood of automotive business at new car introduction time).

Presiding over WJR's sales operation is Jack C. Brussel, sales manager, who brings to his job a solid background of experience with Curtis Publishing and Cunningham & Walsh.

Brussel's department numbers 17 with five salesmen on a straight salary and no commission basis. In addition, Brussel considers the staff of WJR representative Henry I. Christal, Inc. as members of his team and Christal salesmen receive regular WJR literature, reports etc.

you can't cover
ATLANTA
without
WAOK
America's
Most Powerful
24 HOUR
Negro Station

**SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING**

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

WAOK
ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond—WAOK—Atlanta, Ga.



STEP LIVELY, PLEASE. Almost as ubiquitous as WIP on the Philadelphia scene is the white marble step, which our city cherishes by the hundreds of thousands.

We Metrodelphians are in step with the times, but we also have an attachment to tradition. Take our white steps, for example. We scrub them with zeal, and display them with fierce pride. Unless *you've* washed a white marble step, you're probably mystified by this bond between people and stone. But spend some time among us, and you begin to feel as we do about our white steps. You'll also become aware of another attachment—that between an alert community and **WIP**—most service-conscious of its many radio stations. Here's one example of how **WIP** stays in step: In last month's blizzard, **WIP's** automatic telephone answering facility relieved the flood of calls tying up Philadelphia Transportation Company lines. **WIP** has been giving this kind of service for 40 years. Now, with the added impact of Metropolitan's new concepts of news, service and showmanship, **WIP** is growing rapidly to the foremost audience position in Philadelphia. Advertisers, too, are getting their schedules into step. **WIP, Metrodelphia, Pa.**

Incidentally, the Christal agreement with WJR contains one feature not common in most station-rep contracts. There is no provision for designating the area around the station as local and not therefore subject to commissions. National-local definition is determined solely on the basis on which the product is distributed.

Christal maintains a two-man office in Detroit and both WJR and Christal salesmen work on both types of accounts.

A look at WJR's account list shows clearly why the station claims that

"those who use us most know us best." Of the 50 top advertisers on the station in 1960, no less than 28 have headquarters in the WJR neighborhood. Station accounts include food, drug, beer, tobacco, gasoline, banks, automotive, public utilities, and industrials and range from such national giants as Ford and General Motors to local advertisers such as Twin Pines Dairy and National Bank of Detroit.

According to sales manager Brussel, WJR turns down over \$250,000 in business yearly, either because prod-

ucts or services are unsatisfactory, or because advertisers seek off-rate card deals.

Questioned as to how a station can sell successfully without resorting to rating information, Brussel said, "Our basic philosophy is—every advertiser has an advertising mission or problem. We hire salesmen with sales and marketing background who can discover this mission or problem, and then can suggest ways of using WJR to solve it. We sell on the basis of producing results for the advertiser. We don't have a rating book in the shop. But we understand we get ratings anyway."

One of the most unusual phases of WJR selling is its "industrial concept" now six years old. As explained by Worth Kramer, the "industrial concept" involves the use of the station to reach a highly selective audience of industrial buyers—automotive engineers, stylists, designers, purchasing agents and other top executives whose buying decisions are of prime importance to many types of advertisers.

WJR has been very successful in attracting a number of such accounts for both program and spot campaigns. Reynolds Metals, for example, ran a series on WJR to promote the use of aluminum in auto manufacturing. Rochester Carburetor, a GM division, ran spots to sell other GM executives on buying its non-consumer product. Other "industrial concept" advertisers include Monsanto, Michigan Consolidated Gas, and the Plumbing and Heating Assn. (the latter is a campaign aimed at architects).

Another important WJR sales tool is its recording and production division set up to create and produce radio commercials, programs, and special announcements.

Recording and production's work has ranged from special spots for the "industrial concept" to musical jingles for Lucky Strike, Hotpoint Washers, Stroh's Beer, Volkswagen. Its agency clients include JWT, Maxon, Mc-E. N. W. Ayer, BBDO, Campbell-Ewald, and many others. It is prepared to provide complete programs, special singing station call letters, even created General Motors 50th anniversary song.

It is not a major department for WJR but, says Kramer, has proved a very valuable sales weapon.

A BILLION DOLLARS ON A SILVER PLATTER

It's true. In Montgomery and Central-South Alabama, a million people spend over a billion dollars every year. How to reach them? Easy. WSFA-TV. It covers the area like nobody else.

WSFA-TV
NBC / ABC MONTGOMERY - CHANNEL 12

Represented by Peters, Griffin, Woodward, Inc. The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

WJR Image and Prestige. No mere factual rundown of WJR sales and program methods, however, can satisfactorily account for the station's position in the Detroit area.

WJR's success (and based on 1960 figures there seems little reason to doubt that it has been highly successful in the transition from a CBS to an independent outlet) involves some immense intangibles.

As one leading broadcaster expressed it to SPONSOR, "WJR has both the past and future working for it."

Opened in 1922, the Goodwill Station built dominant community prestige under the late, colorful G. A. Richards, and it is obviously cashing in on this 38-year prestige today.

Hanging on the wall in manager James Quello's office is a framed resolution passed in 1950, signed by Detroit's mayor and city council, endorsing WJR's license renewal application to the FCC—a striking example of the station's community position.

But talks with WJR personnel confirm the conviction of most industry leaders that WJR's carefully built image and practices are also those which many successful radio stations of the future will be following.

Chief among these are the extraordinarily heavy involvement of WJR executives in community affairs. President Worth Kramer, for instance, numbers the Detroit Adcraft Club, United Foundation Campaign, Boy Scouts, Roundtable of Catholic, Jews, and Protestants, Detroit Board of Commerce among his many interests. Last week he was elected a trustee of the Kirk-in-the-Hills Presbyterian Church.

Manager James Quello has headed the Detroit Housing Commission. Fine arts director Haas is music chairman of the Governor's Cultural Commission Program. Manager Merriew is active in Kiwanis, and other WJR executives are busy in practically every phase of Detroit and Michigan life.

This, of course, is in addition to the considerable support the station gives to charitable drives and other public service affairs (in December 1960 WJR scheduled 238 public service programs, 992 announcements).

Editorializing, too, comes in for careful and effective handling at WJR. This past fall the station backed

two unpopular amendments, an increase in the state sales tax, and a new constitutional convention, and saw both passed in the November elections.

All in all, WJR's community involvement seems to have had a substantial influence on both its image and its sound. Listeners to the Good Will station have remarked that though it speaks in many different moods and voices it succeeds in expressing the distinctive character, flavor, and personality of the area in which it operates.

"Factory and farm, corn, and culture are all blended in this part of the Midwest," said one Detroiter.

One thing is certain: WJR personnel have immense pride in their work, and in their station. An Australian visitor once characterized the WJR atmosphere as one of "organized vitality." But perhaps the best explanation of WJR success is summed up in the philosophy of Worth Kramer.

"I love my job," he says, "because it gives you a chance to serve, a chance to create and a chance to be in the center of things."

NETWORK FACTS

(Continued from page 31)

been hard to find over the past few years and 1960 is even worse. During the survey period, four percent or 5.4 shows had a rating of higher than 25%. Last year there were six programs and 1958 reported 21. The 15-25% rating range accounts for more than half of all network programs aired, showing little change through the years. Shows with ratings of less than 15% are growing. Forty-two percent of all programs aired had a rating of less than 15%. Last year 38% fell into that range and in 1958 there were 29% with low ratings. The downward trend is due to stronger competition and increased number of programs.

The Top 10 network programs show a similar picture. The average audience of the Top 10 in 1958 was 31.5%. In 1960, the cream of the crop averaged out to 27.6%—a drop of almost four rating points. This means that a border line show in previous years could have been well into the Top 10 during 1960.

"The Jackson TV market area's economic potential is amplified by the South's traditional warm hospitality."

Miss America, 1959

MARY ANN
MOBLEY

Brandon, Mississippi



WLBT Hollingbery 3

WJTV Katz 12

Serving the Jackson, Mississippi, Television Market

TV RESULTS

SPECIALTY STORES

SPONSOR: Bocock-Stroud

AGENCY: Direct

Capsule case history: A sporadic user of tv, Bocock-Stroud of Winston-Salem listened to a WSJS salesman's presentation and placed a schedule that gave it one of the most successful sales stories in the specialty store's history. Bocock-Stroud, which sells quality sporting goods, sports-wear and toys, had a problem moving a large number of toys. Other media were tried without success, and although a tv advertiser occasionally, B-S never put the medium to a test. Then, it bought 12 one-minute spots on WSJS-TV to promote the game Marble Race. Using film spots that demonstrated its uses, the game began to disappear from the shelves within the first few days of the schedule and by the end of the run, B-S had sold the 40 dozen in stock. Jim Wilson, its v.p., said: "With a toy that we weren't sure that we could get rid of, WSJS-TV produced results we never anticipated." The station is now part of its regular advertising budget, using it in all special promotions.

WSJS-TV, Winston-Salem

Announcements

DRUGS

SPONSOR: Bexel Vitamins, div. of
McKesson & Robbins

AGENCY: Nelson-Chesman

Capsule case history: *Dateline Chattanooga* scheduled daily on WTVC, is a news, weather and sports program that dramatizes its reports in unique ways. For example, when giving temperatures of the different sections of the country, it flashes a picture of that area. Bexel Vitamins, division of McKesson & Robbins, felt this type presentation good program-product integration, and bought a 13-week fall campaign using a weekly schedule of one 10-minute news segment, one five-minute sports, and two five-minute weather slots. Sales for Bexel appreciably jumped in the area, over the previous year, as a result of the advertising. Bob Westenhiser, McKesson & Robbins sales manager responsible for the placement, reported: "*Dateline Chattanooga* has done wonders for Bexel Vitamins in this area and we're grateful to be on." Westenhiser has instructed Nelson-Chesman, the local agency, to purchase a similar schedule on WTVC for a Spring 1961 campaign, based on the successful fall results.

WTVC, Chattanooga

Program

NOVELTIES

SPONSOR: Wonder Mouse, Inc.

AGENCY: Direct

Capsule case history: One of the most outstanding sales records for a novelty product resulted from a campaign by Wonder Mouse, Inc., on WLOF-TV, in Orlando, Florida. Over 6,000 orders, all paid sales, were realized from only 20 announcements on the station. Wonder Mouse is a rubber mouse toy which sells for 25 cents. The toy company's television technique for selling it is simple: one 60-second spot a day was scheduled in WLOF-TV's *Popeye Playhouse*, which runs Monday through Friday from 5 to 5:30 p.m. For four straight weeks the program racked up sales for the item and at the end of this period 6,023 rubber mice had been sold. Another factor impressive to the manufacturer was the coverage. Returns came from a wide area that Wonder Mouse felt only tv could deliver, and the firm is now sold on the medium. Wonder Mouse, Inc. is now planning on using television in other areas to sell the toy with a similar one-spot-a-day schedule in top children's programs.

WLOF-TV, Orlando

Announcements

MEAT PACKERS

SPONSOR: Weimer Packing Co.

AGENCY: Direct

Capsule case history: The Weimer Packing Co., largest meat packer in West Virginia, recently realized an additional bonus from its regular advertising on WTRF-TV, Wheeling, when it found dealers in a new market area pre-sold on the Weimer name and products. George Weimer and his salesman contacted 42 pre-selected grocers as potential dealers, and the reception was one of instant identification with both company and products. The comments in general consisted of "Oh, yes, we see your advertising on WTRF-TV all the time. Know your product is top quality and would be happy to be a Weimer dealer." The momentum of Weimer's advertising on the station over a period of time was clearly evident. On the very first call, in a period of only three days, 38 out of 42 grocers signed up to become dealers. This kind of pre-selling showed George Weimer that his schedules sold the trade as well as consumers with impact, and again increased his advertising budget with the station.

WTRF-TV, Wheeling, W. Va.

Announcements & Program

“WKBH & WKBT”

WKBH,
5000 watts, NBC,
and WKBT, Channel 8,
CBS-ABC-NBC...

...most effectively serving the
“should-buy” market of LaCrosse
and the Western Wisconsin Area
announce the appointment of

AVERY-KNODEL

as National Sales

Representatives.

Remember,
you can't sell the
WKBH or WKBT Area
using far-distant, “big-market”
stations. LaCrosse is farther
from Milwaukee than Chicago
is from Indianapolis...
almost as far as Boston
is from New York.

Only WKBH and WKBT give you
thorough, efficient
and effective penetration
of this diversified industrial
and agricultural area —
39th in the nation in retail sales
per household.

Call your **AVERY-KNODEL** representative.



AVERY-KNODEL

Offices in: New York • Atlanta • Dallas • Detroit • San Francisco • Los Angeles • Chicago

WASHINGTON WEEK

23 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

It now appears clear that new-FCC-chairman Newton Minow will refrain from activities which might shake the broadcasting industry, at least for quite a while: he has no firm ideas as yet.

His impact is likely to be felt along lines of reorganizing the FCC, and aiming at greater speed in reaching decisions and handling applications.

The FCC chairman has considerable power along these lines, in any event, while as to policy matters, or decisions as between competing applicants, he has only one vote out of seven.

He also has great potential power with respect to **scheduling matters for votes**, or putting them off for further study, unless a majority of the other commissioners affirmatively vote to put off such matters. Here Minow is not expected to exert much pressure, either.

(For more re Minow see Newsmaker of the Week, page 10.)

The FCC has already almost concluded its endless debates on how far it should go in the direction of controlling programing: it will be ready to settle on a new license renewal application form very shortly. The new chairman will have no effect on any of this.

Applicants henceforth are going to have to tell what they have done to ascertain programing needs of their communities, and **what they have done to fill those needs**. After Minow has his feet firmly on the ground, but almost certainly not during his first year, there is at least a possibility that he could reopen this matter.

Odds also are **against reopening the network option time question any time soon**. But the possibility remains that after the new chairman has had time to come to conclusions about such matters, he may want to move.

This is a vital sector. It was interim commissioner King, who will no longer be a member of the FCC, who **provided the tie-breaking vote in favor of continuing to permit networks to option station time**.

The guess in Washington is that Minow will eventually turn out to be in favor of **"tough" regulation**.

It is based on the fact that new administrations come in with a "new broom" philosophy, that Minow was appointed by a president-elect who was fresh from approving the Landis report, even on Minow's youth and supposed "vigor." But on nothing genuinely conclusive.

The retiring administration had a little "toughness" of its own concealed in the budget for the fiscal year 1962: this asks for money for the new administration to spend between 1 July 1961 and 30 June 1962.

The Eisenhower lame-duck budget points the way for **toughening up FTC policing of advertising during the first year of the Kennedy administration**. It asks for \$9,640,000 for the agency, compared to \$8 million available during the current year, along with another 170 employees.

An increase from \$12,681,000 to \$13,525,000 is requested for the FCC. This includes an increase of \$319,000 for activities with respect to broadcasting. It is estimated that 6,272 AM, FM and TV stations will be on the air on June 30, 1962, compared to 5,794 on that date this year, and an actual 5,391 on June 30, 1960.

FILM-SCOPE

23 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Cartoon characters have displaced cowboys as the heroes in today's license merchandising business.

At one time character merchandising was dominated by figures such as the Lone Ranger; then comedy followed when Howdy Doody led the field; now **animated figures like Huckleberry Hound appear to be taking over.**

Last year some \$40 million of retail merchandise bearing Huckleberry Hound authorization was reported sold, **yielding an income to Screen Gems estimated at over \$1 million.**

Huckleberry Hound succession to Howdy Doody's throne in tv character merchandising would be more than symbolic: Ed Justin, manager of Screen Gems' tv merchandising, was previously head of the NBC unit that licensed Howdy Doody.

No film company has changed more with the times than Sterling Television.

Sterling for a long time was regarded as a "minor league" company which bore both label and stigma of a "free film" distributor.

But in the last few seasons Sterling definitely joined the majors.

This week it closed three national deals worth a projected \$2.2 million over the next three years. They are:

- **A renewal by ABC TV of Silents Please, Sterling's half hour network versions on silent classics.**
- **Sale to Peter Pan (Ben Sackheim) of Legend of Valentino, an hour-long Wolper-Sterling spectacular set for April.**
- **Distribution agreement with Theodore Granick for Youth Wants to Know.**

Agency-producer co-production is one solution to some of the industry's long-standing pilot production problems.

Hitherto the mortality rate on pilots has been very high, sometimes because what the producers made wasn't what the agencies wanted.

Now **McCann-Erickson and Desilu have entered into a co-production deal for Counter-Intelligence Corps, a full hour series.**

Pilot will be produced 1 February and money has been allotted for 12 more episodes.

It's the first time a major agency and producer have cooperated on such a series.

More firsts: the initial episode will be in two 60 minute parts and will be sold overseas by McCann-Erickson-Desilu as a feature film.

CBS Flms, which got a foot in the door as a network supplier through its sale of Angel on CBS TV, will try to open those gates a little wider in 1961-62.

As many as six pilots may eventually be ordered for the network market this coming season.

To date these three are completed or fairly definite:

1. **Mr. Doc**, a comedy starring Dean Jaeger, produced by Ralph Nelson.
2. **Baron Gus**, comedy starring Ricardo Montalban.
3. **Charles Russell, Night Wrangler**, a Western based on the actual life of a frontier painter.

Many insiders are scratching their heads over the immediate disbanding of a highly successful video tape commercials producer, CBS production Sales.

CBS hopes to retain most of its tape commercials personnel by transferring them to other live operations—and also hopes to keep its tape business in the same way.

Although CBS production sales was one of the most prolific in the video tape commercials field, it was using extravagantly expensive facilities which CBS acquired in a crash program back in the heyday of live tv.

Finding these fixed costs impossible to meet, CBS is now closing down three of its live studios in New York.

The dismemberment of CBS production sales is quite different from the tape experience of independent packagers such as Elliot, Unger & Elliot and Filmways, both of which folded their tape operations after brief attempts.

These independents gave up because they were incurring too many new expenses and were selling too little; the CBS unit is being closed because it couldn't meet old expenses, even though it was selling very well.

Independent syndicators are using ingenuity to find sources for revenue in film materials which don't require heavy new production investments.

Official Films, for example, has acquired worldwide tv rights to Paramount Pictures' newsreel library, which contains 10 million feet of film covering 1928 to 1958.

The syndicator, which has rights for 7½ years plus options, hopes to make hour and half-hour documentaries out of the library, in addition to using it for stock footage.

Intercontinental Television (IT) is the latest of the companies to enter U. S. tv program and feature film distribution and production.

IT's first three ventures are:

- **Golden Time**, 39 half hour animations based on the Golden Books, co-produced by Intercontinental and Fremantle International.
- **International Playhouse**, 13 90-minute British dramas.
- **Continental Feature Films**, from Continental's post-1954 library.

Incidentally, IT is not to be confused with ITC, another tv film company with an international flavor.

Seven Arts Associated has sold a group of 40 post-1950 Warner Bros. features to a total of 31 stations, including nine which acquired color rights.

Ten latest are KTVU, San Francisco; WSB-TV, Atlanta; WBRZ-TV, Baton Rouge; KPRC-TV, Houston; KNOE-TV, El Dorado; KSLA-TV, Shreveport; WDAU-TV, Scranton; KELP-TV, El Paso; WKJG-TV, Fort Wayne, and KLFY-TV, Lafayette.

It seems likely that CBS Films will have Wanted: Dead or Alive for off-network syndication re-runs shortly.

There'll be more than 90 episodes of the series by the time it ends its season on CBS TV this year; produced by Four Star, series is already sold in Japan and Australia.

Vic Tanny, New York, which used unconventional methods to get tv time, will now also use experimental techniques in its tv commercials.

A set of commercials will use Wondermotion, a sort of animation effect using live actors; agency is Jon Byk of Los Angeles, and producer is Wonderland.

SPONSOR HEARS

23 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Colgate's E. H. Little, who last year gave up the chief executive spot but held on to the chairmanship, is far from being semi-active.

He's still calling the long-range shots for the company, leaving to president G. H. Lesch to direct the new short-range moves.

Esty elected to cancel R. J. Reynolds out of the Ma Barker episode of CBS TV's Witness 12 January on the ground it didn't want the commercials identified with the "off-color" dialogue between two women characters in the script.

The cigarette company will also be missing from one of three remaining chapters of the series. The circumstances of the pullout shape up as a first for the network.

One of the big toiletries manufacturers thinks that the problem of getting the right commercials is so acute that it's set aside \$75,000 for experimental purposes.

It's asked its No. 1 agency to decide what type of team would serve most effectively in carrying out the project.

The media director of a top rank agency has abandoned the idea of bringing in a writer-researcher to help the agency sell media and program recommendations to clients.

Much to his embarrassment, the agency executive found that the men competent to fill this requirement invariably wanted more money than he was getting.

His own salary is \$25,000 and this tribe of combination media research and syndication sales promotion specialists was citing \$30-35,000 as expected compensation.

Reports have it there's something stirring between Tom Moore, ABC TV's v.p. in charge of programing, and CBS TV.

Moore came over from CBS TV Films and at one time was associated with James Aubrey.

Barter of time for electric signs has become a fairly thriving thing for even the flagship stations in New York; barter merchants are the go-between.


They serve a twin promotional value: (1) plugging the station itself and (2) a plus that can be held out to spot advertisers.

The passing of George Coppers, the chief executive officer of National Biscuit Co., could result in the shelving of an idea to diversify into the candy business.

For one of the National Biscuit agencies—McCann-Erickson—the abandonment would not prove regretful. It's got Nestlé.

Trends may come and go in the wash of tv network programing but General Foods remains wedded to these immovable principles: (1) The half-hour segment; (2) the happy show; (3) three commercials and a GF-modeled type of billboard at both ends.

In contrast, P&G swings along with the tide in network programing and segment buying but hews to a firm yardstick re spot: under \$3 per-1,000 homes.



REACH MORE OILMEN IN THE TEXAS HOT SPOT

No ten gallon hat, no cowboy boots, but a true "Texas Oilman." In the Beaumont-Port Arthur-Orange market, 50,000 people are directly connected with the petroleum industry. Their average effective buying income is over \$7,000 per family. You sell them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petro-chemical, agricultural, lumbering, manufacturing and shipping Hot Spot only through KFDM-TV.



Peters-Griffin
—Woodward

CHANNEL

6

KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

NEWS & IDEA WRAP-UP

TALENTED TEENAGER Beatrice Wein, 17-year-old Penn State U. freshman and frequent contributor to 'Seventeen' magazine, appeared on WCAU's 'Talk of Philadelphia' hosted by Ed Harvey, where she aired seventeen's viewpoint on teenagers' tastes and habits



FIRED by their loss of an antique fire engine to a competitive bidder at public auction, Jack Williams (c), radio adv.-sls. promo. dir. and Donn Winther (r), tv adv.-sls. promo. dir., both of WBZ, Boston, try offering fire chief more money. But apparently he's not having any



ADVERTISERS

Socony Mobil (Compton) will use six weeks of spot tv in connection with this spring's Mobil-gas Economy Run.

It looks like NBC's Monitor will get the bulk of the radio money.

Campaigns:

- **Ideal Toy** has mapped out a six to eight week spot tv schedule to introduce its new spring toys. In L.A., Chicago, Cleveland, Philadelphia, Detroit, San Francisco, Pittsburgh, Cleveland, San Antonio, Phoenix, Seattle, and Portland, Ore., area, a minimum of 10 spots per week will be used. Tv stations in New York, will get up to 20 spots a week.

- **Friskies Dog Food**, going heavy on spot tv in 135 markets to promote its premium offer, a life-sized stuffed Dalmatian puppy tagged *Lucky*. More than 1,000 minute commercials featuring actual scenes from Walt Disney's cartoon, *One Hundred and One Dalmatians*, will be used.

STARTING OUT BIG is KOL (Seattle) p.r. man Robert Ward, whose New Year's resolution was put on station's moving letter news sign in center of town, where it ran 200 consecutive times in five-foot high letters



• **Northam Warren**, Stamford, Conn., will use spot tv in selected key markets, and three daytime and one prime time evening ABC net show, in a stepped-up campaign for its Cutex products.

• **Westinghouse** will use net tv in its \$1 million image-building public relations campaign scheduled for the next six months. Nine dealers, charter members of the Westinghouse National Dealer Council, will appear on the tv commercials over some 200 NBC stations.

• **Red Heart Dog Food**, trying out nighttime spot tv for the first time to point out the product's nutrient value. The schedule calls for a variety of 20's and minutes in major metro markets. Daytime minutes and 10's on radio stations will also be used. Agency: John W. Shaw.

• **General Mills** will test market its two new potato products, Betty Crocker Quick Bake Boats with sour cream sauce and Betty Crocker Quick Bake Potato Boats with creamy cheese sauce in the Dayton, Ohio,

area via spot tv next month. Agency: Knox Reeves.

PEOPLE ON THE MOVE: James P. Shenfield, director of product marketing, Campbell Soup, appointed assistant to the president and a member of the company's staff committee.

Promotion gimmicks: The Aluminum Company of America distributed among the scribes a small can of mushrooms labeled "these mushrooms aren't sacred, but the ones you will see in *The Sacred Mushrooms* on January 24 are"—ABC TV, 10-10:30 p.m., New York time.

AGENCIES

For the first time JWT revealed, in exact form, the technique it uses in pitching a media proposal to a client: The client is Ford.

The place of the revelation: the 17 January get-together of the RTES Time Buying and Selling Seminar in New York.

The revealer: Robert L. (Buck) Buchanan, JWT, v.p., tv radio programming.

Highlights of his disclosure:

- The media objectives, including share-of-audience, coverage and cost-efficiency criteria, formulated by the agency for its automotive client.

- An analysis of the programming criteria which underlie the choice of the Ford Division-sponsored shows, illustrated by film clips and tapes of program content.

- A summary of the advertising objectives which the broadcast media are designed to fulfill for this advertiser.

Y&R's Warren Bahr makes the latest agency media executive to be switched into a key tv/radio department spot.

A v.p., Bahr will be second to Mort Werner in Y&R's program department.

Lennen & Newell's Herbert Zeltner has been named president of

BROADCAST rights to Giants games, acquired by KTVU (S.F.-Oakland), involved (l-r): F. King, sta. v.p., nat'l. sls. mgr., S. F.; Giants' H. Gahn, ad mgr., Falstaff; W. Ingram, KTVU Gen. pres.-sls. mgr.



TIMEBUYING & SELLING SEMINAR, held in N. Y.'s Lexington Hotel by RTES, joined (l-r) Stephen Labunski, chmn. RTES Plng. Comm.; Arthur Godfrey, guest speaker; Robert Teter, RTES 1st v.p.



MIAMI MEET of ABC officers and general managers of network's six owned and operated radio stations featured (seated l-r): James Hagerty, new v.p. news, public affairs; Leonard Goldenson, pres. AB-PT; Simon Siegel, AB-PT financial v.p.; Stephen Riddleberger, v.p. o&o stations; standing l-r): Michael Foster, v.p. press information; William Rafael, radio director programing; Jack Mann, radio director promotion; Thomas Velotta, v.p. special projects; Elmer Wayne, gen. mgr., KGO, S.F.; Ben Hoberman, v.p.-gen. mgr., KABC, L.A.; Ralph Beaudin, gen. mgr., WLS, Chic.; Charles DeBare, gen. counsel, ABC Radio, o&o's; John Gilbert, gen. mgr., WXYZ, Det.; John Gibbs, gen. mgr., KQV, Pitts.; Harold Neal, v.p.-gen. mgr., WABC, N.Y.; Michael Boland, v.p.-asst. treas.; William Duffy, radio director sales; Robert Pauley, v.p. ABC Radio



the New York Advertising Media Planners.

Other officers: Frank Gromer. Foote, Cone & Belding, vice-president; Jeannette Le Brecht, Grant, secretary; William Hinman, Lambert & Feasley, treasurer.

Y&R's William Matthews was elected to chairman the board of directors.

Other board members: Newman McEvoy, Cunningham & Walsh; William Schink, G. M. Basford; Max Tendrich, Weiss and Geller; David Wasko, Geyer, Morev, Madden and Ballard; Julius Joseph, Kastor, Hilton, Chesley, Clifford and Atherton.

Young & Rubicam, in branching out its creative and administrative services, elevated in one fell swoop seven men to top-level posts.

The men involved:

Edward L. Bond, who was named an executive vice-president and agency general manager.

The others were made senior v.p.'s: **Earle Angstadt**, **George Dippy**, **Wilson H. Kierstead**, **Alexander Kroll**, **Randolph McKelvoy**, and **William D. Thompson**.

Agency appointments: Laddie Boy Dog Food; Tippie Dog Food; and Atlas Canine Products, to **Richard K. Manoff** . . . American Honda Motor, American subsidiary of Honda Motor Ltd., (\$150,000) to **Gumpertz, Bentley & Dolan**, L.A. . . . Dip 'n Sip, (flavored straws) to **Beckman, Koblitz**, L.A. . . . Hotel Corporation of America's new Bermuda Hotel, to **Chirurg & Cairns** . . . Ideal Toy to **Grey**, from Atlantic Bernstein, for its ITC Model Craft Division . . . Glo-Rnz, Dayton, Ohio, to **R. Jack Scott**, Chicago, from Cye Landy Advertising, Columbus, Ohio . . . Aunt Fanny Baking, Atlanta, Ga., to **Liller, Neal, Battle and Lindsey**, that city . . . Scott Chemical, subsidiary, American Photocopy Equipment, to **Albert Jay Rosenthal**, Chicago . . . Smyth Worldwide Movers, to **Pacific National**, Seattle . . . Sand, Taylor and Wood to **Charles F. Hutchinson**, Boston, for its King Arthur Flour.

PEOPLE ON THE MOVE: **R. Alan Gardner** from account executive

to account supervisor, Y&R . . . **Joseph T. Cacciabauda** from sales staff, New York World-Telegram and Sun, to media department, Doherty, Clifford, Steers & Shenfield . . . **Robert B. Byron** from director, media relations, to account supervisor, Y&R, Chicago office . . . **Lewis E. Pierce, Jr.**, to account executive, Charles F. Hutchinson . . . **Howard E. Outley** from Grey to Geyer, Morey, Madden & Ballard, as account executive on the Lehn & Fink Products account . . . **Gordon Buck** from general manager, Aubrey, Finlay, Marley & Hodgson, Chicago, to media supervisor, NL&B, Chicago . . . **Patricia Burke**, to timebuyer, Clinton E. Frank, Chicago, from John E. Pearson Co. . . . **James M. Miller, Jr.**, to account group, Reach, McClinton . . . **James C. Lewis** to Stockwell & Marcuse, Detroit.

MORE PEOPLE ON THE MOVE:

Charles F. Metzger from BBDO, to MW&S as account supervisor . . . **Edward J. Doyle** and **Karl H. Koehler** to account executives, MW&S . . . **Ann Hudson**, Wade, La., elected a member on the board of directors of the Los Angeles Junior Advertising Club.

They were elected: **Robert Carley**, president, at Fitzgerald Advertising, New Orleans . . . **James J. Cochran**, v.p. and New York City office manager, Ketchum, MacLeod & Grove . . . **James C. Armstrong**, a v.p. at Young & Rubicam, L.A. . . . **John H. Leonard** and **Herbert R. Roberts**, v.p.'s at BBD&O . . . **Jerome R. Feniger**, a v.p. for television, at Cunningham & Walsh.

New v.p.'s: **Alfred S. Moss** at Kastor, Hilton, Chesley, Clifford & Atherton, from v.p. and manager, New York office, Don Kemper . . . **Greene Fenley III**, at Dancer-Fitzgerald-Sample . . . **Henry Gerstenkorn** at Smalley & Smith, Hollywood, from Neale Advertising.

Name change: **Benton & Bowles, Ltd.**, from Lambe & Robinson-Benton & Bowles Ltd., 1 February.

Merger: Charles Corsi Advertising, Daytona Beach, with Dennis, Parsons & Cook, Jacksonville, Fla.

TV STATIONS

FCC's annual report gave the first official word on the number of station licenses renewals held up—"nearly 500"—as of last 30 June.

About half only, were in trouble because of payola-plugola. Programming and engineering deficiencies accounted for the balance.

The report also stated that it is going to be necessary to shift all, or a major part of tv, to the uhf bands, or at the least to deintermix markets on a large scale, in order to open the way for enough competitive tv stations.

TvB's Norman E. Cash, in a talk before the National Appliance and Radio-Tv Dealers Association in Chicago, last week, said advertisers often forget that advertising is for selling.

The highlights of his talk:

- Some think advertising is separate from selling. Advertising is something that sounds like fun, is fun to have if you have enough extra dollars, but it has nothing to do with moving products and making dollars. This is wrong. This is what advertising is not.

- The job of selling is more than just offering something for sale. To tell about the things you have, you'll need to advertise and advertise and advertise.

- This advertising you'll need to do must be an extension of your own selling techniques. Just a sign over your door won't change old fashioned habits.

Three California station men, general managers of ABC owned and operated stations, have been elevated to vice-presidents.

They are: Ben Hoberman, KABC Radio, Hollywood; Elton Rule, KABC TV, Hollywood; and David M. Sacks, KGO-TV, San Francisco.

Another instance of stations getting together in a co-op effort to sell their market:

The stations involved, and it heads: WTAR-TV, Robert M. Lambe; WVEC-TV, Thomas P. Chisman.

and WAVY-TV. J. Glen Taylor, readying a promotion with ABC, NBC and CBS officials, and Petry, H-R, and Katz rep men, to spotlight the Norfolk, Hampton, Newport News and Portsmouth, Va., market.

The project theme: *Tidewater Radio and Tv Council*.

Ed Curtis of Liller, Neal, Battle and Lindsey, Richmond, will handle the campaign.

PEOPLE ON THE MOVE: Edwin W. Pfeiffer from commercial manager, WOTV, Tulsa, Okla., to station manager, WGR-TV, Buffalo, N. Y. . . . Harold E. King, former Florida station owner, to general manager, KFOY-TV, Hot Springs, Ark., Donrey Media Group's new operation . . . Wallace J. Jorgenson from assistant managing director to managing director, WBTB, Charlotte, N. C. . . . Shirley Ann Dunham from publicity director, WKRC-TV, Cincinnati, Ohio, to promotion manager, WTVN-TV, Columbus, Ohio . . . William L. Snyder from sales staff, Harrington, Richter and Parsons, to sales manager, WTMJ-TV, Milwaukee.

MORE PEOPLE ON THE MOVE: John Vera from office manager to local sales manager, KPHO-TV, Phoenix, Ariz. . . . Harold J. Alguas from director, press information, WTA, to director, trade and business news, Metropolitan Broadcasting . . . Joel D. Lasky from Lasky Associates, to sales representative, WROC-TV, Rochester, N. Y. . . . Bill Lydle from account executive, WSLS, Harrisonburg, Va., to account executive, WEX-TV, Richmond, Va. . . . Frank Hannigan from General Time Corp., LaSalle, Ill., to account executive, WDAU-TV, Scranton-Wilkes Barre, Pa. . . . Paul Ellison to local news director, WBOY Radio and WBOY-TV, Clarksburg, W. Va.

Designed: John B. Garfield, as local sales manager, WJW-TV, Cleveland, Ohio.

Financial note: Gross Telecasting, declared regular quarterly dividends of 40¢ a share on its common stock and 71½¢ a share on class B common stock, both payable 10 February.

RADIO STATIONS

What could be the beginning of a trend for smaller market stations: WINF, Manchester, Conn., has imported a lecturer-critic to give a 15-week in-service training program on good music appreciation.

He'll also try to improve the staff's announcing and news reporting.

The lectures will run for two hours one night a week.

Nostalgic note: Mark Woods, after a ten-year absence, has returned to broadcasting as v.p. and general manager of WSPB, Sarasota, Fla.

Woods, a broadcast pioneer, and a former ABC president, left the industry ten years ago to go into real estate.

Marion Broadcasting, Marion, Ohio, upped two of its WMRN station men to company v.p.'s and assistant managers, and made its accountant, an assistant treasurer.

The v.p.'s: Francis J. Peters who joined WMRN as an engineer in 1942; and Arthur L. Martin who has been commercial manager for WMRN since 1953.

The new assistant treasurer: Donald H. Shepler, the company's accountant since 1957.

Ideas at work:

- **WSAI, Cincinnati, Ohio,** in an effort to convince those who do not eat Chinese food that they should, ran an all-Chinese contest for its sponsor product, Chun King Foods. The gimmick: The station invited listeners who were willing to give Chun King a try, to participate in a write-in contest. To lend the proper atmosphere to the contest, all promos were recorded in Chinese dialect. The prizes also were Chinese-minded: Among them: a year's supply of soy sauce; tins of Chinese tea and boxes of Chinese fortune cookies; \$15 worth of Chinese laundry service.

- **WBBF, Rochester, N. Y.,** made it possible for three area families to win a share of Eastman Kodak stock by asking listeners to predict the correct closing quotation, 15 December, of the New York Stock Exchange. To

compete, listeners were asked to send along a card qualifying them to be phoned for their guess.

Station acquisitions: KCRN, Crane, Tex., sold to Albert L. Crain for \$22,000.00. Seller: Mrs. Jacqueline Young. Sale brokered by Hamilton-Landis & Associates . . . **KMLB-AM-FM, Monroe, Ga.,** bought by Walton Enterprises, Atlanta, Ga., from WSTV, Inc., Steubenville, Ohio. Sale price: \$140,000.00.

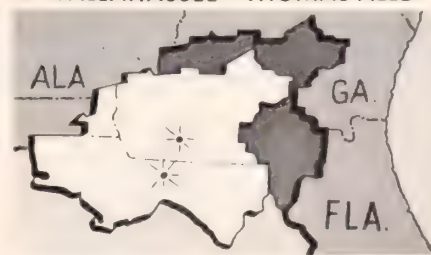
New quarters: WGN, Inc., which operates the Chicago Tribune's radio and tv stations, WGN-Radio, and WGN-TV, moved to its new home on Chicago's north side at 2501 Bradley Place, 13 January.

PEOPLE ON THE MOVE: Marvin W. Houtz from sales staff, KOIL, Omaha, to local sales manager, that station . . . Mary Garcia from International media director, McCann-Erickson, to media manager, Metropolitan Broadcasting . . . J. T. Snowden, Jr., general manager, WGTC, Greenville, N. C., elected v.p., WGTC.

Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives

Broadcasting Co. . . . **Don Kelly** from program director, WDGY, Minneapolis-St. Paul, to program manager, WPTR, Albany N. Y. . . . **W. C. Porsov** from national sales manager, WFRV-TV, Green Bay, Wis., to station manager, WKTL, Sheboygan, Wis. . . . **Irv Trachtenberg**, from group sales manager, Radio Advertising Bureau, New York City, to assistant manager, KTIK, Seattle, Wash. . . . **Robert C. Fehman**, from manager, WHBC, Canton, Ohio, to manager, WPDQ, Jacksonville, Fla. . . . **Paul E. Gilmore** from sales manager, WHBC, Canton, Ohio, to manager, that station . . . **Pat Hodges** from Franklin Mieuli Associates, to national sales service representative, KSFO, San Francisco . . . **Robin Bonneau** to account executive, **Walter Clancy** to operations manager and **Bill Fitzpatrick** to announcing staff, all at WTSV, Claremont, N. H.

This 'n' data: **WDOK**, Cleveland, Ohio, in observance of Mozart's birthday, this month, designated January as *Happy Birthday Mozart*, and is running a full-month of fun promotions with daily and weekly prize awards . . . **WQMR**, Washington, D. C., distributed among the advertising industry copies of the official program of President Kennedy's inauguration.

NETWORKS

NBC, in its year-end report, cited these as the 1960 highlights:

1. Increased emphasis and expansion in news and public affairs programming.
2. Critical acclaim and audience response for its radio and tv coverage of the political year.
3. The highest profits in the company's history.

Added bows, re tv:

- **NBC** led all tv networks in total number of advertisers (247), and had as clients 24 of the nation's 25 largest advertisers.

- Daytime sales in the fall increased to a level more than 30% ahead of 1959.

- **NBC TV's** daytime ratings at the year's end, were 4% ahead of the second network and 33% ahead of the third, according to the National Nielsen December II, report.

NBC Radio, in the past six weeks, chalked up \$3,200,000 in net sales.

According to its v.p. and general manager George A. Graham, Jr., this was the "most productive six-week period since the fall of 1956."

All but \$952,000 was new business.

The advertisers, and their agencies: **Lever**, **Pepsodent** (FC&B); **GM**, **Buick** (McCann-Erickson); **Mogen David Wine** (Edward H. Weiss); **American Motors** (GMM&B); **Rolley, Sea and Ski** (FC&B); **Kellogg** (Burnett); **International Minerals**, **Accent** (NL&B); **Wagner Electric** (Arthur R. Mogge); **Reader's Digest** (Schwab, Beatty and Porter); and **Sinclair** (GMM&B).

PEOPLE ON THE MOVE: **Leonard DeNooyer** from manager of coverage, CBS TV research department, to station analyst, CBS TV affiliate relations department . . . **Jan Schultz** from sales planning staff, central division tv net sales department, NBC, to manager, sales service, that division.

They were elected v.p.'s: **Robert L. Coe**, ABC TV director of station relations . . . **Michael P. Boland**, ABC's assistant treasurer.

Net tv sales: **Minnesota Mining & Manufacturing** (EWR&R), to sponsor CBS's *Palm Springs Second Annual Golf Classic*, 4-5 February.

REPRESENTATIVES

Storer Broadcasting, executives **Peter Storer** and **Francis P. Barron**, are in New York City looking over prospective employees to staff its new rep division.

The rep outlet, under the general managership of Peter Storer, will represent the company's five tv stations in national spot.

Storer's New York selling operation, with a proposed staff of ten men, plus promotion, research and other allied departments, will be under the sales supervision of Barron.

(For more on Barron, see Radio and Tv Newsmakers, page 63.)

Rep appointments: **WFMB(FM)**, Nashville, Tenn., and **WKTL**, Sheboygan, Wis., to **Walker-Rawalt** for

national representation . . . **Gulf Network** (WKAB, Mobile, Ala., and WNVY, Pensacola, Fla.) to **Venard, Rintoul & McConnell** . . . **WHAV**, Haverhill, Mass., to **Foster & Creed** for New England representation.

PEOPLE ON THE MOVE: **Sal Agovino** from radio sales, H-R, to New York City radio sales staff, Katz . . . **Byron E. Goodell** from NBC TV Spot Sales to Eastern division sales manager for tv, NBC TV Spot Sales . . . **Kenneth F. Campbell** from the Branham Company, to account executive, H-R . . . **Louis J. Hummel, Jr.**, from tv sales, Peters, Griffin, Woodward, Detroit office, to the company's Chicago office . . . **James R. Sefert** from Crosley Broadcasting, to Peters, Griffin, Woodward, Detroit . . . **F. A. Wurster** from sales staff, New York office, Weed Television, to sales manager, that office . . . **James Jarvis** from account executive, Katz, to account executive, CBS Television Spot Sales, Chicago . . . **Larry Cugini, Jr.**, from account executive, Grant, to tv sales staff, Katz, Dallas . . . **Gerald L. Atkin** from eastern sales manager, Headley-Reed TV, and **Donald C. Bowen** from account executive, KDKA-TV, Pittsburgh, to New York City sales staff, Petry.

FILM

There was a general upturn of syndication business in the fourth quarter of 1960, apparent in the reports of Ziv-UA on the period.

Ziv-UA found its fourth quarter business was 32 per cent higher than the previous year.

At year's end, Ziv-UA compared 1960 with 1959 and found it had increased its sales by 26 per cent.

There was a Ziv show on 89.1 per cent of U. S. stations and in 92.0 per cent of U. S. markets, on all three U. S. networks and in every nation with tv facilities outside the Soviet sphere of influence.

Sales: **Banner Film's Debbie Drake** to 21 more stations during December: **KTLA**, Los Angeles; **WRGF TV**, Chattanooga; **KETV**, San Diego; **KROD-TV**, El Paso; **WKRQ-TV**, Mobile; **KCRG-TV**, Cedar Rapids; **WJXT**, Jacksonville; **KZTV**, Corpus Christi; **KAKE-TV**, Wichita; **KHQ**

TV, Quincy; KSLA-TV, Shreveport; KOOL-TV, Phoenix; WALB-TV, Albany; KGUN-TV, Tucson; WXIX-TV, Milwaukee; WFAA-TV, Dallas; KFEQ-TV, St. Joseph; KGLO-TV, Mason City; WMTV, Madison; WFLA-TV, Tampa, and WLBTV, Jackson.

International: Norman Katz to be v.p. of foreign operations for Television Industries.

Programs and producers: Colormama Features and William C. Thomas will jointly release *Warden of the Bighouse*, an hour long series based on actual criminal stories.

Commercials: Kent Paterson has joined Depicto Films as account executive . . . Richard Maltby, music producer, has sent an album, "1437 Ways to Win the Rat Race," to agency people.

Ratings: Ziv-UA's *Sea Hunt* scored ratings firsts in New York, Detroit, San Diego, Tulsa, San Francisco, St. Louis, Quincy, Lancaster, Johnstown-Altoona, Grand Junction-Montrose, Sayton, and Atlanta; also, Ziv-UA's *Lock Up* scored time period firsts in Kansas City, Miami, Orlando, Cincinnati, Cleveland, El Paso, Los Angeles, and Waco-Temple.

Strictly personnel: Anthony Azato resigns as NTA syndication sales supervisor . . . Albert S. Goustin rejoins Ziv-UA as general manager of newly instituted special plans division . . . Barry Winton joins Richard H. Ullman (RHU) as southeastern regional sales manager.

PUBLIC SERVICE

Public service in action: WNEW, New York City, collected \$18,273 in its Brooklyn Fund to aid persons who suffered loss in the recent air disaster . . . WBZ-TV, Boston, began its third annual state-wide science quiz, *Science Count-Down 1961*, a program of interest eighth graders in pursuing science and technology careers. The program is sponsored jointly with Lowell Technological Institute . . . WCAU-TV, Philadelphia, *The House We Live In* series has been chosen by the National Educational

Television-Radio Center for telecasting on some 50 educational tv stations in the country . . . KRAK, Sacramento, Calif., provided needed blood and funds for an area lad suffering from a rare blood disease via air appeals to listeners . . . KOSA-TV, Odessa, Tex., in cooperation with the Sul Ross State College, Alpine, Tex., began telecasting a series of instructional films in the audio-visual field.

Public service programing: WTOP, Washington, D. C., aired the second segment of its special public service program series, *A WTOP Editorial*, 17 January, dealing with the subject, *The Juvenile Court Crisis* . . . WGSN, Huntington, L. I., began a new series of 15-minute discussion programs, *Conversation With Youth*, engaging teachers and students in informal talks . . . WNBC-TV, New York City, paid tribute to National YMCA Week (22-29 January) by featuring on its *Saturday Prom* show, 21 January, teen-agers representing the 28 branches of the Greater New York YMCA.

Kudos: Bell & Howell Chicago, recipient of *Citation for Public Service* award from the American Jewish Congress, Council of Greater Chicago, for its documentaries, *Cast the First Stone* (ABC TV) and *Who Speaks for the South* (CBS TV), as "a major contribution in the fight against bigotry" . . . KTUL-TV, Tulsa, Okla., recipient of the *Guardsmen Award* from the National Guard for its "patriotic service to the National Guard."

TRADE DATES

NAB state presidents will get together in Washington, D. C., for their sixth annual conference, 22-23 February.

Howard H. Bell, NAB vice president for industry affairs, will chairman the session.

Other trade dates: 24-25-26 February, The New England Chapter, American Women in Radio and Tv, annual meeting, Sommerset Hotel, Boston.

13-14 May, Illinois News Broadcasters, spring convention, Northwestern University, Evanston, Ill. ▼



INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900

Teletype NY-1-4295

the **NEW**
dimension
in **NEWS** is

SPONSOR WEEK

STARTING 30 JANUARY



**NEWS AS IT HAPPENS
FOR BUSY BUYERS**

**"MONTANA'S
Favorite
Salesman"**



SELL

**60,300 TV HOMES at less than
\$1.00 per 1,000 TV HOMES!**

**Seven Cities & 13 Counties enjoy
KMSO-TV's Fine Lineup of CBS,
ABC & NBC Programming.**

• MISSOULA

- BUTTE • HELENA**
- ANACONDA • DEER LODGE**
- HAMILTON • KALISPELL**

National Representatives

HEADLEY-REED COMPANY

WTRF-TV STORY BOARD



T. R. Effic!

Special Awards Announced!
JEALOUS MAN AWARD goes
to the man who shot his
sweetheart when she told him
she ate her breakfast with
gusto.

Wheeling wtrf-tv

COMMUNITY CHEST SLOGAN AWARD goes
to the originator of "We're putting all our
begs in one ask it."

wtrf-tv Wheeling

BEST NAMED DRINKS AWARD to Three Gay-
nors "Bottleneck" Bridgeport, Ohio, for the
David & Goliath, one small one and you're
stoned; and the Alcatraz, big shot'on-the-
rocks'.

Wheeling wtrf-tv

MOST DOMESTIC STORY AWARD goes to the
housewife in Tibet. Smelling something burn-
ing, she rushed into the kitchen crying, "Oh
my baking yak!"

wtrf-tv Wheeling

MERCHANDISING AWARD to wtrf-tv's Kirk
Jackson for giving alert advertisers the chan-
nel 7 come 11 point sales-booster merchan-
dising plan.

Wheeling wtrf-tv

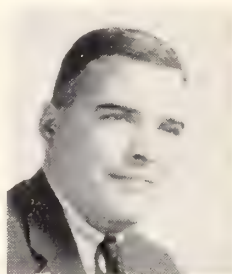
UNIQUE GIFT AWARD goes to the maker of
a musical garbage can . . . lift the lid and
it plays "Nobody Knows the Rubble I've
Seen."

wtrf-tv Wheeling

BEST FIGURE AWARD goes to the 7,500 retail
ts in the Wheeling Market for ringing up
\$1,725,286,000 in sales annually. That's some
figure! Ask George P. Hollingbery to tell you
how wtrf-tv stacks up around here.

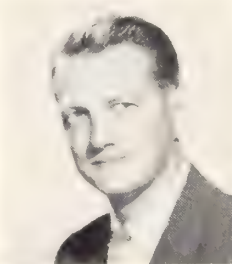
CHANNEL SEVEN NB WHEELING, WEST VIRGINIA

Tv and radio NEWSMAKERS



Francis P. Barron, general sales manager at Storer's Cleveland tv station, WJW-TV, has been appointed general sales manager of the new national television sales organization now being formed to handle all national spot sales for the five Storer stations. Barron, who has been WJW-TV sales head for the past two years, will supervise a N. Y. selling operation of 10 men, plus promotion, research, and other allied departments. Barron and Peter Storer are now in N.Y.C. interviewing prospective employees.

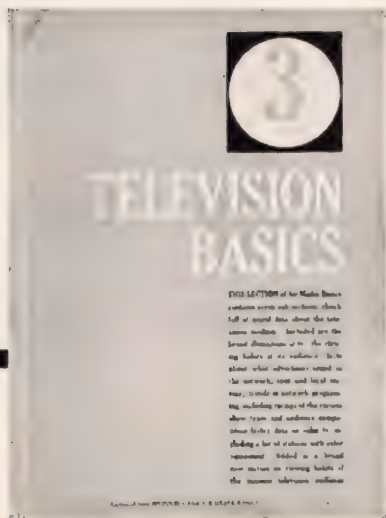
Bert Briller, director of sales development for ABC, has been elected vice president in charge of tv network sales development, a newly created position. He first joined ABC TV in 1953 as copy chief of the sales development department. Prior to that he was a reporter for *Variety*, an assistant director of publicity and special events at WNEW, New York, and news editor in the press department of WOR, New York. He served in the Army Air Force from 1941 to 1945. He is a City College, N. Y. graduate.



Byron E. Goodell has been appointed eastern division sales manager for tv, NBC Spot Sales. He had been a member of the NBC Spot Sales staff since 1956, having come from the Meeker Co. where he was an account executive. Prior to that, he had been with the CBS Television Network. During World War II he served with the U. S. Navy in the Pacific and was discharged in 1946 as a radar-radio technician, 1st Class. He lives with his wife and two sons, 13 and nine, in Berkeley Heights, N. J.

Mary Garcia, international media director of McCann-Erickson, has been named international media research manager of Metropolitan Broadcasting Corp. Miss Garcia has been assigned to Worldwide Broadcasting, the international division of Metropolitan, where she will develop a new service for advertisers and agencies in the international field. Miss Garcia spent nine years at her recently relinquished McCann-Erickson post, originally joining the agency as a sight reader to monitor commercials.





TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

**ORDER
YOUR
REPRINTS
NOW**

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

The seller's viewpoint

Many split-market stations have a hard time getting across an accurate picture of their coverage to agency media buyers, states Harold Essex, president and general manager, WSJS, Winston-Salem, N. C. "Unfortunately," he notes, "in many cases the metropolitan area in which a station has its headquarters, is often used as the only market reference by timebuyers." Far from bemoaning his own fate (Winston-Salem-Greensboro is considered a single market by the FCC), he asks for solid research, and "faith and imagination" on the part of buyers when evaluating a split-market situation.



TAKE A CLOSER LOOK AT THE SPLIT-MARKET STATION

A recent column by the New York *Herald-Tribune's* Joe Kaselow carried a quote from William E. Matthews, vice president and director of media relations and planning for Young and Rubicam, to wit:

"I think we all realize that, however rich our documentation may be, the selection of media for an advertising purpose is an act of faith and imagination, not the resolution of a formula."

To this all I can add is a hearty, Amen! Station managers have for a long time been trying to decide whether media people used a slide rule, crystal ball, stab-the-map-with-a-pin approach, or a form of extra-sensory perception in making their media buys.

We have sent charts, brochures, research statistics, coverage maps, cost-per-1,000, success stories, and every conceivable type of sales ammunition possible to make the agency media people familiar with our market, the people in the market, the potential of the market and, naturally enough, the sales impact of our respective stations on the audience in each of our markets.

The one thing we wonder about is just what Mr. Matthews has brought up in his quote. Do enough media people use their imagination or utilize an act of faith in selection of a market? And if not—why not?

For example: one of the problems confronting many markets is that of population being split between two closely related cities. Unfortunately, in many cases the metropolitan area in which a station has its headquarters is often used as the only market reference by timebuyers, although in innumerable cases the real market area reached by a station covers sometimes as much as three times the population of the particular metropolitan market. Thus, timebuyers have inaccurate statistics, unless, as Mr. Mat-

thews says in his quote, a little faith and imagination are utilized in evaluating these markets.

We have been fortunate in our area that the FCC has designated Winston-Salem-Greensboro, N. C., as a single market. Yet there are any number of markets throughout the country that are split along similar lines but are not given the actual realistic market figures they deserve.

The problems generated by this market-splitting can have serious economic repercussions and may often lead to agencies buying markets that will not give them the dollar value for the products they are servicing. In fact, in some instances, the overlooking of the split-market stations' real coverage may well mean a timebuyer could buy what appears to be the top market in a state whereas in actual fact he would be buying only the second best market. This particular problem has beset us as well as many other split-market stations.

Consequently, I feel that Mr. Matthews' statement should be written in letters a foot high and distributed to all media departments of all agencies for their guidance. And I think special reminders might be in order for the timebuyers so that they may use their faith and imagination properly in evaluating the realistic coverage being offered by many split-market stations in the country today.

Where a split-market situation exists, I think the "faith and imagination" idea projected by Mr. Matthews should be supplemented by a solid research study based on the true coverage provided by split stations. If this particular process were made routine on market buying efforts I think the timebuyers would be astonished and gratified with the wealth of information they could derive from statistical data showing true potential of split-market stations.



AS ADVERTISED ON KVTV

MORE GOODS ARE SOLD ON KVTV FOR A VERY SIMPLE REASON . . .

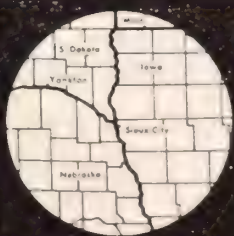
MORE SIOUX CITY PEOPLE WATCH KVTV THAN ANY OTHER STATION

Statistics can be manipulated to say most anything you want them to say. And certainly, we have a whole rate card full of pertinent, and favorable statistics. But in the final analysis only one thing is important—did we move the goods? And this is where KVTV excels in moving

goods in the Sioux City market. Sioux City is a potent market—over 3½ million customers with over one-billion dollars to spend. It's KVTV consistently for audience *and*, more important, audience action. For complete information see your Katz man. He's our man, too.



CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES BROADCASTING CORPORATION

KVTV
WNAX
WJAR
WRFD
WTTM
WMMN

Sioux City, Iowa
Yankton, South Dakota
Cleveland, Ohio
Columbus-Worthington, Ohio
Trenton, New Jersey
Fairmont, West Virginia

SPONSOR SPEAKS

Gov. Collins' first speech

We liked the tone and temper of what Governor LeRoy Collins said the other day in his first speech as president of the NAB.

Collins, speaking at the annual dinner of the Federal Communications Bar Association made it clear that he intends, to function as an "advocate, not a referee," for the broadcasting industry.

He emphasized the broadcasters have rights as well as responsibilities, and warned that radio and tv men must not be driven into "economic and legal corners" from which they cannot make outstanding contributions to the public.

But having made it obvious that he intends to advance the legitimate interests of broadcasting with "reason and clarity and vigor," Collins was equally positive in stating that he proposes to "articulate and advance the exercise of broadcasting's responsibilities" with the same spirit.

He said, "I want broadcasters to grow in their capabilities and in their service—not just in reaction to criticism, not just to make more money, but in ever-increasing pride in their creative art."

"Deep, rewarding pride comes from giving, not getting. It comes from the joy of voluntary performance, not from the indulgence of burdens. Nothing can bring greater satisfaction or a more exciting thrill of accomplishment than the shaping of the stuff of other men's lives."

"This is the reason men are called to preach. This is why we get great teachers. And this is why everyone engaged in broadcasting should feel a very special humility, a very special dedication, and very special pride in his work."

"Broadcasting, I am convinced, has more to contribute to the accomplishing of the American dream than any other single private force."

"Our task is to make both America and broadcasting move forward within the guidelines of our basic freedoms to become even better."

As a statement of principle and a platform for action we don't think that the Collins speech can be improved on. In fact he has put into fresh and meaningful words what SPONSOR has been saying since 1917. "This we fight for." ■

10-SECOND SPOTS

Show Biz! The tv makeup man was telling a visitor to the set that "in this business . . . one mistake, and you're fired." To illustrate, he recounted a story of the time, during a live show, when he had to run onto the set and pour catsup on a guy who was supposed to have just been shot. The makeup man was a little slow, however, and was caught in the middle of the picture when the camera went back on. "What did you do?" asked the visitor. "What could I do?" replied the makeup man. "*I bit him!*"

Woops! WNBC-TV, New York, threw a wonderful party for the premier of *Mr. Ed*, then had a stalwart NBC page, Dick Grinnwald, lead the happy group of reporters, admen (D'Arcy), and sponsors (Lark) on a "shortcut" through the 30 Rockefeller Plaza basement to a "special door" of the theater where the show was to be viewed. Twenty minutes later, after climbing back out, they all made it inside. *Requisition: One special key for one special (locked) door.*

Congratulations to the same WNBC-TV! Bald men everywhere salute you. After all the wavy-haired tv newscasters, they finally put Joseph Michaels on camera. It took a lot of powder, and Wildroot may never sponsor him, *but it made a lot of guys feel good.*

Legacy: The following was read by Bob Dixon on his WCBS, New York, *At Your Service* program. It's from a liquor dealer's business card—"Since you cannot refrain from drinking, why not start a saloon in your home? Be the only customer and you will not have to buy a license. Give your wife \$55 to buy a case of whiskey. There are 240 snorts in a case. Buy all of your drinks from your wife at 60¢ a shot and in 12 days, when the case is gone, your wife will have \$89 to put in the bank and \$55 to start in business again. If you live 10 years and continue to buy all your booze from your wife, when you die your widow will have \$27,350.17 on deposit, enough to bury you respectably, bring up your children, pay off the mortgage, marry a decent man, and forget she ever knew you."



Nielsen Station Index "parts" add up to the accepted national "whole"

Network tv programs are measured--separately and independently--by two Nielsen services:

In national total, by Nielsen Television Index (NTI)

Station by station, by Nielsen Station Index (NSI)

The sum of the NSI "parts" equals the NTI "whole."

Proof of the compatibility of NSI with NTI is yours for the asking. Want a demonstration? In a few minutes you'll see why...

NSI is the only validated source of station audience facts providing reliable information for broadcast advertising decisions

Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

FOR ALL THE FACTS
CALL... WIRE... OR WRITE TODAY

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MURray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAVenport 1-7700

NSI and NTI are Registered Service Marks of A. C. Nielsen Company.

In program planning, in daily operation and in creative public service, the high standards of Transcontinent Stations are earning an ever increasing loyalty and acceptance from their audiences. This service, integrity and cooperation makes a lasting contribution to the constantly growing number of Transcontinent Stations' advertisers and their products.



WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.

WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,

KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, WDAF-AM, Kansas City, Mo.



TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



FURY OVER CBS TV PLAN CONTINUES

Web's decision to sell morning minutes still drawing hot criticism from affiliates, reps

Page 33

TvAR's 8-point rebuttal to spot tv critics

Page 36

M. H. Needham— portrait of a gentleman

Page 40

A retailer takes a hard look at radio

Page 43

Who else makes music the magic that can fill a million rooms . . . make a million moods? Who else has the sound that is so entrancingly persuasive? Only Radio creates this warm *response* and only Spot Radio lets you choose the time and place to match it.

| | | | | | |
|------|------------------|------|----------------------|------|---------------|
| KOB | Albuquerque | WINZ | Miami | WRNL | Richmond |
| WSB | Atlanta | WISN | Milwaukee | KCRA | Sacramento |
| WGR | Buffalo | KSTP | Minneapolis-St. Paul | WOAI | San Antonio |
| WGN | Chicago | WTAR | Norfolk-Newport News | KFMB | San Diego |
| WFAA | Dallas-Ft. Worth | KFAB | Omaha | KMA | Shenandoah |
| KPRC | Houston | WIP | Philadelphia | KREM | Spokane |
| WDAF | Kansas City | KPOJ | Portland | WGTO | Tampa-Orlando |
| KARK | Little Rock | WJAR | Providence | KVOO | Tulsa |

Radio Division

Edward Petry & Co., Inc.

The Original Station
Representative



FIRST FOR 37 CONSECUTIVE MONTHS IN ATLANTA! Every ARB survey of the 3-station metropolitan area taken since October, 1957, has shown WSB-TV in first place. For the month of November, 1960, ARB found WSB-TV was viewed by the most people 71.8% of the time. The station's average share of sets in use was 45.8% against 30.2% and 23.9% for the other two stations. In few major markets of over 1,000,000 population do advertisers find such preference for one station. This rating dominance teamed with WSB-TV's broader coverage pattern is producing good sales results for advertisers. Certainly your advertising belongs on WSB-TV!

wsb-tv channel 2 Atlanta



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO WHIO-TV, Dayton.

buy St. Louis `a la card*

**KTVI rate card your lowest
cost per thousand TV buy in St. Louis*



Rated first, too, in creative design by St. Louis Art Directors' Club, KTVI's rate card poses with its creator, Don B. Curran, KTVI Sales Promotion Director.

KTVI 2 abc
CHANNEL
ST. LOUIS

CLAIR TV

SPONSOR WEEK

a
new
dimension
in
trade
publication
reading
for
busy
ad
executives

SEE
PAGE
27

C Vol. 15, No. 5 • 30 JANUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|--------------------------|-----------------------------|
| 10 Newsmaker of the Week | 55 Washington Week |
| 19 Sponsor-Scope | 68 Sponsor-Week Wrap-Up |
| 27 Sponsor-Week | 68 Sponsor-Week in Pictures |
| 56 Film-Scope | 75 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

Affiliates riled over CBS TV plan

- 33 Stations and representatives are furious about the sale of morning net minutes and summer rates. Some predict 10-noon 'could go black'

8-point rebuttal to spot tv's critics

- 36 TVAR replies to some specific charges against spot tv by executives of various companies. Lack of concrete image is cited as major handicap

\$5 million tape unit folds—but why?

- 38 Policy factors cited to explain closing of tv tape unit, CBS Production Sales. Its tape service grossed \$5 million, netted \$1 million in 1960

M. H. Needham: portrait of a gentleman

- 40 The chairman of Needham, Louis & Brorby can look back on a decade of solid growth, best year ever (1960), and a hefty rise in air billings

Retailer takes a hard look at radio

- 43 Sponsor reprints excerpts from frank talk made to Tennessee Assn. of Broadcasters by Mel Grinspan, sales promotion director, Shainberg stores

Daisy tv debut a bullseye

- 44 Toy gun pioneer moves half of formerly all-print ad budget to children's program in 52 markets; adds impact via gun expert's appearances

FEATURES

- | | |
|--------------------------|---------------------|
| 11 Commercial Commentary | 50 Sponsor Asks |
| 24 49th and Madison | 58 Sponsor Hears |
| 52 Radio Basics | 78 Sponsor Speaks |
| 15 Reps at Work | 49 Spot Buys |
| 76 Seller's Viewpoint | 78 Ten-Second Spots |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunse Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

IN FRESNO (CALIFORNIA) TV



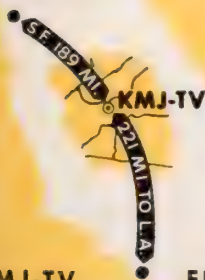
GO FIRST CLASS WITH KMJ-TV

From programming (local McClatchy exclusives plus NBC network)
to technical facilities, KMJ-TV is a first class operation.

Not even the biggest metropolitan stations surpass KMJ-TV
in quality of audience service.

So it's natural to find KMJ-TV well out front
in almost every way you can measure a TV station buy.

And it serves a wealthy market — the Number One agricultural
income county of the nation. *Take a look.*



KMJ-TV

FIRST TV STATION IN THE BILLION-DOLLAR VALLEY OF THE BEES

NATIONAL REPRESENTATIVE — THE KATZ AGENCY

GO PLACES WIXIE



WXYZ-TV (WIXIE) is on the move...

Our late movie is something special. Through the magic of video tape, Don Ameche is featured as nightly host. Mr. Ameche flies into Detroit semi-monthly to shoot his portions of HOLLYWOOD THEATRE, exclusively on WXYZ-TV every night at 11:30.

This is another first in television for us... another reason for you to buy the station that always moves your product. So, go places with WIXIE... the station that's going places!

WXYZ-TV abc **CHANNEL 7**
DETROIT

OWNED AND OPERATED BY AMERICAN BROADCASTING-PARAMOUNT THEATRES

Outfit by Cardinal's, Detroit. Hats and Veils by H & M Millinery, Detroit

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker, Michael Crocco, Syd Guttman,
Hermine Madalin, Wilke Rich, Irene Sulz-
bach, Flora Tomadelli

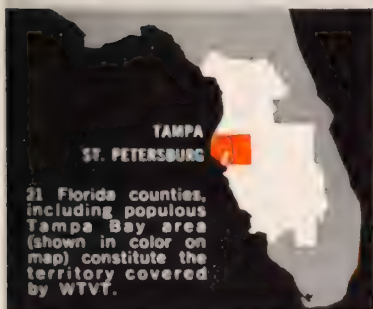
TIE IN WITH

WTVT • TAMPA-ST. PETERSBURG

28th in Total Retail Sales*

It pays to tie in with WTVT —
the station that **dominates** the
Tampa Bay area, where yearly
retail sales now total a whopping

\$1,060,035,000!



SHARE OF AUDIENCE 43.3%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

| ARB | | NIELSEN | |
|-------------------|----|-------------------|----|
| WTVT | 34 | WTVT | 39 |
| Station B | 15 | Station B | 11 |
| Station C | 1 | Station C | 0 |

A.R.B., Tampa-St. Petersburg Metro Area, Nov., 1960, 2-week summary

N.S.I., Tampa-St. Petersburg Metro Area, Aug., 1960

*Copr. 1960, Sales Management Survey of Buying Power; further reproduction not licensed.

YES, IT PAYS TO TIE IN WITH

WTVT



CHANNEL 13

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV WKY-RADIO • Oklahoma City Represented by the Katz Agency

ABC-TV's 2 Nielsen worth a 2 minute investing 2 million network television

Already the facts of 1961 are crystal clear. The competitive markets where the viewer can choose all three networks give each network the acid test, and here, ABC-TV emerges as the leader. What's more, the only brand new shows in the top five (My 3 Sons and The Flintstones) are on ABC-TV. The chart on the right clearly indicates that the big trend is to ABC-TV, and as we keep on saying...there is nothing harder to stop than a trend.

Rating point lead is study by any advertiser or more dollars in

What network is first in the current
Nielsen TV Report* for 1961? *(And it's
consistently so.)*

| | Rating | 3 Network Share of Audience |
|--------|--------|--------------------------------|
| ABC-TV | 21.3 | 37.2 |
| Net Y | 19.2 | 33.6 |
| Net Z | 16.7 | 28.2 |

What network has the most half-hour
firsts in the current Nielsen TV Report*
for 1961? *(Your chances for success are best on
ABC-TV; third only 12% of the time, Network Y, third
2% of the time; Network Z, third most of the time.)*

| | Half-hour Firsts† | Half-hour Seconds | Half-hour Thirds |
|--------|----------------------|----------------------|---------------------|
| ABC-TV | 23 | 22 | 6 |
| Net Y | 21 | 12 | 18 |
| Net Z | 8 | 16 | 27 |

What network has 3 of the top 5 pro-
grams in the current Nielsen TV Report*
for 1961? *(ABC-TV is the trend-setter—not follower.)*

| | | |
|--------|------------------|------|
| ABC-TV | The Untouchables | 37.9 |
| Net Y | Gunsmoke | 34.5 |
| Net Y | Gandlid Camera | 33.8 |
| ABC-TV | My Three Sons | 32.9 |
| ABC-TV | The Flintstones | 30.7 |

Source: Nielsen 24 Market TV Report week ending Jan. 15, 1961.
Average Audience 7:30-11 PM Monday through Saturday, 6:30-11 PM
Sunday †ABC-TV and Network Y tied for one-half hour.

SPONSOR WEEK

a
new
dimension
in
trade
publication
reading
for
busy
ad
executives

SEE
PAGE
27

NEWSMAKER of the week

Media department needs were outlined last week for the RTES by Herbert Zeltner, v.p.-director of media, Lennen & Newell. He called for direct recruiting from the colleges, formal training programs, elimination of rampant job-hopping, more selectivity in use of expensive research services, and abolition of unnecessary paper work at the top.

The newsmaker: Herbert Zeltner came to Lennen & Newell in July, 1956, starting as media group supervisor on Colgate-Palmolive. He rose to assistant media director in November, 1957, adding Lorillard to his responsibilities. In November, 1958, he became a vice president of the company and assumed the media directorship in December, 1959, at age 30.

Zeltner told the RTES that agency media departments in the period just ahead most likely will be stronger than ever, "contributing importantly to major marketing decisions and to the establishment of increasingly effective budgets and media plans." He predicted extensive growth in the areas of research and evaluation which will heighten the media department's effectiveness. Thanks to automation, media functions will be performed by fewer people, most of them working at supervisory levels for high salaries.



Herbert Zeltner

But Zeltner cautioned that these "exciting and rewarding possibilities cannot be attained simply by default." First of all, top-notch people are needed and, on a long-range basis, he suggested more attention to recruitment directly from the colleges. Then, when the new talent is brought in, definite provision for formal, complete training is necessary, he said.

He called attention to the "shortsightedness" of talent raiding, "so prevalent in our business." Often, he pointed out, a potentially fine media buyer makes the move to another agency too quickly and finds himself in a job for which he's unprepared. This of course is bad for both agencies and the man, states Zeltner, who advises more discriminating, disciplined hiring policies.

In the area of research purchase, Zeltner says that due to the large quantities available, it's no longer economical or wise for an agency to buy it all, or even most of it. Duplication must be eliminated, and each agency has to arrive at a combination which best meets its needs and those of its clients. According to Zeltner, "every research service must be challenged to defend its place in the roster of agency services."

Commercial commentary

Justice for Bell & Howell

Peter Peterson, executive v.p. of Bell & Howell, is unhappy about my 2 January "Commentary."

You may remember that column as one in which I criticized Peterson for saying at a December forum of the Television Academy that his sole management responsibility was to "maximize profits."



He writes from Chicago that this single sentence, taken out of context, does not accurately reflect his "total philosophy of the responsibilities of business" and suggests that the misinterpretation should be cleared up. I am delighted to do this.

In fact, I want to apologize publicly to both Peterson and Bell & Howell for any embarrassment or misunderstanding of their position which my remarks may, unfairly, have caused them.

I also want to try to restate, with a little more clarity than I did a month ago, my own strong convictions on this subject.

The Peterson philosophy

Peterson says, "There are few things I feel more deeply about than a company's broad responsibility and how it must constantly strive to achieve both its shorter term profit objectives and its longer term responsibilities to the society to which it belongs."

As proof of this he submits both the prepared speech he delivered at the Television Academy forum (my quote was taken from an ad lib remark during the discussion period) and a talk he delivered last year before the Chicago chapter of the AWRT.

Both are good speeches. The first was titled "Does Controversial Public Programing Make Good Business Sense?" and Peterson assured the Academy that it does. His AWRT talk, "Is Giving People What They Want the Answer?" was perhaps even more revealing.

In this he demolished the economic case for merely "giving people what they want" by showing that companies which depend on this concept and refuse to *keep ahead* of their market almost invariably fail (according to a voluminous Brookings Institute study).

He said, "Many businessmen realize that while the chief function of business is to make a profit, it must broaden its concepts of profits to include at least *long-term profit* as well as short term.

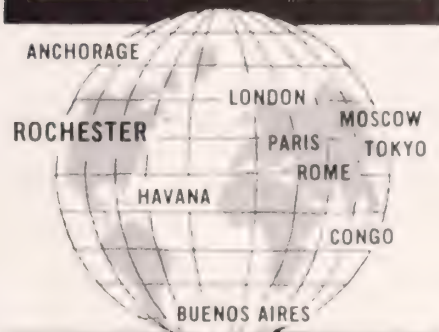
"The long-term profits of any business obviously depend not only on the quality of the products it makes and the over-all trend of its industry, but on the quality and vitality of the society it serves."

"We all talk glibly about the rise in the standard of living to which our business growth is tied. Yet, a society clearly cannot have any genuine and permanent expansion in the standard of living unless there is a genuine rise in the standard of thinking.

"In today's and tomorrow's increasingly complex world an educated public is not only the best guarantee of a democratic society

(Please turn to page 14)

WVET Radio



ROCHESTER, N.Y.

ONLY SECONDS AWAY
FROM ANY NEWS CENTER
ON FACE OF THE GLOBE

WITH COMPLETE NBC NEWS COVERAGE

WVET-RADIO - ROCHESTER 4, N. Y.

SPEAKING OF BLANKETS



WVOK IN BIRMINGHAM
AND WBAM IN MONTGOMERY
BLANKET THE WHOLE
STATE OF ALABAMA, AND
PARTS OF GEORGIA, FLORIDA,
MISSISSIPPI, AND TENNESSEE

WVOK 50,000 watts
BIRMINGHAM

WBAM 50,000 watts
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV
REPRESENTATIVES, INC.
SEE SRDS LISTING THIS PAGE

Got a tough market to crack? Call in CBS Films' "The Brothers Brannagan."

In seven-station New York, this brand-new detective-action series consistently tops all competing shows!*

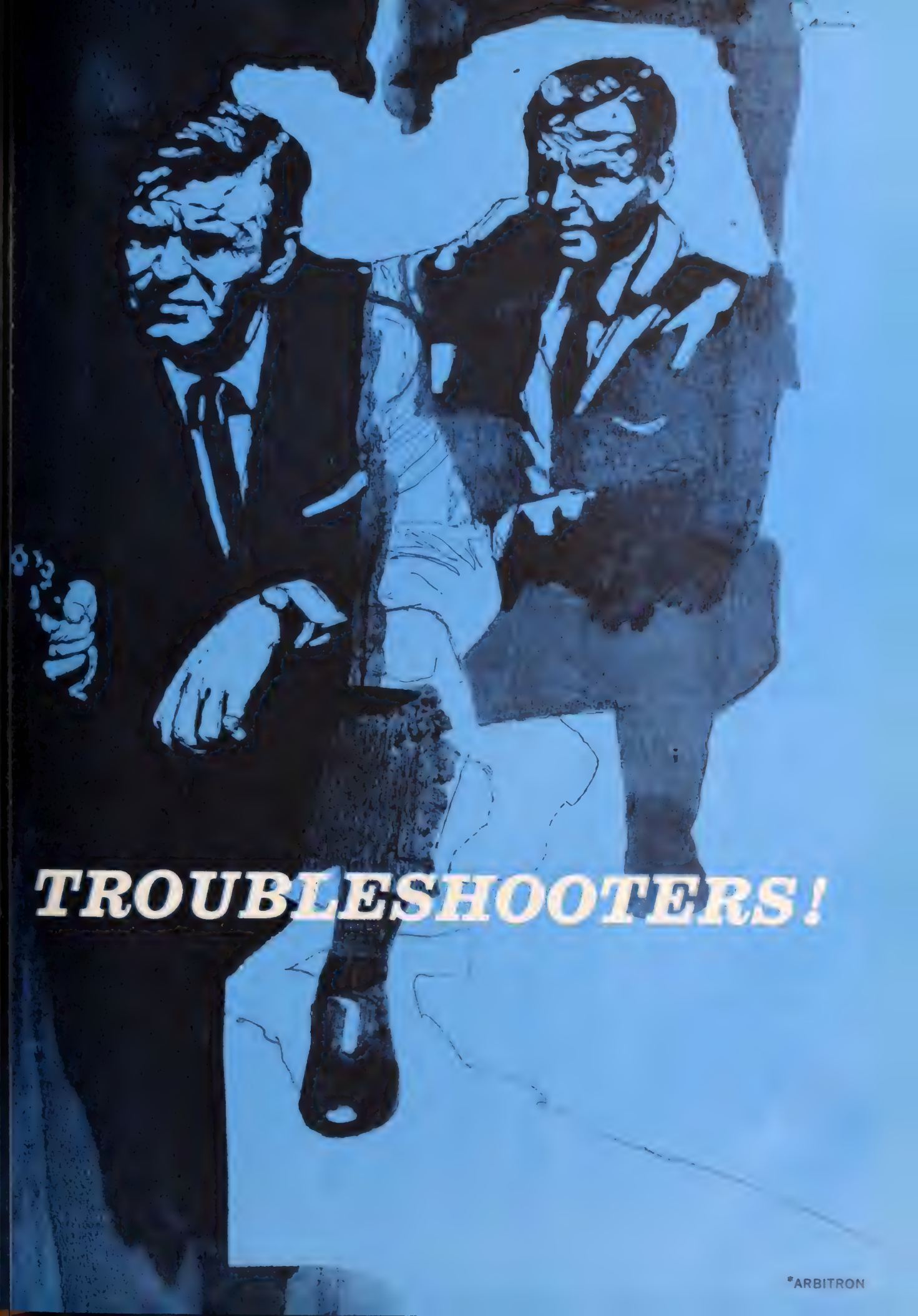
And reports from more than 100 other markets sold to date—Atlanta to Providence, Dallas to San Diego—indicate the Brannagans are taking audiences by storm.

Sponsor action? Camel, Standard Oil of Indiana, American Stores, Blue Plate Foods, Chesebrough-Pond's, Campbell Soups, Rheingold are staking out customers with 39 Brannagan half-hours.

Co-stars Steve Dunne and Mark Roberts have just completed a month-long, nationwide personal appearance tour, making legions of new friends for the show and its sponsors! Now is the perfect time for you to get in on all the excitement. Just call...

 **CBS FILMS**

"... The best film programs for all stations." Offices in New York, Chicago, Detroit, Los Angeles, Boston, St. Louis, San Francisco, Dallas and Atlanta. And in Canada: S. W. Caldwell Limited, Toronto.



TROUBLESHOOTERS!

SPONSOR WEEK

a
new
dimension
in
trade
publication
reading
for
busy
ad
executives

SEE
PAGE
27

it is also the best guarantee of a vigorous economic order.

"And if our company has in some small way contributed to that kind of educated public, it can't help but be in our company's long range interest to do so."

Such excerpts give, I believe, a much fairer, clearer picture of the Peterson and B&H philosophy than did the one sentence quote in my 2 January column, and I am glad to put them into the record.

Let me also say here that I greatly admire both Peterson and his company for their enlightened tv sponsorship.

B&H has been a courageous, public spirited pioneer in bringing us magnificent programs on such subjects as birth-control, the missile lag, integration, and featherbedding by labor unions. All of us stand greatly in their debt. And if I seemed in any way to demean their contribution, I did them a great injustice.

But why market-research virtue?

But having said that I want to make it perfectly clear that I violently disagree with Mr. Peterson on one vital point.

He writes, "The question that deserves added discussion in our judgment is whether spending major tv funds in this area makes sense from the standpoint of sales and profits. If this question is answered affirmatively, we believe that many more companies will sponsor public service programming to the ultimate benefit of television, business, and our society as a whole."

Well, I think that is totally wrong.

To me it's a little like saying, "The quickest way to persuade a prostitute to give up the primrose path is to show her that she can maximize more dough (both short-term and long-range) by following the lily lane of virtue. So, boys, let's spread this gospel."

Such reasoning is atrocious philosophy, abominable morality, an unspeakable theology. Furthermore it is psychologically unsound.

I don't for a minute believe that Messrs. Percy and Peterson embarked on the B&H program of public service sponsorship because they had factual evidence of its short- and long-term profit potential.

I am sure they did so because they are intelligent honorable men of clear vision, strong faith, and an acute sense of responsibility.

And I am absolutely convinced that any public service sponsorship that is worth a damn must start on this same basis of enlightenment not because it "makes sense"—sales- and profit-wise.

Our problem in promoting public service programming is to stimulate in more advertisers the B&H vision and faith—not simply to assure them that they will get a big red apple for being good boys.

That is why I deplore the "maximizing profits" bit in connection with public service shows. It's like trying to justify the Golden Rule with sales figures.

I don't doubt that this can be done (at least on a long-term basis). And I am reasonably sure that a battery of market researchers equipped with IBM machines, could find statistical evidence that "honesty is the best policy" and that the 10 Commandments pay off.

But such labors seem to me both absurd and dangerous. They bastardize the principles they pretend to explore. They apply one-dimensional measures to three-dimensional concepts. They debate the motives of all men of goodwill. And they fail to provide the inspiration which, in my opinion, is an absolutely essential ingredient.

Do you care to debate this, Mr. Peterson?

Reps at work

Howard Rothenberg, eastern sales manager, Everett-McKinney, Inc., New York, feels that "perhaps one of the more challenging problems of the rep organization is that of convincing station management to invest in informative sales and promotional data—data which might not bring back an immediate return on investment. Understandably, station management, faced with rising costs of labor and technical equipment and services, can be hesitant about making this type of investment for the long haul. However, today's media buyers, examining broadcast media in a highly scientific light, continually emphasize their need for factual information. And, as media competition increases for the total advertising dollar, as well as the 'spot' dollar, the stations that best present a complete picture of their market and their wares will develop a decided edge. It will be up to enlightened station management to maintain stronger counsel with their reps. New sales approaches, accurate coverage data, better market information and audience measurements will be of great importance."



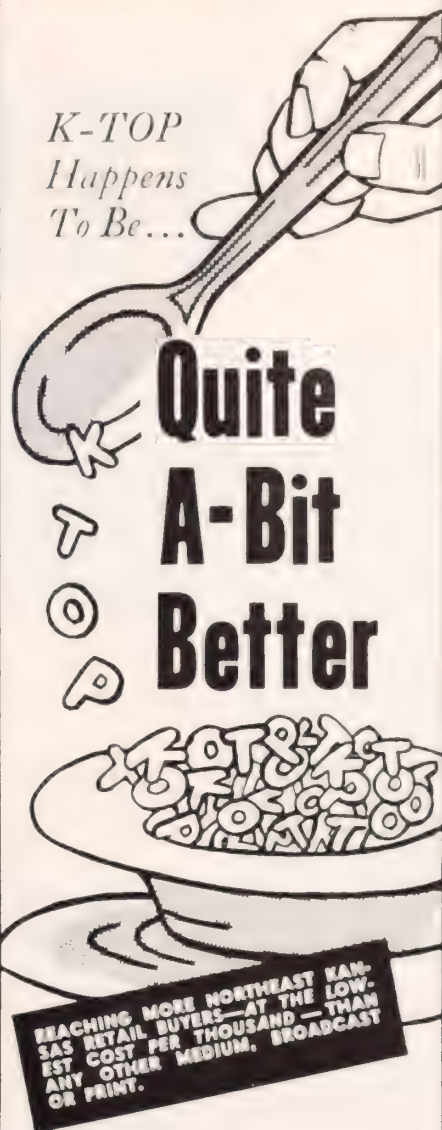
Doug Wallach, mgr. of sales, Grant Webb & Co., New York, issues a plea for "realistic rates." He describes a frequent sequence: "The representative makes a sales presentation to the agency timebuyer. The buyer shows interest, but on subsequent calls he gives the rep the 'silent treatment.' The rep asks the station manager if the advertiser has made overtures to buy a schedule either directly or through the distributor or some other agent. The station manager informs the rep he has just sold a schedule to the distributor at the local rate." Says Wallach, "On this series of events has foundered the relationship between many stations and their reps. Some of the realities a station management must face up to when he establishes his rate:

(1) Any difference between local and national rate forces the national advertiser to buy locally through whatever person he can get it cheapest; (2) The station must determine what is the lowest rate for which he can sell his station and still make a reasonable profit. Any sale below this minimum rate is a red ink operation; (3) The minimum spot rate must include the cost of the rep's services. To finance his expenses to generate new business."

(1) Any difference between local and national rate forces the national advertiser to buy locally through whatever person he can get it cheapest; (2) The station must determine what is the lowest rate for which he can sell his station and still make a reasonable profit. Any sale below this minimum rate is a red ink operation; (3) The minimum spot rate must include the cost of the rep's services. To finance his expenses to generate new business."



*K-TOP
Happens
To Be...*



**Quite
A-Bit
Better**

Media men who know their oats also know that sales snap, crackle and pop in the prosperous 750,000 N-E Kansas market when you sell 'em on K-TOP.

Pulse and Hooper Prove K-TOP TOP RATED


Pulse (Oct. '60) rates K-TOP No. 1 in total audience (40% Avg.)—7 a.m. to midnight.

Hooper (Aug.-Oct. '60)—
37.6%—7 a.m. to noon
42.2%—noon to 6 p.m.

REPRESENTED BY FORJOE AND CO., INC.



TELEVISION'S

| | CBS  | | NETWORK B | | NETWORK C | |
|------------------------------|---|--------|-----------|--------|-----------|--------|
| | HOURS | RATING | HOURS | RATING | HOURS | RATING |
| COMEDY | 66 | 19.9 | 54 | 18.1 | 23 | 17.0 |
| DRAMA | 35 | 15.9 | 0 | — | 22 | 13.8 |
| VARIETY & PERSONALITY | 51 | 20.1 | 17 | 14.8 | 54 | 18.5 |
| WESTERN | 34 | 25.2 | 59 | 20.7 | 71 | 22.4 |
| MYSTERY & ADVENTURE | 54 | 19.6 | 130 | 18.3 | 65 | 14.5 |
| NEWS, PUBLIC AFFAIRS, SPORTS | 30 | 13.5 | 18 | 9.6 | 27 | 13.8 |
| TOTAL NIGHTTIME | 270 | 19.3 | 278 | 18.0 | 262 | 17.6 |

NIELSEN RECORD FOR ALL REGULARLY SCHEDULED NIGHTTIME PROGRAMS, OCT-DEC 1960, AA 6 TO 11 PM; EXCLUDES PAID POLITICAL AND SPECIAL BROADCASTS. PROGRAM NAMES ON REG

TEST PATTERN

(ANY ADVERTISER WHO CAN AFFORD TO SPEND \$1,000,000 ON NETWORK TELEVISION CAN AFFORD TO SPEND A MINUTE ANALYZING THIS CHART.)

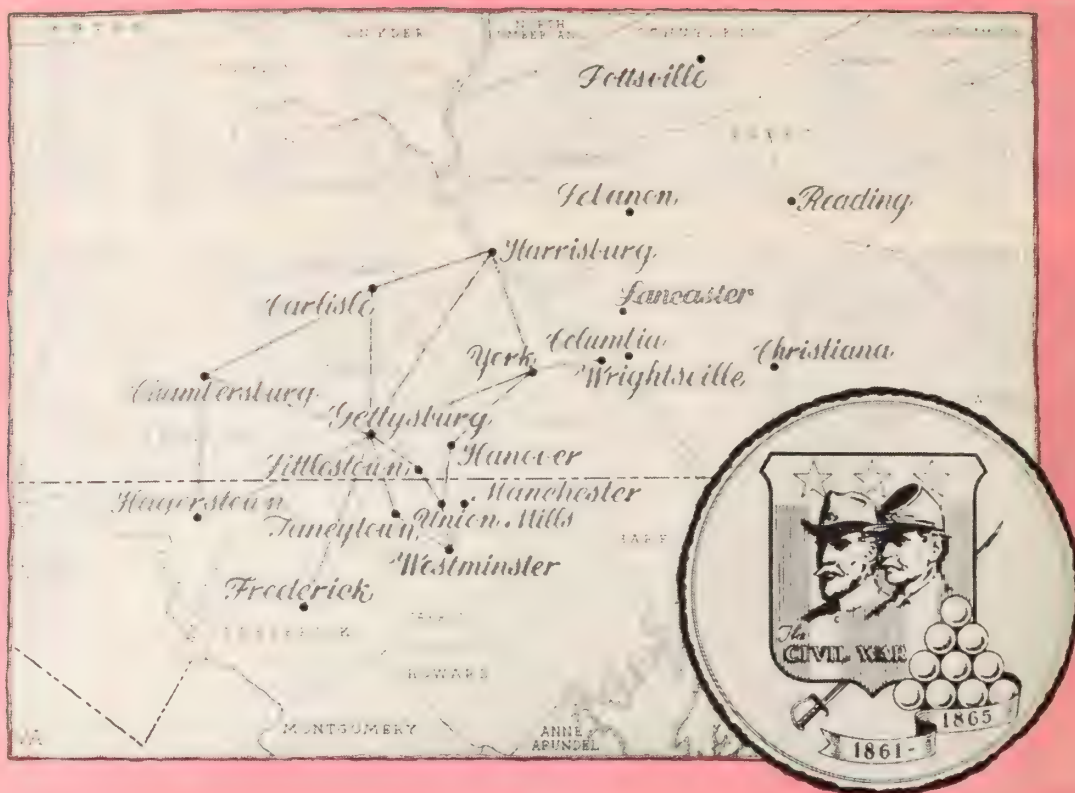
While this image will never appear on your home screen, it is in fact an accurate statistical picture of what has been going on in network television since last October. This is the record for all regularly scheduled nighttime programs—shown by networks and by types of programs.

Why should anyone look at television in this way when there are many simpler (and more enjoyable) ways to look at it? Briefly, because today's sophisticated advertiser commits millions of dollars to television only after the most careful study of marketing objectives, program possibilities, and network environments. What kind of program, he asks, will best serve his specific needs? And where is it most likely to prosper? If you are such an advertiser you are interested in the whole pattern of network programming—the big picture on the screen below. It shows that:

- the CBS Television Network continues to win the biggest average audience for its nighttime schedule.
- the CBS Television Network also consistently attracts the biggest average nationwide audience in every category of entertainment programming.
- the CBS Television Network presents the most evenly balanced schedule, as indicated below by the number of hours devoted to various categories of programs. Only this network provides such proof of performance in every category.

As the test pattern shows, one network offers both viewer and sponsor the best of everything. No doubt that's why sponsors each year invest greater sums in the nation's largest single advertising medium, the CBS TELEVISION NETWORK ●

WGAL-TV serves the public interest



THE GREAT CENTENNIAL

Footnotes to the Civil War in the Channel 8 Area Every Monday Morning. Each program in this fascinating historical series features a separate community, as many cities and towns in the Channel 8 area were affected by the Civil War. Well-known examples: Battle of Gettysburg, burning of Chambersburg, Confederate occupation of York. This series is just one phase of this station's many activities dedicated to inspire and enlighten the viewers it serves.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

30 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Ford's willingness to pull back about \$8 million of its tv network investments for the remainder of this season can have ominous Detroit overtones for tv.

It all started with Ford's move to sell off half of the Alfred Hitchcock show (K&E), with Revlon as the interested party.

Revlon added a rider to its interest: it would like also to latch on to an alternate half-hour of the currently high-rated Wagon Train, of which Ford via JWT controls an hour every other week.

The fly in the ointment as far as Wagon Train is concerned is this: according to NBC TV's arrangement with R. J. Reynolds and National Biscuit they get the first call on any added part of Train that becomes available.

Hence the situation stands this way: if only one or the other of them takes on an additional half-hour of Train, Ford's got a deal with Revlon. If both Reynolds and National Biscuit exercise their option, then the whole Ford-Revlon transfer will probably go by the boards. (Ford, in any event, has recapture rights to Train in the fall.)

The action within the Lincoln-Mercury division sort of confirms the murmurs that have been coming out of agencies closely identified with automotive accounts.

And these murmurs have been to this effect:

- The giant divisions will be back in tv this fall but the disposition will be, with exceptions like Dinah Shore and Ernie Ford, to veer away from long-term contracts that have no escape hatches.
- The newer breed in management will be less inclined to hew to the tradition of identification with a company-controlled program and hence the trend toward buying participations in hour shows will be stepped up considerably.
- Syndication will loom bigger in the automotive picture, because Detroit will be able to turn to this facet of tv in cases where influential dealers demand greater program identification for their markets. (Ford tests in this regard, it is intimated, have so far turned out quite satisfactory.)

Take it strictly as Washington speculation, but where new FCC chairman Newton Minow is expected to exert early pressure is on the stringing together of too many commercials in tv, or what is better known as spotting.

If this anticipation starts gathering credence in agency-advertiser circles, don't be surprised if there's a rush to reestablish on-the-hour franchises, something that not so long ago was a popular thing with Maxwell House coffee and divers cigarettes.

Apparently taking its cue from JWT-Ford dealer efforts, N. W. Ayer is bent on getting where it can the local radio rate for Plymouth-Valiant dealer groups.

Ayer's gambit in this direction last week: inquiring of Michigan stations whether they were granting local rates to "regional automotive groups."

The query obviously had a disturbing effect on the rep field. They recalled Ayer media chief Les Farnath's notice to them last summer that if the local rate confusion were not clarified soon the agency would deal directly with stations in behalf of clients whose competitors were getting the local rate.

Explained an Ayer timebuyer to SPONSOR-SCOPE: All we're doing is finding out whether the local rate is being applied to regional dealer groups. Where there's no local rate we'll pay the national rate." (The Michigan flight, incidentally, breaks 20 February.)

P&G last week swept the board clean of its spot tv schedules on Cheer (Y&R). The step's just temporary. It was done to reevaluate its needed spot weight.

Another sweep of the spot board: Anahist (Bates). The brand lately has been fattening up its network tv participations.

America Chicle is implementing the policy it adopted last fall of allotting a more substantial share of its budget to spot tv.

It's buying via Bates 17 to 23 schedules in quite a list of markets, with extra weight in markets where Dentine and Clorettes are not getting the wanted exposure through the raft of day and nighttime participations Chicle sponsors on ABC TV.

TvB has moved its research efforts into a field that's coming under more and more challenge from advertisers: namely, the degree of attention paid to tv commercials.

What the TvB project consists of: a pilot study seeking to measure how certain commercials have registered with and impressed viewers.

JWT and Y&R among others have had continuing studies along these lines for some time. (For Marion Harper's latest views on this subject see SPONSOR-WEEK, page 00.)

Here's likely evidence that Crest has got the maximum ride out of its pat from the American Dental Association: the same P&G's Gleem has moved ahead in share of sales in the food index.

It's only by eight-tenths of a point but that still puts Gleem now No. 2 to the champ, Colgate.

Still another comeback: the Betty Crocker layercake mix has taken the lead back from Duncan Hines, if only by a six-tenths margin. Hines in the October-November store count went down five points, with much more of the difference going to Swansdown. Special case allowances may have had a lot to do with it.

Even though the casualty rate for nighttime tv network programs keeps going up from year to year, a series with a 25-30% share has a better than 50% chance of surviving into the next season.

That seems to be the key observation to be made from the following chart from Nielsen showing the program turnover by share level as it stacked up for November-December 1959:

| SHARE | NO. SHOWS | % HELD OVER FROM PREVIOUS SEASON |
|----------------------|--------------------|----------------------------------|
| 45% plus | 6 | 100% |
| 40-44.9% | 13 | 92% |
| 35-39.9% | 16 | 88% |
| 30-34.9% | 21 | 62% |
| 25-29.9% | 24 | 58% |
| Under 25% | 34 | 15% |
| Average Share | Total Shows | Returnees |
| 30.1% | 114 | 56% |

What lots of stations will welcome as a change: Lanolin Plus (LaRoche), one of barter tv's biggest customers, will soon be putting cash on the barrelhead for schedules.

The cash list will run to around 60 markets, leaving about 65 markets still on a barter basis.

Affiliate reaction to CBS TV's introduction of the minute participation rate for its 10 to noon span of programming was not without an amusing sidelight.

The network's station relations department whipped out this wire to hesitating affiliates: "Hurry! hurry! hurry! we'd like your acceptance of the daytime minute plan by close of business Friday."

Responded one affiliate: "We deplore the plan. Believe it bad! bad! bad! for the industry."

(For affiliate, rep, agency, advertiser, etc., appraisal of plan see page 33.)

It looks at the moment that if P&G has nighttime doings with ABC TV next season it will be strictly on a participation basis.

P&G agencies have this expectation: the Rifleman and The Law and Mr. Jones—the latter if ABC agrees to waive its contract control—will wind up on NBC TV.

ABC could say this season it had the bulk of the P&G nighttime business.

Lever has quite a poke to put into network nighttime tv for the summer, but it'll probably put off its buying until the last minute.

Reason for delay: it figures it will then be in a much better buyers' market.

There's also a lot of spot tv in the offing, but this will be bought with the need and regardless of anything else.

Admen generally recognize that the special news events program offers a potent audience vehicle for the next two years or so but their inclination to do something about it is dogged by a hard-to-solve dilemma.

And that dilemma is: how can you sell a client in buying a franchise in program group of this sort when you know that the placement and content of his commercials will be at the mercy of the producers of these news documentaries?

As one agency executive put it: some of the special news events program producers hand down edicts as though they were the New York Times, overlooking in the process the simple fact that the viewer has become accustomed to changes of mood between the program and the commercial content.

New York agency executives just back from lookarounds in Hollywood are voicing the opinion that the freelance tv program producers are facing a bleak 1961-62 season.

It is their estimate that the freelancers have anywhere from 125 to 150 pilots in the works which have hardly any place to go if the networks adhere to their plans to cement into their schedules a night progression of one-hour shows.

Note these admen: since network scheduling is becoming less and less a free market, it would be easy to predict that independent ranks in two or three years will be shaken down to four or five suppliers.

The outlook is for ABC TV to go exclusively 60-minute programming Sunday night next season, which would mean but four shows on tap between 6:30-10:30 p.m.

ABC TV apparently isn't letting up in its effort to find a format that would tend to put its affiliates on a competitive basis with Jack Paar.

In the planning stage is this idea: putting on reruns of such series as Maverick and Sunset Strip and Hawaiian Eye from 11:15 to 12:15 p.m.

Half of the commercial spots would be made available for sale by the stations.

Agencies that have been felt out on the proposal are under the impression that the starting date would be before the summer.

An obvious adverse effect: the sale of old features.

Brown & Williamson's allocation of corporate commercials to some of its night-time network tv has stirred some speculation regarding the objective.

Two of the speculations, which, by the way, Bates completely disavows:

- 1) B&W is being spun off from Imperial Tobacco (Canada), preliminary to the making available of an American stock issue.
- 2) There could be a B&W brand on the way.

Sellers of tv haven't as much to worry about in competing against magazines on price vs. audience delivered as they might think they have.

Told SPONSOR-SCOPE by a leading cosmetic advertiser: the media costs of the 11 magazines he uses has gone up 13% the past year, whereas their circulation has increased less than 6%.

NBC Radio has thrown in the towel with regard to its ability to sell the Friday night stretch of Monitor: it's cutting out the two hours and 30 minutes of this portion of the Monitor weekend.

Remaining intact for Monitor: Saturday, 8:05 a.m. to midnight and Sunday, 3 p.m. to 10 p.m. Monitor sales had been close to 90% until the turn into the New Year.

Campbell Soup's (BBDO) bullishness about spot radio is as stalwart as ever: it's embarking 20 February on another nine-week campaign in approximately 80 markets.

Why the canner continues to be so radio-minded: the continuing frequency provides a tool for selling Campbell's less popular soup varieties.

The key word in Campbell's radio lexicon: **tailor-made.**

Don't be surprised if CBS TV before very long establishes a more favorable compensation structure for its affiliate stations.

According to what some major agencies have heard, the maximum percentage under this revised escalator may not be far from the net proceeds obtainable for an affiliate if it sold the time locally.

The move would serve, as these agencies see it, to assuage in large measure affiliate reaction to network trend toward wholesale overlapping into station option time.

CBS' more immediate gesture in that direction: allowing affiliates to sell time in reruns of Gunsmoke as of 7:30 Tuesday night's next fall when the network introduces a Saturday night one-hour version of the same series.

Some stations don't regard this Tuesday grant as a windfall, because in giving up 10:30-11 p.m. Saturday they're losing, they say, one of the most desirable spot half-hours of the week.

Pillsbury (Burnett) appears to be encountering some difficulty in getting stations to accept piggybacks combining cake and pancake mixes.

Attitude of the demurring coterie: the rate for the two brands would still be the minute rate and that if they were followed by another commercial regardless of length the station would be guilty of triplespotting.

Factual note: the use of piggybacks, particularly associated with Bates, has been increasing the past two years, most of them, unlike Pillsbury's, comprised of unrelated products.

For other news coverage in this issue: see Newsmaker of the Week, page 10; Spot Buys, page 49; Sponsor-Week Wrap-Up, page 68; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 75; and Film Scope, page 56.



FARM GALS ANALYZE SPRING CROPS!

...in the Land of Milk and ^M~~H~~oney

And they've decided the Ivy League needs more cultivating! Seriously, with our ideal living conditions, today's farm families are modern as Manhattan. And speaking of analyzing, how's this for good Television:

1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ^M~~H~~oney!

WBAY-TV

GREEN BAY, WISCONSIN

2

HAYLEN R. EVANS, General Manager • Represented by The KATZ Agency



49th and Madison

Liked code story

Congratulations, and thanks, on that superb story on the Radio Code in the 16 January issue of SPONSOR

I have a feeling it's going to bring many into the fold, and I, as a member of the board, am personally grateful to you.

Cecil Woodland
general manager
WEJL
Scranton, Pa.

One, above all

Many of us in radio are already getting reactions to the "Sponsor Hears" item about JWT's local rate accom-

plishments (16 January) for Ford.

While it's possible that JWT has been able to buy 80% of its stations at local rate it could well be true that at the same time they're buying 70% of these stations at national rates.

Many stations, realizing that a one-minute spot is 60 seconds no matter who buys it, have only *one rate* and while this could be called local, we prefer to call it general.

The interpretation that can easily be read into your report is that 80% of the stations being bought by JWT for Ford are selling "off rate" which is unfair to both the stations, and JWT as well as Ford. JWT enjoys one of the finest reputations in the

industry—they are firm believers in the published rate card.

In defense of the ethical station operators who we represent, we request that you call attention to the fact that more and more stations are moving to a one rate policy. Call it local, national or general rate.

Carl L. Schuele
president
Broadcast Time Sales
N. Y. C.

● 'Tis true, included, says JWT, in that 80% are the many stations on the Ford list that have adopted a single rate.

Gets results

I would like to take this opportunity to thank you for allowing me to discuss our WEBR "Sing Along" story in your 26 Dec. "Sponsor Asks."

Of particular interest to me was the response I received from people directly and indirectly connected with our business. I suppose this should not have come as any surprise, but when you get direct action for information such as we did, it is indeed most gratifying, and once again proves that SPONSOR can get results.

William A. Schweitzer
program director
WEBR
Buffalo, N. Y.

Fine—to a point

It was with great interest that I read the piece on jingles contributed by Ben G. Allen, tv copy group head at BBDO, in the "Sponsor Asks" column in your 2 January issue.

Everything was fine—to a point. I enjoyed his sage comments on the influence of music, its ability to set the stage properly for a desired effect, the power of music to motivate. It was great, and made me feel good.

But then I was brought down by the last paragraph in which Mr. Allen states that "no one . . . has done any research on the effect of motivational music." Has a quarter-century of experimentation, pioneering, scientific study in the field of background music gone to waste?

We've got so many facts and figures here at Muzak on the influence of music on individuals at all times, I pause at itemizing the material. Ask Mr. Allen to come on down sometime and see for himself.

Stanley Warren
director of public relations
Muzak Corp.
N. Y. C.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGE 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Courtesy of and Photo: Division of Continental Can Company, Hodge, Louisiana

GEARED TO A GREATER DETROIT



President-elect John F. Kennedy and Michigan's new governor, John B. Swainson, interviewed by Dr. Dempsey of WJBK-TV.

Whether it's bringing a Detroit Lions football game from California, a Detroit Tiger baseball game from Briggs Stadium, or rousing an apathetic citizenry to public concern about Civil Defense, WJBK-TV gears its programming to the interests and needs of a greater Detroit and a greater Michigan.

Typical example: Channel 2's Community Projects activities, headed by Dr. John T. Dempsey, News and Public Affairs Director for WJBK-TV and Radio. Known to us and recognized by the community as one of the most highly qualified men in television, Dr. Dempsey is an associate professor at the University of Michigan where he earned his doctorate in political science. Both he and station management continually query hundreds of Detroit leaders to determine what subjects most need airing in the interest of a better community. Result: such timely discussions and documentaries as "Detroit's Daily Dilemma" (traffic); "The Human Side of Politics"; "Detroit's Survival" (civil defense); and "The Michigan Farmer", all presented by limelight personalities on WJBK-TV's Press Conference, Detroit Speaks and Project 2 programs.

This timely localized approach, plus continuing effort in all areas of public service, have come to be expected of WJBK-TV. Providing such service is far more than an assignment or obligation. It is our pride and pleasure to take this active part in the life of the big busy 5th market we serve, where month after month in ARB and Nielsen Channel 2 is audience leader.

**DETROIT'S NO 1
STATION
WJBK-TV**
a Storer Station
CHANNEL 2 CBS

NATIONAL REPRESENTATIVE: THE KATZ AGENCY

KRNT-TV is very big in Des Moines

Big in total audience – see all surveys

Big in total adult audience – see all surveys

Big in service to the community – see Central Surveys

Big in news – five years of dominance – see all surveys

Big in personalities – see Central Surveys

Big in believability – see Central Surveys

Big in local business – see FCC figures

Big in the lives of people in the community – see the people

Big in sales impact – see Katz

KRNT-TV is Des Moines Television

A COWLES OPERATION

30 JANUARY 1961

SPONSOR-WEEK

- **Marion Harper asks for less image and more impact**
- **600 politicians to get AFA red carpet treatment**
- **Lincoln-Mercury buys all station airtime for hometown push**
- **\$2.7 million more in Gillette's \$13 million budget to net tv**

Marion Harper's broadcast credo: impact research, not nose-counting

CHICAGO

There's too much nose-counting in tv and radio, Marion Harper, Jr., president of Interpublic, Inc. (formerly McCann-Erickson) said in Chicago last Monday as he outlined several projects his agency is experimenting with in qualitative research and impact studies.

He spoke before 900 persons at a joint meeting of the Sales-Marketing Executives Club with the Chicago Federated Advertising Club, the Chicago Broadcast Executives Club and the American Marketing Assn.

Among the projects outlined by Harper:

- The development of an excitement index, which measures interest in a commercial;
- Experiment with a device which measures viewers' tv interest in commercials without them knowing it;
- Study of children's reactions which are more spontaneous than adults'.

Trade groups, he said, in broadcast and in advertising should take more voluntary action in setting up professional goals within the organization which, in turn, better the economy.

"The claim that we are living in a mature economy with saturated markets is literary fantasy," he charged, noting that "the average operating rate for all manu-

facturing is less than 80%." Yet distribution productiv-

ity shows an even greater lag, averaged at a one per cent gain per year contrasted with three per cent for the economy as a whole.

B&W renews affinity for spot tv

Brown & Williamson, which under the wing of Bates has oriented itself more and more to network tv, is again giving spot an encouraging rattle.

It's lining up prime 20's and 60's in 50-60 markets to add the extra weight where needed for several B&W brands. Reps are being given the impression that these schedules have 52-week objectives.

Another tobacco leader that's been moving more and more toward a semi-franchise orbit the past year is Lorillard.

LINCOLN-MERCURY BUYS 3,000 RADIO SLOTS ON 1 STATION

History-making radio saturation drive went on the air in Detroit last week as 21 Lincoln-Mercury dealers in the metro area bought every available program and announcement on a single station—WJBK—for an all-out two-week push which ends 5 February.

Jerry Martin, v.p. for air on the Ford account at Kenyon & Eckhardt, Detroit, says special effort has total of 2,612 minute announcements, 92 five-minute newscasts and 10 programs in a sports strip. The high volume cars—Comet and Mercury—are getting the heaviest emphasis, only a few mentions for Continental.



Marion Harper, Jr.

AFA lays problems plus red carpet before 600 politicians this week

Opening salvo in advertising's 1961 battle to acquaint governmental and legislative leaders with industry problems and ideas will be heard in Washington Wednesday as the Advertising Federation of America meets for its annual mid-winter conclave at the Statler-Hilton.

Some 600 Congressional leaders are expected to attend the annual reception Wednesday evening, with such dignitaries of the new administration as Secretary of Commerce Luther H. Hodges in attendance during the day.

Most of the admen's attention, however, will be focused on James M. Landis, President Kennedy's special assistant on regulatory agencies, who at presstime was expected to key the luncheon meet with a summary of his recommendations for revision and reform of such bodies as the Federal Communications Commission and the Federal Trade Commission.

Another speaker of special interest to the ad pros from all parts of the country will be Bob Wilson, Repub-



Arthur Fatt

lican of California, discussing "A Congressman Looks at the Advertising Industry." He is the only practicing advertising agency executive in Congress.

The conference chairman is Arthur C. Fatt, president of Grey Advertising, New York. Among the other top speakers is the keynoter, William B. Murphy, president of the Campbell Soup

Co., and AFA Chairman James S. Fish, vice president of General Mills.

D'Arcy trains production people, newcomers with field trips

Field work and lectures on broadcast production as well as other media techniques is the Tuesday and Thursday routine for more than 100 employees of D'Arcy Advertising in St. Louis starting this week.

The agency's own p.r. and publicity group has developed a series of field trips to broadcast stations and a total of 23 suppliers for production employees, newcomers to advertising and some of its creative, media and research personnel.

Aim is to familiarize agency staffers with background to jobs, with end goal of better advertising, service.

Off-season selling for Parker

Innovation in toy-game advertising and marketing is pointed up in the new spot radio campaign of Parker Bros., 78-year-old games publisher. A quick seven-week campaign promotes the Rook card game during what is normally a post-Christmas doldrums period. The game, a favorite of Southerners, will be sold via some 1,500 commercials in 23 Southern cities. Agency: Badger and Brown-Ing & Parcher, Boston.

Hamm's beer ahead in 'favorite' tv commercials as well as sales hike

Even though the beer industry as a whole showed a slim 0.6% barrel gain for the first 11 months of 1960 contrasted with the same 1959 period, last week Theo. Hamm Brewing President William C. Figge reported a striking 10% sales rise for the year.

It's no coincidence therefore, in the minds of brew-savvy admen, that Hamm's television commercials have rated No. 1 in American Research Bureau's viewer popularity rankings for the past two years (with the exception of only a single month, last March, when the off-beat Kaiser foil announcements came out first).

'Iffy' radio copy slated for new Tassette personal item

Controversial product soon to be debuted with a saturation radio and newspaper campaign in the New York metro area is Tassette, a menstrual device for women which has given Weiss & Geller agency copywriters considerable pause for thought.

Copy, as of these pre-introductory campaign days, is designed to give the what-how facts straight to women listeners without the usual reliance on "euphemisms, secretive and symbolic expressions and evasive descriptions." Radio was used during tests in New England, Rochester (N.Y.), Harrisburg-Baltimore, Columbus (O.).

Product, which may go national, is made by Tassette Inc., of Stamford, Conn.

For Hong Kong, later is better

ABC TV's test of Hong Kong with two shows last Wednesday (25 January) netted higher late-night ratings over-night Arbitron shows. Episode aired 7:30-8:30 bagged 13.5 rating (12.2 for same time previous week) 23.7 share (compared with 20.7). Second show, 10-11 had 14.0 average rating, 24.6 share (compared with previous week's Naked City, 18.4 rating, 33.1 share).



"RCA Color TV Tape...the Equal of Color Live!"

**—says William B. McGrath, V.P. and
Managing Director, WHDH-AM, FM, TV, Boston**

Here at WHDH-TV we are enjoying great success with our RCA Color Television Tape operation. Taped programs, commercials and special events sparkle in color. We find color *tape* the equal of color *live*—and with the convenience and ease that only RCA TV Tape can give.

RCA Color TV Tape Recorders have completed our RCA all-color facilities. We do all our local programs in color. Color sells. By adding the client convenience of tape to the new dimension of color, we have an unbeatable combination for sales success."

RCA Color TV Tape Recorders are proving themselves in installations like WHDH because they are designed for color. Picture quality is virtually built in, thanks to

multiple monitoring checks. You can check through the entire system for the very best picture. Precision head-wheel interchangeability for color, too, means you can play back tape on any machine, regardless of where it was made.

More and more broadcasters are specifying RCA TV Tape for color operation because it is part of a completely matched line of color equipment available from one single source—including color TV tape recorders, studio color cameras, 3-V film cameras and projectors, color monitors, switching and special effects. They find service before and after the sale of the kind that only RCA with its broad background in color television can perform.

Find out how you can
get live color quality
with tape convenience.
See your RCA Representative.
Or write to RCA, Dept. PE-264,
Building 15-1, Camden, N.J.



The Most Trusted Name in Television

RADIO CORPORATION OF AMERICA

Gillette: \$2.7 million more into net tv shows

Outlay of \$2.7 million for eight general-audience programs marks the first time Gillette has heaved-up in the spring, non-sports months. Sports on tv gets the biggest portion of its SPONSOR-WEEK-estimated \$13 million annual ad budget. Gillette admen think they should round out their tv sked through the year even though sports—except for boxing and bowling, now sponsored—are out of season much of first half. They

reason product line is sold all year 'round so there should be no hiatus.

Boxing continues as Gillette's mainstay with this and other sports features directed primarily to men. But the four new NBC TV shows—The Americans, Laramie, Outlaws and Michael Shayne—reach a broader, all-family audience, as do Gunslingers on CBS TV and The Islanders, Roaring 20's and Stagecoach on ABC TV.

Ticonderoga pushes pencils toward triple-goal morning radio audience

Interesting three-goal use of radio by an unusual air product is seen in the new schedule of the Joseph Dixon Crucible Co., Jersey City, N. J., maker of Dixon Ticonderoga pencils.

Starting today, company is airing early-morning minutes at the rate of three per week on stations in four major markets in move to reach company's salesmen, its dealers and office people.

6 Chicago spot skeds readied

Spot tv activity along Michigan Ave. last week about held its own. Among accounts setting up tv schedules Jack (Burnett); Mars Candy (NL&B). Radio: Foulds Macaroni (C. E. Frank); Rival Dog Food (NL&B).

Guide to Kennedy's new quarters



In pre-inaugural New York visit, President-elect John Kennedy received from John Smart, president of the Esquire Broadcasting Co. (WQXI), Atlanta, a color movie of the major public rooms in the White House.

Schick switch to NC&K no surprise

Switch of Schick from B&B to Norman Craig & Kummel late last week, with some 70% of \$3 million budget in tv, was pre-ordained. Revlon, largest single stockholder with 20%, has been sparking reshuffling for past year. There's also product conflict, as B&B has ASR account.

Revlon switches from papers to radio for 'word-of-mouth' pickup

Switch from newspaper to radio on Revlon's Sun Bath sun tan lotion is marked by unusual marketing theory. Revlon management and Grey agency account people find that winter tourists bring home word of this kind of product so that one tourist reached by commercials sells 20 more sun-bathers via word of mouth.

New (last week) 13-week sked of minutes, paced to a calypso beat with live voice over, aims at sunshine visitors during the daytime hours, with most commercials adjacent to beach reports (and, in one instance, on a station which rings a bell every half hour alerting tanners to turn over).

Current radio schedule of some 61 announcements weekly on six Miami stations and 25 spots per week on two Phoenix outlets is expected to lead to peak schedule during the summer months in as many as 30 of the nation's top markets. Biggest market push comes after Memorial Day.

Fourth WBC program meet 9 April to key public service as entertainment

Another grand slam bet on public service programming is scheduled by the Westinghouse Broadcasting Co. for a four-day Pittsburgh session starting 9 April. The fourth in a series of public service conferences, however, this year stress this type of radio and tv station programming as entertainment, with a downbeat emphasis on public service features as educational.

More than 400 industry leaders are expected to attend the work-and-play session, with a greater representation from networks and stations this year than during the three previous conclaves (Boston in 1957, Baltimore in 1958 and San Francisco in 1959).

Westinghouse President Donald H. McGannon has also supervised plans this year to admit the general public to some of the seminar sessions in Pittsburgh, home of the group's pioneer station KDKA and of the parent company, Westinghouse Electric.

More SPONSOR WEEK continued on page 68

John Guider, Pres.-Gen. Mgr., WMTW-TV
Portland, Me.—Mt. Washington, N. H.

Why MT. WASHINGTON TV

Bought Warner's "Films of the 50's"

Says John Guider

**"You might think
we didn't need them"**

"We already had what may be the largest film library in the country, including all four major packages.

"But we felt we could not miss this chance to sweeten our schedules with these strong late releases. We owe it to our sponsors.

"They're not only great audience-getters in their own right but they give balance to the good but older pictures in our popular EARLY SHOW and late WORLD'S BEST MOVIES."

Warner's Films of the 50's ... money makers of the 60's



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-4855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First
in the Southeast with 642,500 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"!***

**Television Magazine—1961*

***ARB 1960 Coverage Study—
Average Daily Total Homes Delivered*

*Compare these SE Markets!**

| | |
|-----------------------|---------|
| Charlotte | 642,500 |
| Miami | 581,800 |
| Atlanta | 535,300 |
| Louisville | 420,200 |
| New Orleans | 366,900 |
| Richmond | 287,200 |

WBTV

CHANNEL 3  CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

STILL BOILING: CBS TV'S DAY PLAN

➤ **But station fury over sale of minutes is cooling after parleys on 'realities' with network brass**

"We are not selling spot!

"This is not a price war!

"This will result in more revenue for our affiliates!"

Thus did Joe Curl, CBS TV daytime sales director, answer the storm of comment, criticism, and scuttlebutt that erupted last week with the announcement of CBS TV's decision to toss away several of its selling traditions and join in the battle for daytime revenues with no holds barred. At week's end, although buffeted by criticism from affiliates, station representatives and some rival network executives, Curl firmly maintained that no trouble was anticipated—even though several affiliates were talking of bucking the network. As one station owner put it to SPONSOR, "What we'll have to do is tell them to go hang with their morning stuff."

Others, however, after meetings with Curl and other network officials last week were privately admitting that they were beginning to appreciate the realities of the network's position, and that much of the plan would probably go through. It seemed to be a question of the value of network affiliation outweighing their fears of

STRONG REACTION, STRONG LANGUAGE

What reps/affiliates said:

Station representatives called the CBS TV action a "bald outrage, a complete invasion of the spot field," and likened the trend in daytime network television selling to the last days of network radio. Affiliate operators opposed the plan because it would accrue them lower rates, would make product protection impossible, would impose a summer rate which they never have accepted.

What admen/clients said:

Agency media people and their clients hailed CBS TV's "honest pre-entation" of what they were selling and noted that the changes would make buying daytime network television simpler for them, but they had reservations about one aspect of the plan—the flat rate that could mean buying without knowing how many stations would be carrying their messages.

What rival networks said:

Some spokesmen for the two rival networks praised the move and called it the best development for the industry as a whole, and not unexpected. However, some saw in CBS TV's outright dropping of billboards the sacrifice of one of the basic strengths of daytime network tv—sponsor identification with a very emotionally involved audience—calling the move "destructive."

Affiliates charge that a grossly unrealistic value has been placed on their time

network encroachment on spot.

The network that never sold less than a quarter-hour unit has revealed the following plan to go into operation 13 February:

- Minutes will be sold between 10 a.m. and noon.
- Billboards will be eliminated in this period.
- Minutes can be rotated within this period.
- Advertisers may buy as many minutes as they require, can get out and get in at will, don't even have to buy 13 weeks—but can buy shorter flights.
- The network will actually tell an advertiser his cost-per-1,000.
- The network will allow piggybacks in this period, but will not sell 30's.
- Affiliate stations will have the privilege of selling the first minute of each of the 10 a.m.-noon programs locally.
- Two afternoon shows, *Full Circle* and *The Millionaire*, will also become part of the new discount setup to the extent that the minutes pur-

chased there may be applied to the morning minute total.

• CBS TV will draw a line between summer and winter daytime rates, and will give an added discount in the daytime. Cost-per-1,000 homes will go as low in summer as 74¢. This discount structure is based on an average of 2,400,000 homes in the winter and 2,700,000 homes in the summer (greater tune-in due to added youngster availabilities).

The basic question that troubled the industry last week: Can you take over so many of the strong tools of spot without eventually becoming spot? Affiliate stations and their representatives howled, "No!" and were fighting mad. They envisioned more and more encroachment on spot selling unless the affiliates put the brakes on the networks.

Several affiliate owners went so far as to predict to SPONSOR that CBS TV might "go black" during the 10 a.m.-noon period if the network did not return to conventional operation. They deplored the "grossly unrealistic value" that CBS TV has placed

on its stations' time and indicated that resentment and astonishment were widespread among affiliate chiefs—many of whom are presenting their grievances in person this week in conferences at 485 Madison Avenue.

Rival network executives saw nothing surprising in the web's action, noting that it had only been a question of time until TV dropped its long-cherished policies by cutting rates and seeking flexibility. Some thought, however, that CBS had gone too far.

As for the agencies and their clients, their reaction was highly favorable but with some frankly stated reservations. Media directors gave CBS TV credit for an "honest presentation" of what it is selling, and pointed out that the changes would make buying simpler for them, that it was a break for the small advertiser and the client who had not previously been a heavy user of the daytime medium.

But they were cautious on one point, the unusual situation brought about by a flat rate and the fact that they do not know how many stations they get for that rate. Several agency men commented that it was "too early" to pass judgment.



CBS TV's embattled Joe Curl answers:

"WE ARE NOT SELLING SPOT! The other two networks are selling network minutes in one form or another because advertisers demand it. But, remember, we are not selling spot. We are selling network minutes, network time in smaller portions. CBS needed a more flexible daytime setup. We couldn't buck the trend, and as much as I don't like it, I think it's coming to nighttime, too."

"THIS IS NOT A PRICE WAR! This is an official and legitimate rate reduction in the morning (between 10 a.m. and noon). It won't go any further; we've established a definite rate; we will stick to the rate. We are not going to cause a price war."

"THIS WILL RESULT IN MORE REVENUE FOR OUR AFFILIATES! This decision took more than seven months of working . . . on the ground rules . . . until we came up with this plan. This is not intended as a sermon, but it's a fact that CBS believes in quality and integrity, so we decided on a rate and printed it. Everybody gets the same deal; everything is specific. Stations know what we are doing and so will the advertisers."

CBS TV's per-minute rate, cost-per-1,000 (10 a.m.-noon)

| ANNUAL MINUTES | WINTER | | SUMMER | |
|----------------|-----------------|--------|-----------------|--------|
| | COST-PER-MINUTE | CPM | COST-PER-MINUTE | CPM |
| 201* | \$3,200† | \$1.33 | \$2,800 | \$1.04 |
| 201 to 400 | 3,100 | 1.29 | 2,700 | 1.00 |
| 401 to 600 | 3,000 | 1.25 | 2,300 | .85 |
| 601 to 800 | 2,900 | 1.21 | 2,200 | .81 |
| 801 to 1,000 | 2,700 | 1.13 | 2,100 | .78 |
| 1,000 and over | 2,500 | 1.04 | 2,000 | .74 |

CBS TV changes in sales policies for 10 a.m. to noon period include (1) making time available in straight minutes, (2) allowing advertisers to rotate minutes and (3) summer, annual minute purchase discounts

*Two shows in the afternoon, 'Full Circle' and 'The Millionaire' also become part of the new discount setup to this extent: the minutes purchased here may be applied to the morning minute total.

†This discount structure, which takes effect 13 February, is based on an average of 2,100,000 homes in the winter and 2,700,000 homes in the summer. The time in the summer is greater because of the added youngsters available.

It was not "too early" for some station owners. Typical was the comment of one who declared, "Many of us are aghast, and so are many of their owned station managers. I think this move is destined to create the biggest stir we've seen. There is so much more at stake for the stations that the move will be fought, and fought hard, at meaningful levels. I predict many stations will be up in arms and won't clear for it."

Many of those affiliates are key market stations, and they have indicated to their representatives that they won't accept the CBS TV plan. Four major reasons were cited:

1) On a contractual basis, the new rates would be below what they are getting under present contracts.

2) The network—because of its minute rotation plan—would be dictating to them as to what advertisers they can take and can't take during the 10 a.m. to noon period. This, they maintained, would make product protection impossible. The only way out would be for the stations themselves to set up a concentric system of spot rotation, which they indicated they didn't care to tackle.

3) Smaller market stations would doubtless be hurt.

4) The key affiliates in question declared that they have never accepted summer rates of any kind, and didn't want to start now. The summer rate issue seemed to be lost in the discussion of the other two last week, but as one station man said, "If it were their only change it would be enough to make us reject them."

What frightens many of the affiliate owners is that, with the pattern of network radio's decline still fresh in their memories, daytime tv seems to them to be following that pattern.

"The beginning of the end of the original network radio," a top rep salesman pointed out, "came when it reached in every direction with wide-open, catch-all participation plans. The stations finally decided to program themselves because they were getting less money from the networks than they could get by selling themselves. Just as a few key market stations tolled the death of network radio as a real money-maker, so it could happen again unless this daytime tv medium wakes up."

Another leading rep salesman called the move "a bald outrage, a complete invasion of the spot field. The networks are going into the spot business and proposing to pay stations on a network level for business

that stations should be getting exclusively on a spot level. That's our reaction and the reaction of network affiliates who have contacted us."

Spokesman for the three networks, however, played down the dramatic nature of the move, seeing it as another step in the gradually changing pattern of network selling practices. At CBS, Joe Curl stood by the move and stated emphatically that "we expect the new policy to result not only in better coverage, better ratings, and better share-of-audience, but also in more money for our affiliates."

"This decision took more than seven months of working like hell on the ground rules. We tore the thing apart and put it back together repeatedly until we came up with this plan. This is not intended as a sermon, but it's a fact that CBS believes in quality and integrity, so we decided on a rate and printed it. Everybody gets the same deal; everything is specific. Stations know what we are doing and so will the advertiser."

"The other two networks are selling network minutes in one form or another because advertisers demand it," he declared. "But, remember, we are not selling spot. We are selling

network minutes, network time in smaller portions."

There is no question in the minds of Madison Avenue observers that CBS TV had to make some move to counter the scatter plans of ABC and then NBC. Columbia needed a more flexible daytime setup, Curl maintained, with so much demand for minutes from the agencies and advertisers. "We couldn't buck the trend," said Curl, "and as much as I don't like it, I think it's coming to nighttime, too."

As to the move's effect on the spot medium's future, some station representatives were carefully weighing the facts and factors and coming up with some surprising conclusions, among which were:

1) The internecine warfare among the network daytime sales departments might actually draw more attention to the spot medium.

2) In many markets where CBS won't clear, more spot sales will result, and some new steady customers must result from that situation.

3) The network struggle could conceivably destroy the daytime medium as a money-maker.

"It's one thing for the networks to invade the spot field and not admit it," said one rep firm chief who asserted that this practice had been going on for some years. "But CBS TV has laid a rate card right on the line and may discover that sometimes it's dangerous to call a spade a spade. At all levels—even governmental—a proper difference and competition between network and spot selling should be visible."

Still another rep tv sales manager agreed, adding that "in all my years of selling, I've gotten used to the networks invading the spot field—as they have a right to do to a certain extent, by the way. I've seen it in radio and in television, and at the same time I've seen spot continue to grow through it all. So I'm not ready to jump out of any windows at this move.

"This is a price war, and the more wars between media the better the agencies and advertisers like it—as long as a medium isn't destroyed."

CBS TV's Joe Curl took exception to this remark and stated decisively,

(Please turn to page 62)

8-POINT REBUTTAL TO SPOT TV CRITICS

❖ **TvAR replies to specific charges against spot tv by executives of various firms, mostly light to non-users**

❖ **Lack of a concrete image, buying complexities considered the biggest handicaps, to sellers of the medium**

In a week highlighted by network daytime television's struggle for a format and an identity, the medium that most rivals it has also been through some soul searching.

A station representative, having studied the results of a high-level management survey on conceptions of and attitudes toward spot television, decided to go further than merely printing the results ("The View at the Top"). Television Advertising Representatives has released to SPONSOR its rebuttals to the *objections* voiced against spot tv, in an attempt to explain to the executives who made them that they are overlooking the basic elements involved in media se-

lection when condemning spot tv—does the medium work and is it effective?

"Their reasons for not using spot television," according to TvAR's director of marketing and research, Bob Hoffman, "have little to do with the selling power of the medium. Most of their objections are to side issues not directly related to the medium's effectiveness."

TvAR's answers to the basic questions—does it work and is it effective?—are provided, Hoffman maintained, by spot tv's "phenomenal growth" from \$9 million in 1949 to \$458 million in 1959. "The ability of this 'work-horse medium' to sell

TVAR executives discuss their reply to criticism of the spot tv medium by advertisers. Larry Israel, v.p. and gen. mgr.; Bob Hoffman, dir. of mktg. and research; and Jack Mohler, eastern sls. mgr., found that most griping came from companies that were not big spot tv users



goods and services accounts for the fact that last year 1,381 advertisers invested at least \$20,000 each in spot television, despite the objections raised by some in our survey." Those objections were:

- The complexities involved in buying spot television.
- The waste audience.
- Its expense.
- The difficulty of selling it to an advertiser's sales staff.
- The difficulties in merchandising and promoting it.
- Its lack of prestige.
- Their unfamiliarity with the medium.
- The impression that the medium is not selling itself properly.

These objections were made in "The View at the Top" survey exclusively, it is interesting to note, by "light and non-users" of spot tv. The study reveals no basic dissatisfaction among the "moderate and heavy users" of the medium. "Instead," Hoffman said, "these advertisers, time and time again, commented on the success they have enjoyed with spot tv. While these men were aware of the problems involved in using spot tv, the ability of the medium to move people to buy their goods or services overrode the 'minus' signs," Hoffman claimed.

(The "depth interview" research was conducted by Henderson and McNelis, a professional research organization, among top management executives of leading companies. They did not know what organization was sponsoring the survey, and they were assured that no disclosure would be made of their names or their firms.

(Surveyed were 26 leading all-media advertisers who invested an estimated \$325 million in spot and network tv, newspapers, and magazines in 1959. They represented a cross-section of products and corporate size, and included firms located in eastern and midwestern sections of the U.S. They ranged from very heavy users to non-users of spot tv.

Hoffman also pointed out that the bulk of negative comments came from more conservative "salesmen oriented" companies, whose ad spending in the four major media rose only 3% between 1957 and 1959, com-

Television rep replies to spot's detractors

1. Buying is too complex:

This may be true, but spot tv's results warrant the effort. Furthermore, this is not a client, but an agency problem, and despite certain difficulties agencies continue to recommend the medium highly.

2. There is waste audience:

Obviously, a medium that can blanket virtually every family in a market in a matter of days is bound to include some waste circulation. But "mass" appeal means a tremendous plus at justifiable cost.

3. It's very expensive:

Cost is a relative thing, to be considered in the light of results achieved. The important consideration is the cost-per-1,000 sales resulting from the campaign, and its availability to small clients.

4. It's hard to sell to sales staff:

This argument is fallacious. Advertisers citing this fail to realize that spot tv is highly salable if an effort to sell a sales staff is tailored to a specific campaign, and the sales staff put into the act.

5. It's difficult to merchandise, promote:

These are secondary, but they should be considered at the very outset of a spot campaign so that commercials can be prepared with a view toward their merchandising possibilities.

6. Spot tv lacks prestige:

If glamor and prestige are major objectives, network tv has the advantage. But most companies are interested in day-to-day sales and for them spot is a work-horse medium that moves merchandise.

7. It's unfamiliar to us:

An understanding of spot tv is complicated by the lack of a clearly defined image—complicated by the ambiguity of the word "spot," the versatility of the medium and too-sophisticated presentations.

8. It's not selling itself properly:

Prime reason for this view is that spot tv presentations often examine the medium from the sellers' rather than the buyers' point of view. We must relate to advertisers' selling problems.

Total ad expenditures in four major media (spot tv, net tv, mags, papers)

(MILLIONS OF DOLLARS)

| | 1957 | 1958 | 1959 | % Increase 1959/1957 |
|---|------|------|------|-------------------------|
| 15 Consumer Oriented Advertisers | 190 | 227 | 259 | +36% |
| 13 Salesman/Agent Oriented Advertisers | 64 | 62 | 66 | + 3% |

pared to a 36% increase on the part of the "consumer oriented" companies studies.

Here are TvAR's point-by-point rebuttals to what it calls "complaints based on misconceptions and lack of knowledge of the spot medium" (which, Hoffman said, are "understood," as spot tv is an infant medium," and "even we as sellers are just beginning to learn how effective it really is."

The complexities involved in buying spot tv: "Without a doubt," says TvAR, "it is more difficult to buy spot tv than a network show or a full-page magazine or newspaper ad . . . but the key issue" is that "the results warrant the effort." What's more, "this is not a client's problem, but rather an agency problem." The successful agencies have expert media departments who are skilled in buying spot tv and experienced in coping with the problems that arise.

TvAR sees a trend toward greater uniformity in many areas of spot tv. It includes: (1) standardization of rate cards, (2) standardized billing forms, and (3) standardized contract modification forms. "These are straws in the wind, indicative of an effort on the part of the spot tv industry to simplify and standardize its operations."

The buying complexities, TvAR argues, have been complicated by the concept of "short-flight" campaigns, which require a new buying effort with every wave of advertising. This approach stems from the use of spot

tv as an "opportunistic and tactical tool."

"However, spot tv can be effectively utilized as a strategic ad weapon—on a continuing basis." As pointed out in a recent Petry & Co. presentation ("Selective Pressures on Target"), spot tv used in this way can be considered the "self-refining medium"—where a spot schedule is always subject to a change for the better by re-evaluation and upgrading.

Multi-product advertisers, in particular, have the opportunity to use spot tv on a 52-week basis, TvAR says, switching from one product to another, but at the same time retaining a franchise on the spots they have (a technique adopted by P&G and its agencies).

The "sellers' market" argument represents still another misconception about spot tv, the rep firm states, namely that you must be in "so-called prime time" or else your campaign won't work. While announcements in "so-called marginal time" deliver smaller ratings, they are priced accordingly. The oft-quoted success of Lestail, whose entire campaign was built around announcements in marginal time, proves that all tv time works.

The advertiser using the sellers' market as an excuse for staying out of spot tv loses sight of the fact that throughout the year there are availabilities of some kind during practically all times of the day and night on almost all stations. "if the adver-

(Please turn to page 62)

\$5 MILLION

Policy factors cited to explain closing of tv tape unit, CBS Production Sales

Tape service grossed \$5 million, profited \$1 million in '60, say trade estimates

The CBS Production Sales unit has been disbanded. Personnel are now being transferred to other CBS live operations departments. CBS studios 58, 63, and 64 are being closed.

This news, heard along Madison Avenue last week and confirmed by CBS spokesmen, leaves many commercials people scratching their heads in confusion.

Most confused of all are CBS' tape competitors, who estimate that the defunct network tape unit grossed almost \$5 million in 1960 and made more than \$1 million in profits.

Their conjecture is that CBS' motives in this case really were not economic, but political; that the network was primarily worried about policy and the role its tape unit was assuming.

Their interpretation is that the service was initially instituted only to serve CBS TV clients, that it had come to successfully perform unexpected services for non-network clients, and that all CBS was now doing was reverting to its initial policy.

It's been pointed out that the CBS unit was doing business on programs for use on other networks or syndication, on commercials using spot schedules, and on non-broadcast programs. These included *Omnibus* and *Play of the Week*, and medical and religious programs partly or entirely of the non-broadcast type.

According to this interpretation, CBS had to decide between one of two roles for its production sales unit: it had to support it and free it to become a fully competitive independent tape producer, or it had to curtail it so that it once more was a service

TAPE UNIT FOLDS—BUT WHY?

arm for network clients. Sometime in the last few weeks CBS apparently decided on the latter alternative.

As early as the first quarter of 1959 the tape departments of NBC and CBS had threatened to dominate the tape commercials field. This was by accident, not design. Clients doing live commercials on each network simply transferred the same assignments to network tape services.

Gradually the CBS tape unit took on more and more business. For a time it switched to a policy of actively going after tape business. It built up an aggressive and very successful sales force. By the last quarter of 1959 it became one of the leading tape producers in the nation.

During 1960 competitors' estimates are that one-third of CBS Production Sales' business was in commercials. Of the other two-thirds, perhaps one-fifth was in non-broad-

cast tape program production: medical programs for closed circuit and religious programs used as film transfers in church showings.

When competitors added up programs not seen on tv, programs seen on other networks or in syndication, and commercials seen on station spot schedules, it became clear that a sizable percentage of the unit's activity was not for client use on the network.

This inconsistency between the intention and performance of the CBS tape unit might have been of concern to no one except for one thing: the unit was a remarkable success and enjoyed phenomenal growth and profits. It had become virtually an independent competitor without official CBS sanction. To some it had appeared that sanction was forthcoming early in 1961. But instead of setting up a separate company, CBS seems to have decided to restore the unit to

its initial service function.

What were the motives of CBS in sticking to its policy—at the expense of giving up a \$1 million-a-year profit? This is still a matter for speculation. One guess is that network strategy was to avoid investment and involvement that might lead to long-term losses and responsibilities, despite immediate profit. The evidence for this view is that facilities in New York had been obtained by CBS at premium prices and three studios have now been closed.

Another conjecture is that CBS was concerned that the unplanned activities of its tape unit might touch off unfavorable repercussions in Washington. It would have been a grievous loss to CBS if the activity of this unit—a small one by network standards—were to result in any stigma that might carry over to the network's

(Please turn to page 64)

PUZZLE: WHY DID CBS DROP TAPE UNIT?

POLICY: Set up only to serve network clients, CBS Production Sales was unexpectedly doing booming business with non-CBS, non-network, even non-broadcast clients.

EMBARRASSMENT OF RICHES: What began as incidental convenience for network clients grew into estimated \$5 million gross, \$1 million profit in 1960—all unintentional.

SANCTION: Success of unit called for CBS sanction of independence as fully competitive tape producer—which CBS apparently vetoed in today's atmosphere.

FACILITIES: CBS is closing three New York studios—58, 63, and 64—leased years ago at premium prices during the heyday of eastern "live" tv.

MONOPOLY: Conjecture is CBS may be protecting itself from charges of type made by independent producers that it was underselling, wasn't competing.



MAURICE H. NEEDHAM's dedication to his business has not kept him from many non-advertising pursuits, including ornithology, the Civil War

M. H. Needham: portrait of a

✦ Chairman of Needham, Louis and Brorby can look back on a decade of solid growth, the best year ever (1960), and a hefty rise in radio and television billings.

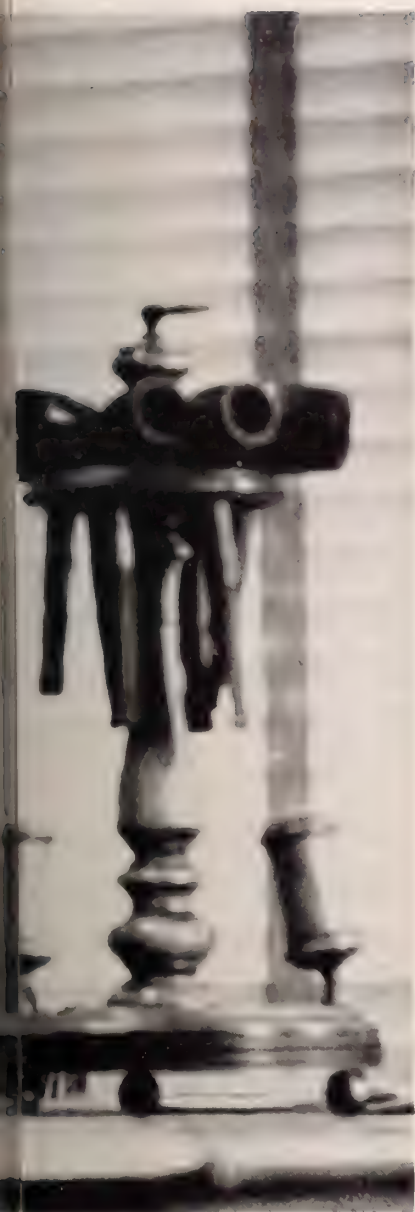
Last Tuesday (17 January) Maurice H. Needham, spruce board chairman of Needham, Louis and Brorby, stood before an audience of his employees in the Prudential Building assembly hall and reported

on the company's state of business.

This year's annual meeting, the 11th consecutive of such sessions informing employees and the public of the agency's financial health—a singular affair in any agency operation

was heightened by these distinctions:

- It was the first time that Maurice Needham had addressed the group in his new role as board chairman of the agency.



spends two hours reading before breakfast

gentleman

• The report, based on 1960 billings, represents the largest gain in NL&B's 36-year history. Last year the agency billed \$45,662, an increase of \$7,146,582, 18% over 1959. Net income amounted to \$382,533 or less than 1% of billings. Last year's record marks the 10th successive year of billing gains for NL&B, resulting in a decade of 400% growth.

The 1960 report called last year "our most memorable year." Aside from scoring the largest dollar gain in history, 1960 also set a record in net income.

There were two reasons for this happy financial picture. One was the start of advertising for three new clients: Mars, Inc. (candy); Rival Packing Co. (dog food); Massey-Ferguson, Ltd., of Canada (mostly farm equipment). Second, NL&B's older clients increased advertising on several new products.

NL&B has come a long way in other respects. It is now second only to Leo Burnett among Chicago agencies in its air media billings total. The agency puts 57.5% of its total billings into radio and tv. For one thing, its network tv involvement is considerable these days. It was only three years ago that NL&B was agency of record for only one program—*The Steve Allen Show*—which it bought for S. C. Johnson, one of its long-time clients.

Today, NL&B is agency of record for five network shows (one of them on Canada's CBC) and participates in six others. S. C. Johnson sponsors both Garry Moore and *Zane Grey Theatre* on alternate weeks;

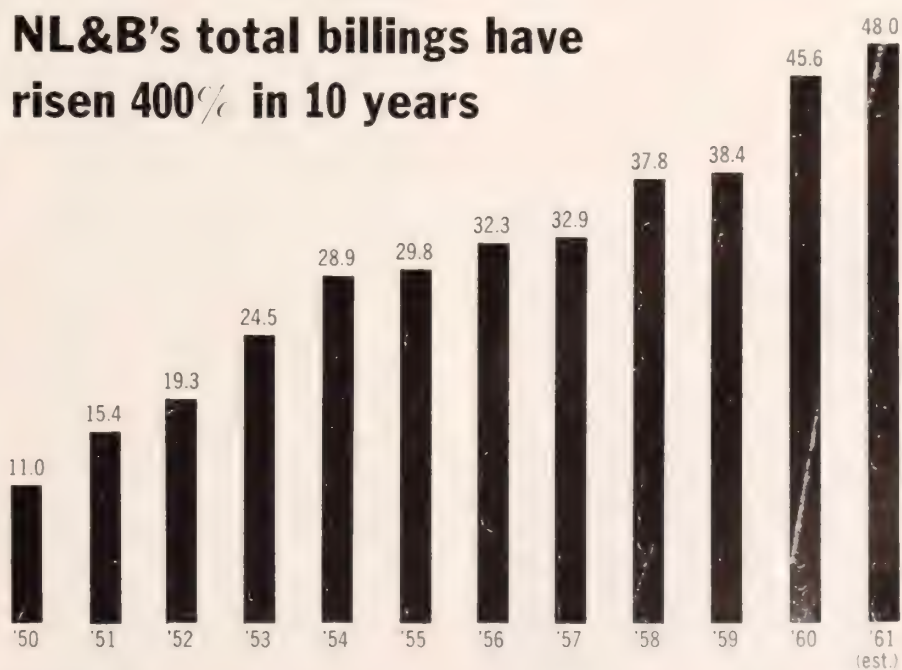
Massey Ferguson advertises on *To day on the Farm* (a Saturday morning show on NBC TV) and the CBC's *Don Messer's Jubilee*. State Farm Insurance is on the Jack Benny show on alternate weeks.

In addition, the agency participates in the Perry Como show for Kraft, bought into the Red Skelton, Ann Sothern and *Angel* shows for S. C. Johnson, and into *Lassie* and the Donna Reed show for Campbell.

It is notable that, on the whole, the programs favored by NL&B for its clients are on the wholesome side. While this certainly reflects the desires of the clients, it is also an echo of the personality and ideas of Maurice Needham—a non-huckster if there ever was one. (Along these lines, it is also notable that two new clients of NL&B—Standard Oil (N.J.) and International Telephone and Telegraph—chose the agency specifically for corporate advertising. Here, again, the atmosphere of the M. H. Needham personality played a part. To achieve an image among consumers, the clients sought one among the agencies.)

While network tv has been getting increasing attention, spot and network radio play key roles in NL&B's

NL&B's total billings have risen 400% in 10 years



Figures atop bars are in the millions of dollars. Agency first billed \$300,000 in 1925 (when it was founded), \$.9 million in 1930, and \$1.9 million in 1940



TRYING IT OUT—Maurice Needham, foreground, test rides a new Saxon auto before writing copy for an ad in 1914. He was manager of the advertisers' service bureau of A. W. Shaw Co.

media plans. For example, International Minerals and Chemical's Accent, heavy in spot radio since the fall, begins extensive schedules on three radio networks (ABC, CBS, and NBC) on 30 January. The agency's biggest spot tv client currently is Mars. Other spot users are Johnson, Kraft, Campbell, Rival, Household Finance, and Oklahoma Oil, a Humble subsidiary (and undoubtedly a factor in NL&B's latching on to another Humble affiliate, Standard Oil).

Tv/radio operations at NL&B are carried out through three autonomous but closely meshed divisions. The media department's broadcast facilities division under Arnold E. Johnson handles air media planning and timebuying. The creative services division, headed by James L. Isham, is responsible for writing and producing the commercials. And the tv/radio programing division, under James G. Cominos (who spends most of his time in the N.Y. office) handles network negotiations and scouts for new programs and talent. (For more details on this, see "NL&B's New 3-Way Radio Tv Setup," *SPONSOR*, 3 October, 1959, page 41.)

Needham attributes much of the agency's success to his method of selecting and organizing people. "I try to lead, not drive," he says. One of his top tv creative v.p.'s remarked

recently that the working atmosphere at NL&B was unconfined. "There are no limitations on our creativity—we are completely free to experiment and develop our ideas."

One of Needham's strongest convictions is that "good writing is among the most important ingredients for successful advertising." And he has always devoted much of his personal attention to the agency's creative operation.

But combined with his emphasis on creativity, Needham has what his colleagues call a depth perception of business problems, acquired, he maintains, in his earlier years in industry. (After his 1913 stint as manager of the advertisers' service bureau of the A. W. Shaw Co., where he wrote most of *System Magazine's* advertising copy, he moved on as advertising manager of Nash Motors, Kenosha, Wisconsin; then to general manager, Barrett-Cravens; and later to sales manager, the Macwhyte Co.)

A primogenitor among agency founders, Needham opened his shop in January, 1925. It was then the Maurice H. Needham Co., one of a handful of advertising agencies springing up to service Chicago's business community. Among them were a few other familiar industry names who, along with Needham, were to achieve national stature: James T. Aubrey's agency, Aubrey

& Moore (now Aubrey, Finlay, Marley & Hodgson), had been in business for two years, as had Geoffrey Wade's agency on N. Wells St. Edward H. Weiss was running a small shop under his own name. Henri, Hurst & McDonald was already seven years old. Lord & Thomas, (now FC&B) was then Chicago-based in the Wrigley Building. Blackett & Sample (now D-F-S) was also Chicago-based. J. Walter Thompson, Erwin, Wasey; Critchfield, Caples, and Campbell-Ewald all had offices here.

Needham went into business for himself after four years with Husband & Thomas, a Chicago agency in which he owned a quarter interest and for whom he wrote copy (the Pall Mall and Pullman accounts). One of Needham's confreres at Husband & Thomas between 1921-25 was Walther Buchen, who, after Needham left, bought controlling interest in the agency and changed its name to the Buchen Co., which he headed until full retirement in 1959.

The first thing Needham did after opening Maurice H. Needham Co. was to join the 4-A's. "I was a firm believer in that organization from the very start," he says.

Among his original clients were Illinois Merchants Trust—an organization of three banks (now Continental Illinois); Kaestner & Hecht Elevators (later purchased by Westinghouse); and Eagle Pitcher Lead.

In the fall of 1929, with its acquisition of S. C. Johnson & Son, the agency name became Needham, Louis and Brorby. Five years later the Kraft account moved in. But, according to Needham, it was during World War II, and the period immediately following, that the agency really began to pick up steam.

Upon entering Maurice Needham's decorous office, high in the Prudential Building (38th floor), a visitor perceives an aura of salubrity. This is reflected not only by bathed-in-light spaciousness, light beige walls and carpeting, and a panoramic view of Chicago, but mostly by Needham himself. A big, broad-shouldered, slim-waisted man, Needham has the build of an athlete. (He played handball until he was 56). Behind

(Please turn to page 66)

A RETAILER TAKES A HARD LOOK AT RADIO

❖ Merchants don't view radio advertising with the same respect as newspaper, retailer Grinspan tells TAB

❖ He claims retailers need radio but must be taught its use by well-informed, experienced station sales staffs

Last November, in a frank talk to the Tennessee Assn. of Broadcasters, Mel Grinspan, sales promotion director, Shainberg's Department Stores, said, results notwithstanding, "Most merchants don't view radio with the same respect as they do newspaper advertising. . . ." SPONSOR feels readers would be interested in some of Mr. Grinspan's remarks, which follow:

Last summer, when Charles Brakefield (*Ed. note: TAB president*) asked me to speak at this meeting. I asked him if the members of TAB would object were I to send them questionnaires to help develop some background material for this opus. Out of 74 questionnaires mailed out, I received 34 answers, many with generous and provocative notations.

What was the purpose of this questionnaire? I'll tell you frankly that it was calculated to give me some fuel with which to fire up the differences between radio and newspaper advertising. I don't mean technical or mechanical differences, or even differences in results. I mean differences in the intangible, abstract fields of advertiser and consumer acceptance, respect, prestige, and standing in the community. And why, in my opinion, these abstract differences play such an important part in your relationships with your advertisers.

Let's start by reviewing the questions.

1. Does your community have special coordinated events such as trade days?

30 yes 4 no

2. Do you actively foster and/or

participate in such events?

26 yes 8 no

3. Are you a member of your local chamber of commerce or similar group?

32 yes 2 no

4. Do you or any of your representatives attend meetings?

24 do regularly 7 sometimes
2 never

5. Are you a member of or do you attend meetings of your local retail merchant's association or similar group?

21 regularly 6 sometimes
6 never

6. Approximately what percentage of your total billing is from retail merchants?

From 10% to 99% with
23 over 75%

7. Have any of your salesmen had retail training or background?

19 yes 15 no

8. What are the biggest problems in selling retailers on effective usage of radio? Actually the clinker in this question is the word "effective." There were many hard answers to this question:

One said, "to spend enough time on their radio copy to give us something to work with." Another said, "to make them realize the importance of repetition on a week-to-week, month-to-month basis." Other comments were, "traditional use of newspaper," "getting them to use enough advertising to do the job effectively," "that the salesman has a better idea of a selling commercial than does the advertiser," "convincing them it is important enough to spend time and effort enough to follow through on an ad-

vertising campaign," and "indifference on the part of retailers. Most of them do not seem interested in growing. . . ."

Throughout the fabric of the answers to these questions is the thread of doubt—doubt that retailers will ever be sold on radio, doubt that they understand radio. Doubt, even conviction, that they just plain don't know how to use radio. Whose fault is it that advertisers don't know how to buy and use radio advertising? Is the radio station so eager to get the merchant's dollars that it won't stand on a principle of integrity? Is the station willing to forego a dollar now with the hope that by educating the merchant, the station may get more dollars later? What happens? The station says the merchant expects \$40 worth of radio advertising to produce the same results as \$400 worth of newspaper advertising. Yet, some stations will accept the 40 bucks after having told the merchant actively or passively that \$10 worth of radio advertising will do a comparable job. It's the old idea of a bird in the hand. Let someone else do the educating and the buildup. I'll take the dough now. If the \$10 or \$50 or \$10 does the job—fine. If not, I've lost nothing. The old buzzard won't ever spend any more than that anyhow. Is that the attitude of some stations? If it is, then there is good reason for doubt and lack of conviction. . . .

Let me ask you people a frank question. How many of your salesmen are

(Please turn to page 67)



MEL GRINSPAN is sales promotion director for Shainberg's 44 jr. dept. stores in South

DAISY TV DEBUT A BULLSEYE

✔ Toy gun pioneer moves half of formerly all-print ad budget to spot tv children's programs in 52 markets

✔ Gets 'double exposure' through guest appearances of fast-draw, twirling expert representing the company

Three quarters of a century old, the Daisy Manufacturing Co. (air rifles, toy pistols, and rifles), has taken its first shot at tv, and reports the medium did a bang-up job.

Daisy opened fire on 52 markets, 31 October through 17 December, for its initial departure from an all-print past. An average of three 60-second film spots per week sprayed the areas via children's programs. For added impact, a number of these markets were invaded by "the Daisy Kid," a fast-draw expert who made personal appearances on the tv outlets involved, as well as radio stations, shopping centers and theaters, wielding Daisy weapons.

Nearly half of the Daisy ad alloca-

tion went into this tv effort, while the remainder was invested in youth and parent magazines and Sunday newspaper comic sections. Norval Langworthy, v.p. at Daisy's agency, the L. M. Ramsey Co. of Chicago, points out that tv provided a most welcome opportunity to demonstrate the products. "And with spot we could place our message where we wanted it when we wanted it," Langworthy adds. Outcome of the new media mix: substantial sales increase.

He states that a further plus factor of tv in this instance is that the main promotional effort is devoted to a product inspired primarily by tv programming. This is the "Spittin' Image" six-gun and holster set, so called

because it's modeled after the Colt, single-action, frontier, "Peacemaker" pistol and professional, tilt-out, fast-draw holster used by tv western characters. Gone are the fancy frills and "jewels" that used to bedeck kids' pistol sets. Thus Daisy advertises a tv-inspired product on tv.

Taking full advantage of the opportunity for demonstration, Daisy shows its toy pistol in fast-draw and twirling action, as executed by both man and boy. The psychology behind this double rendition is that the kids like to imitate adults, in this case cowboys, but at the same time they are encouraged by seeing someone their own age doing the tricks, reasoning that if he can do it, they can do it, too. And, for secondary effects, having an adult in the commercials was expected to help arouse the interest of grown-ups who may also be looking in, and who, of course, are the ones who do the buying.

While fast-draw-and-fire is the kids' basic operation with toy pistol and holster sets, Daisy has included gun-

'Daisy Kid' adds to tv impact with appearances, on the air and off

FAST-DRAW expert Dee Woolem personalizes Daisy products (l) for kids gathered at New York area department store, and (r) for viewers of the WNBC-TV, New York, 'Family' show, while Mary Ritz, of the program, shelters her ears. Woolem draws and fires in less than an eyeblink



twirling in its commercials and promotional activities to heighten the product's desirability as part of a new, safe sport. Both fast-draw and twirling have been getting an extra boost lately from tv exhibitions by such personalities as Sammy Davis, Jr., and Jerry Lewis, who have added gunplay to their long list of performing skills.

To inform dealers of its initial tv venture, Daisy sent them a four-color brochure describing the upcoming "over 1,000 tv one-minute spots reaching 97.1% of all tv homes." The mailing listed all 52 markets in the campaign and the names of the programs that would contain the spots. Scenes from the tv commercials were included along with an offer to lend the film commercials to those dealers who wished to buy local tv time. Radio scripts also were included in the offer of advertising aids to enterprising dealers.

Other materials, sent to dealers and stations, related to personal appearances by Dee Woolem, "The Daisy Kid." There were sample publicity releases announcing his coming and describing some of his accomplishments in gunplay competition. Woolem, states one of the releases, draws and fires his gun in 12 hundredths of a second, faster than the blink of an eye, which is said to take 16 hundredths of a second, and faster than the gunslingers of the old West, who are supposed to have required 36 hundredths of a second to do the deed.

The dealers also received window posters calling attention to Woolem's coming appearance, and hand-out leaflets for the customers. In addition there was suggested copy for public-address-system announcements to be utilized a week in advance, a half hour before the demonstration, and one for five minutes ahead. This sheet even includes an attention-attracting suggestion: "Cock and fire a Daisy Ricochet Sound Smoke gun before and during delivery of the announcement."

The brochure spelling out the tv campaign also detailed Daisy's pre-Christmas print lineup, which embraced 59 Sunday newspaper comic sections plus schedules in *Dell Com-*



Spots show gunplay by two-generation duo

KIDS like to imitate adults, especially cowboys. They also are encouraged to try feats they see performed by someone their own age. That's why Daisy built spot around these two

ics, Boys' Life, Scouting and Parents' magazines. Included were copies of the print ads, which contain references to the tv origins of the Daisy pistol and holster models, mentioning tv stars who use guns and holsters from which they were copies.

To further interest in the fast-draw and twirling demonstrated on tv, the print ads contain coupons which kids can send to Daisy for free booklets on gunplay techniques. Producing such booklets is another of the several ways the Daisy Co. furthers this growing sport (about 250,000 people are estimated to be in fast-draw clubs), which draws so gratifyingly on its products. The Daisy Kid's personal appearances also stimulate much interest, and he added to this with an article called "Fast-Draw—From Six to Sixty," in the opening issue of a new publication known as *Guns Quarterly*.

In this article, Woolem raises the question, "Why do business executives and other busy people practice till their thumbs are raw, work long night hours over their equipment, spend at least one night a week in a club meeting, or drive 2,000 miles or more to enter a fast-draw contest?"

He traces the activity's beginnings

as a widespread past-time to 1954, "when western television programs were amazing the experts with their popularity." Fast-draw caught on, first of all because it's "plain, downright good fun," Woolem states.

Then he goes deeper into the motivations behind fast-draw, pointing out its appeal to "an instinctive urge in every man to prove, to himself and others, his superiority over other men," in other words, "competitive spirit." Just as some take up golf or bowling, others go in for fast-draw, which Woolem calls, "a safe, challenging, precise, dramatic way to prove that you are better than the other fellow."

Woolem points up the value of fast-draw not only as recreation, but also as a coordination developer. He advises readers to get in touch with a fast-draw club, and he refers those who can't find one to the American Assn. of Fast-Draw Clubs, 412 Albee Bldg., Washington, D. C.

The benefits that accrue to Daisy from this type of encouragement to gunplay competition, supplementing the tv and print advertising, can be enormous. The Daisy "Spittin' Image" gun and holsters readily lend themselves at least to the practice stage of fancy gunplay.

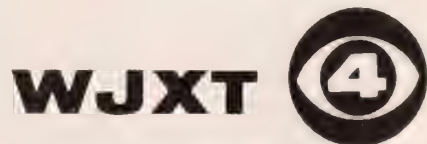


Florida's most interesting curves...

... are on reports of booming business in the thriving Northeast Florida-South Georgia region.

Only WJXT in Jacksonville puts television advertisers in the swim of things in the *entire* market!

With 65 vs. 39 county coverage in all rating reports, WJXT *consistently* delivers more homes, more people, more opportunities to dominate a prime market!



JACKSONVILLE, FLORIDA

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division:

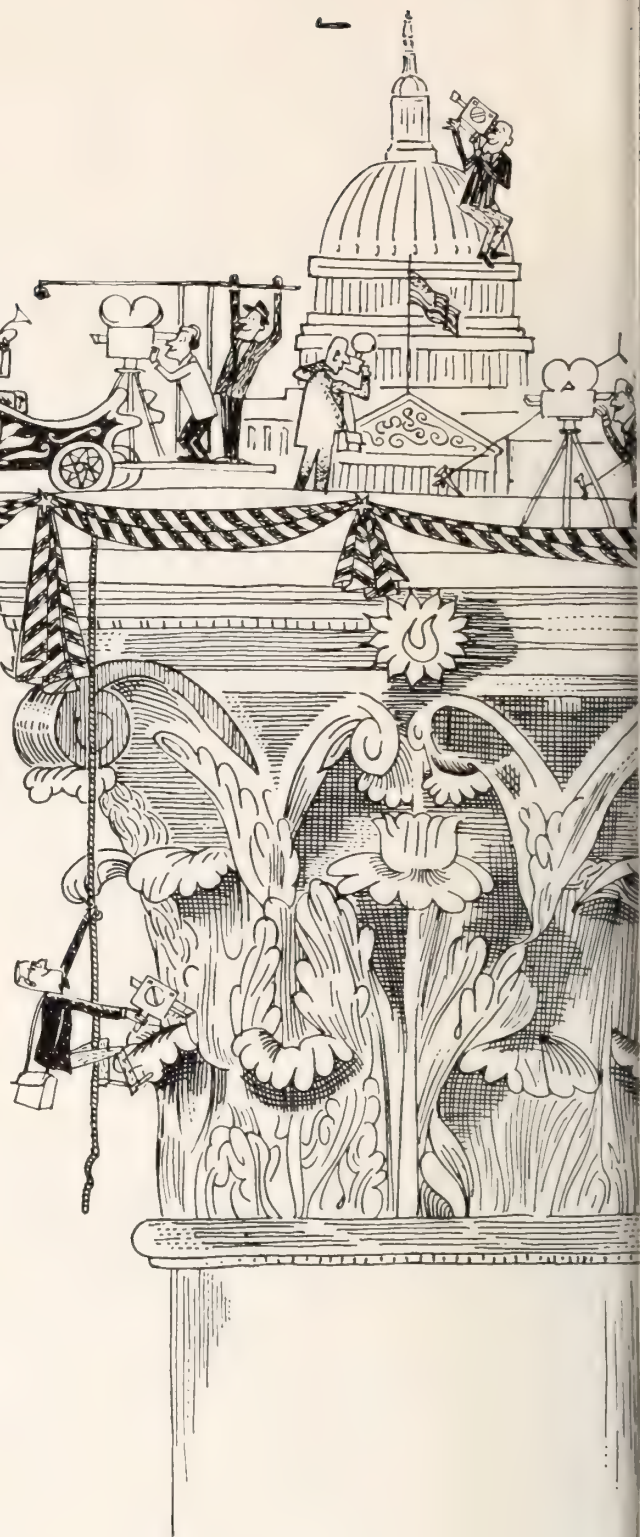
WJXT channel 4, Jacksonville, Florida **WTOP RADIO** Washington, D.C. **WTOP-TV** channel 9, Washington, D.C.

Tenting in D.C., or In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.



Responsibility in Broadcasting

THE CORINTHIAN

SPOT BUYS

TV BUYS

Waverly Fabrics, New York: Campaign to promote its decorative home fabrics begins in February, in about 35 markets. Filmed minutes in strong women's shows are being scheduled for five to eight weeks, two to three spots per week per market. Buyer: Nort Sobo. Agency: Ehrlich, Neuwirth & Sobo, Inc., New York.

Chesebrough-Pond's, Inc., New York: Placements on Vaseline hair tonic start early February in around 50 markets. Schedules are for seven weeks using minutes in fringe nighttime, in and around sports program. Frequencies are six to 12 per week per market. Buyer: Al Silverman. Agency: Norman, Craig & Kummel, Inc., N. Y.

General Foods Corp., Birds Eye Div., White Plains, N. Y.: Campaign for B-E's frozen foods begins early February in 15-20 markets. Schedules are for day, early and late night minutes, six to 25 per week per market. Buyer: Steve Semons. Agency: Young & Rubicam, N. Y.

Standard Brands, Inc., New York: About 25 markets get Tender Leaf tea schedules beginning in February. Day minutes, prime I.D.'s and 20's, and fringe 20's are set for seven weeks. Buyer: Joan Ashley. Agency: J. Walter Thompson Co., New York.

General Foods Corp., Institutional Products Div., White Plains, N. Y.: Gaines dog food campaign starts 6 February in 12-15 markets. Schedules of prime minutes and 20's are being bought for seven weeks. Buyers: Stu Hinkle and Sam Spilo.

Quaker Oats Co., Chicago: New placements on Muffets begin early February in about 15 markets. Moderate frequencies of day and night 60's will run for 19 weeks. Edith Hansen is the buyer at Compton Adv., Chicago. Other schedules began late January on its Flako mixes, through Clinton E. Frank, Chicago. Day and night minutes were set in about 12 markets.

Carnation Co., Los Angeles: Thirteen-week schedules for Friskies were placed in a number of top markets for a February start. Buy was day and fringe night 60's and 20's to hit a women's audience. Buyer: Pat Hipwell. Agency: Erwin Wasey, Ruthrauff & Ryan, L. A.

RADIO BUYS

Fisher Body Div. of General Motors Corp., Detroit: Two-week "Body by Fisher" campaign starts 6 February in about 25 markets. Schedules are mostly traffic hour 30's, using fairly heavy frequencies. Buyer: Maria Carayas. Agency: Kudner Agency, New York

RADIO-TV BUYS

Wm. Wrigley Jr. Co., Chicago: Its radio lineup for the year begins again in March for 52 weeks in the customary Wrigley markets, with shopping-hour minutes being used. In tv, 52-week schedules of minutes and 20's were set in January in selected major markets. Buyer: Jean Seaman. Agency: Arthur Maverhoff & Co., Chicago.



KOTV
TULSA

KHOU-TV
HOUSTON

KXTV
SACRAMENTO

WANE-TV
FORT WAYNE

WISH-TV
INDIANAPOLIS

WANE-AM
FORT WAYNE

WISH-AM
INDIANAPOLIS

Presented by H-R

ATIONS

How can stations profitably merchandise for clients?

Noel A. Rhys, executive vice president, Keystone Broadcasting System, Inc., N. Y.

There are several reasons why it is profitable for a local station to merchandise its accounts. We have found, for example, between 80% and 85% of our stations cooperate in a merchandising program which we established 14 years ago. And why do they spend their time visiting dealers and distributors and wholesalers with mailers, in-store displays, window posters and shelf talkers?

For the simple reason that the average station—and this is the station which affiliates with Keystone—bills about 80% of its revenues from local sources and about 20% from national. And it's the national advertiser—the prestige, blue-chip account—which is interested in reaching deep into a community with the kind of merchandising which pays off at the point of sale.

Another reason why this kind of



In-depth merchandising can be done only in the smaller markets

contact and cooperation is profitable to our stations is that it gives their salesman another foot in the door. These station salesmen go in with the conviction and the actuality that the national advertiser is using Keystone to sell for the retailer—and he then has the beginning of a local story which is the persuasive start to a sale of local time implementing the national campaign.

This kind of local-level, in-depth merchandising can be done only in the smaller town in which we are dominant, in our opinion. Our stations and their alert salesmen find it possible to contact from 40 to 60 retailers in a specific category, but a major-market station can't begin to

call on our work with a possible 2,000 grocery outlets. These salesmen get to know their buying prospects and their merchandising prospects. As they visit the retail outlets and distribution points they understand better how important such merchandising factors as shelf position, counter display and window posters are. And they take advantage of these devices.

Howard Duncan, general manager, WEHT-TV, Evansville, Ind.



Imaginative tie-ins and trade-outs can produce excellent results

Merchandising for clients is one more area where a little imagination and creativity can take the place of cash outlays and none the less provide the advertiser with effective, meaningful service. Resultful, comprehensive merchandising on a low or non-existent budget is the key to profitability in this segment of station service.

For example, we recently traded out for a full showing of 24 sheet billboards with absolutely no cash expenditure involved.

We recently utilized a rather unique medium on the same basis. WEHT-TV had another "full showing" or "corner billboards," (actually trash receptacles in downtown Evansville). With a showing on each of the four sides of the 150 receptacles used, and with one on each corner in the heart of the city, it was quite an effective campaign.

Similarly, WEHT-TV traded out for bus benches. Both the "corner billboards" and bus benches were operated by businesses with other enterprises, which were able to take advantage of the airtime accrued by the deal.

Cab covers are also utilized by the station, on an exclusive basis in Evansville. However, there is a cash expenditure involved in this transaction.

Evansville has a grocery wholesale catalogue, which each week goes to all food wholesalers and retail grocers in the area. WEHT-TV has exclusively traded for a page in this publication, which is called *TV Topics*. Here the station's movie schedule is listed, and all food accounts running schedules are mentioned and plugged.

WEHT-TV has specialized in producing elaborate promotions, many of which go on the air, for advertisers buying important schedules or major campaigns. For example, a major extravaganza was staged to coincide with the visit of the Lestoil principals to Evansville. For some time prior to the event a teaser campaign was aired: "The big 'L' is coming!" The radio station and billboards were also used.

All these promotions were highly successful and received widespread comment and attention. The results were obvious: The advertisers received a substantial bonus of exposure and attention to their forthcoming programs and little or no out-of-pocket expense to the station.

Murray Woroner, station & national sales manager, WAME, Miami, Florida



We center our merchandising program on a 'Buy of the Week' campaign

The basis of WAME's merchandising efforts are point-of-purchase displays in supermarkets. The station has entered into an arrangement with Winn-Dixie stores. We give them a given number of announcements in exchange for the right for

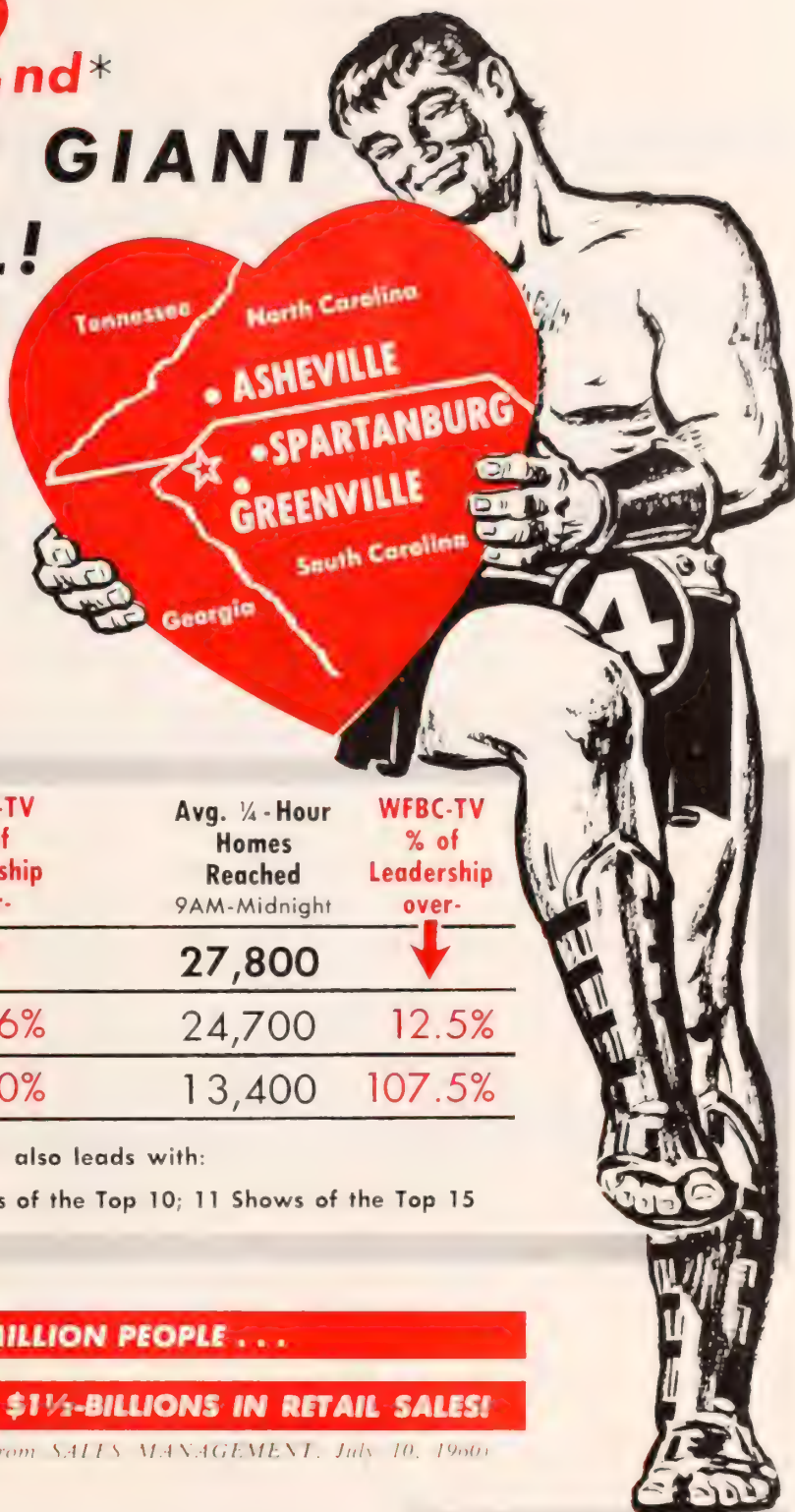
(Please turn to page 67)



THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of. . .

Greenville-Spartanburg-Asheville

. . . the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960:



| | Metro Share of Audience | WFBC-TV % of Leadership over- | Avg. ¼ - Hour Homes Reached 9AM-Midnight | WFBC-TV % of Leadership over- |
|--------------------|----------------------------|--|---|--|
| WFBC-TV | 38.0 |  | 27,800 |  |
| STATION "B" | 31.0 | 22.6% | 24,700 | 12.5% |
| STATION "C" | 21.1 | 80.0% | 13,400 | 107.5% |

WFBC-TV also leads with:

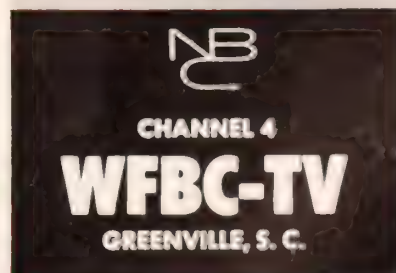
4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

\$2-BILLIONS IN INCOMES . . . \$1½-BILLIONS IN RETAIL SALES!

(Population, Incomes & Retail Sales data from SALES MANAGEMENT, July 10, 1960)

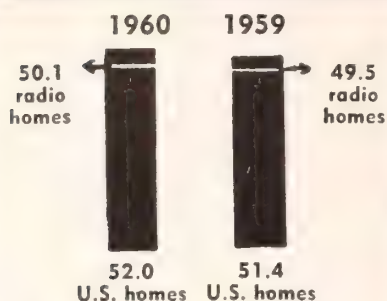
For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives.



Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions

Radio station index

End of December 1960

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,547 | 120 | 612 | 177 |
| Fm | 821 | 197 | 72 | 31 |

End of December 1959

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,456 | 71 | 525 | 234 |
| Fm | 678 | 160 | 71 | 27 |

Source: FCC monthly reports, commercial stations November

Radio set index

| Set location | 1960 | 1959 |
|---------------|--------------------|--------------------|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| Total | 156,394,544 | 146,200,000 |

Source: RAB: 1 Jan. 1960 1 Jan. 1959 sets in working order. No current information

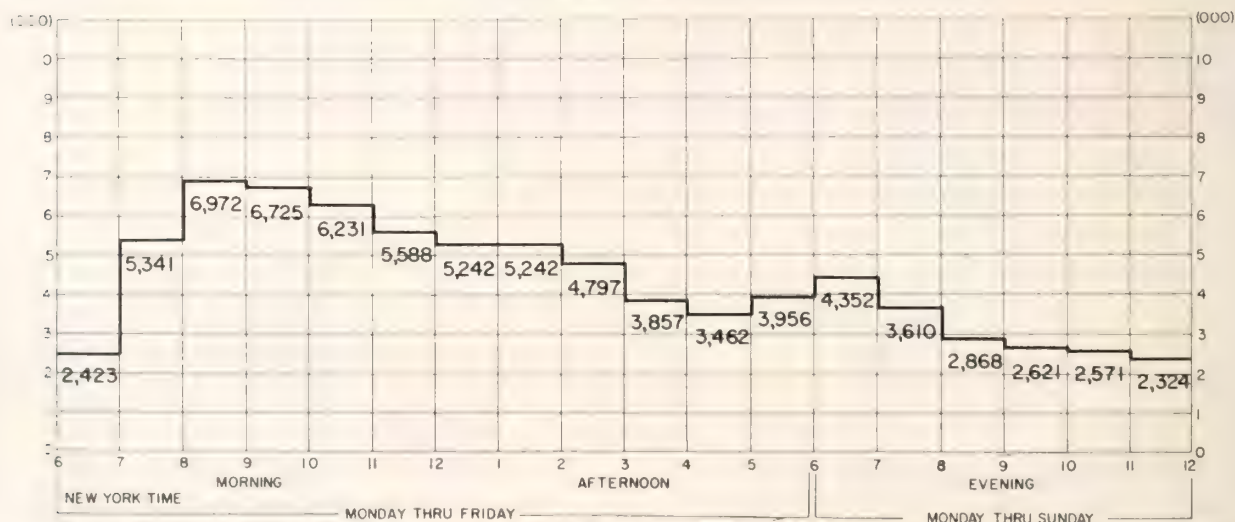
Radio set sales index

| Type | Nov. 1960 | Nov. 1959 | 11 months 1960 | 11 months 1959 |
|--------------|------------------|------------------|-------------------|-------------------|
| Home | 1,103,225 | 1,016,634 | 8,487,979 | 7,142,424 |
| Auto | 491,026 | 290,815 | 5,911,305 | 4,973,777 |
| Total | 1,594,251 | 1,307,449 | 14,399,284 | 12,116,201 |

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change

2. CURRENT LISTENING PATTERNS

Fall in-home radio listening, thousands of homes



*BY AUTO RADIO FIGURES ARE AVAILABLE TO NRI CLIENTS WHO SUBSCRIBE TO THIS FEATURE SEE PAGE 10

Source: A. C. Nielsen Co. based on data collected by radio sets in use, October 1960



THE FLAIR IMAGE: YOUNG ADULTS LOOKING THEIR BEST—There's a certain flair about her these days — about her looks, about her clothes, her home, her life. She's charmed by a new world of charm and delighted by a new world of delights. She's one of millions of young homemakers who has the time and money to discover these new worlds.

And you can be sure of this: she's discovered FLAIR on ABC RADIO.

GET **FLAIR** ABC RADIO

It's the one program that plays her music, talks her

language. If you want to meet her, get FLAIR on ABC RADIO.

FLAIR, Mon.-Fri. afternoons, starring Dick Van Dyke as host, introducing the people and ideas young America wants to meet, i.e., Jonathan Winters, Arlene Francis,

Bonnie Prudden, Boris Karloff, Margaret Truman, Harry Golden, Pamela Mason, etc.

KNOW HOW

One does not normally associate Admiral Richard E. Byrd with the great nuclear race of the last decade. And yet, it was his "know how" which helped provide the answers to possible uranium deposits in the vast uncharted regions of Antarctica. Past performance so often forms the basis for the accomplishments of tomorrow. And it's equally true in business . . . the "know how" of quality-minded radio and television stations which is constantly reflected in ever increasing value to advertisers.



WFAA

Exclusive Selling Agent
Edward Polry & Co., Inc.
The Original Station Representatives

dallas • radio & television

The Stations With The "Quality Touch"!

SERVING THE GREATER DALLAS-FORT WORTH MARKET

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

WASHINGTON WEEK

30 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

It will be quite a while before the broadcasting industry will be able to measure new FCC chairman Newton N. Minow and his regulatory philosophy.

Minow was in town during inauguration week asking a great many questions but **not himself giving out any conclusive answers.**

Senate Commerce Committee does not now expect to hold confirmation hearings on Minow's appointment until nearly the end of February. It now becomes clear that even at that time not too much will be learned about whether he favors stern regulation or about what he would change in broadcasting.

Kennedy appointees have been alike in at least one respect: **They have been close-mouthed, almost as if instructed not to stir up controversy until appointments are cleared by the Senate. Minow has been following this path.**

Minow is expected to take time to wind up his affairs as a partner in the Adlai Stevenson law firm, is quoted as hoping not to join FCC until mid-March. Which is why no hearing date has yet been set on his appointment.

Meanwhile, Minow is **deep in homework on FCC problems he will be called upon to consider and to help decide.** Conferences with Congressional leaders, FCC commissioners and FCC staff prior to actual assumption of his new post were unprecedented.

Sen. William Proxmire (D., Wis.) could be a human straw-in-the-wind. During the past two years, no Senator or Congressman has been more critical of broadcasting, advertising, and the way the FTC and FCC regulate them.

Now, during the first weeks of the new 87th Congress, he has been **tossing bouquet after bouquet at his old antagonists, the networks.** In rapid succession, he has been citing as outstanding accomplishments a long series of public affairs programs conducted by all three webs, and has gone so far as to include scripts in the Congressional Record at public expense.

Proxmire's new campaign, on the other hand, is only the most dramatic sign of approbation over the new network emphasis on public service.

Those who were quite optimistic about further loosening of the Sec. 315 political equal time bonds are not now nearly as hopeful.

First hearing actually to be set, to receive reports on how the loosening worked last year, takes place 31 January. But practical politicians in Congress have already told broadcasting industry figures that Sec. 315 action **will not be as simple or easy as might have been supposed.**

However, there is very definite encouragement for hopes that broadcasting will not be beaten over the head as constantly this year as it has been since the start of the sensational Harris hearings. **This hope for a breathing spell lies in the better Congressional attitude,** as typified by erstwhile bitter critic Proxmire.

Robert Bicks has bowed out as head of the Justice Department's antitrust division, and has left the Justice Department entirely for private law practice, coincidentally with assumption of power by the Democratic administration.

This will mean more than the usual turnover of faces. It will mean that **Justice Department antitrust actions in the fields of tv and advertising will be long delayed, if they ever come.**

FILM-SCOPE

30 JANUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The year 1960 was a bonanza in syndication—if you happened to be on the international side of the business.

Companies like Fremantle International which weren't touched by any difficulties in the domestic market rolled up a record year in 1960.

Doing business in 35 countries, many with rapidly expanding set counts and more channels on the air, Fremantle figures it sold 49 series composed of 2,111 half hours.

Canadian sales were especially important: besides syndication, Fremantle sold to the CBC five series, *Silents Please*, *Klondike*, *Not For Hire*, *Jim Backus*, and *Phillip Marlowe*.

One re-run that CBS won't let its competitors' affiliates have a chance with is *Gunsmoke*, to be played again Tuesdays at 7:30 p.m. for local sale.

In exchange for this free show on Tuesdays affiliates are expected to surrender the Saturday night half hour following the present *Gunsmoke* series when it expands to a full hour in the fall.

Rumored to be pitted against *Gunsmoke* by NBC TV this fall are feature films from 9:30-11 p.m. Saturdays.

If there's any momentary lull in action-adventure program flow, sports and documentary distributors are quickly taking advantage of the situation.

ITC's Javelin Productions has moved into 38 markets in three weeks with sales of National Football League Presents, 26 full-hours of NFL 1960 games.

WPIX, New York, producer of the documentary *Castro, Cuba, and Communism* has sold the special into seven domestic markets and one overseas; distributors are Durham Telefilms domestically and Fremantle abroad.

Syndication research departments are taking a close look at that time period following *Gunsmoke*—which will be taken back by CBS TV this fall.

MCA discovered that this fall in 12 markets where *Coronado 9* in syndication followed *Gunsmoke* on CBS TV the syndicated entry had almost as high shares as the network lead-in.

Here are shares from November ARB reports showing very small syndication losses.

| CITY | GUNSMOKE SHARE | CORONADO 9 SHARE | % DIFFERENCE |
|--------------------|----------------|------------------|--------------|
| Albuquerque | 71 | 70 | -1.4 |
| Houston | 70 | 65 | -7.1 |
| Jackson, Miss. | 76 | 69 | -9.2 |
| Tulsa | 85 | 71 | -16.4 |
| El Paso | 77 | 62 | -19.5 |
| Peoria | 77 | 75 | -2.6 |
| Hannibal-Quincy | 84 | 76 | -9.5 |
| South Bend-Elkhart | 63 | 61 | -3.2 |
| San Diego | 52 | 47 | -9.6 |
| Columbus, Ga. | 86 | 79 | -8.1 |
| Shreveport | 72 | 68 | -5.5 |
| Tucson | 85 | 71 | -16.5 |

Commercials people are still taking pause to wonder over CBS' killing of its tape commercials unit, CBS Production Sales.

One explanation heard last week was simply that live facilities leased at premium prices some years ago were no longer economically practical and were being abandoned.

But such explanations left many still in the dark: **no one in the trade believed CBS would give up a profitable line, no matter how inconvenient.**

Estimates coming out of CBS' competitors compounded contradictions and created more confusion: **CBS Production Sales, competitors said, grossed nearly \$5 million and made a profit of more than \$1 million in 1960.**

Why in the world, insiders asked, would CBS give up a \$1 million-a-year profit in a field where it was an acknowledged leader and success?

This week many tape people came to believe that CBS—which **started its tape unit as a service to network clients**—was **merely cutting back to that role again.**

This entails a surrender of programs, commercials, and industrials business done for non-CBS, non-network, and even non-broadcast clients.

Lost business in 1961 will probably be \$3-4 million gross and virtually the entire profit margin.

(For detailed story on this development, see page 38, this issue.)

American tv film programs are taking most of the ratings honors in overseas markets such as Sydney, Australia.

U. S. series and feature films recently took nine of the top 11 BRC ratings there.

Here are shows and their ratings for the 10 December week:

| RANK | PROGRAM | RATING |
|------|-------------------------------------|--------|
| 1. | ACI Theater (U. S. feature films) | 52.7 |
| 2. | Perry Mason (CBS Films) | 45.8 |
| 3. | Midweek Movie (U. S. feature films) | 42.8 |
| 4. | I Love Lucy (CBS Films) | 37.7 |
| 5. | Father Knows Best (Screen Gems) | 36.5 |
| 6. | Bobby Limb Show (live, local) | 35.2 |
| 7. | Rifleman (4 Star) | 35.1 |
| 8. | Pick-o-Box (live, local) | 33.8 |
| 9. | Rawhide (CBS Films) | 33.3 |
| 9. | Quick Draw McGraw (Screen Gems) | 33.3 |
| 9. | Perry Como (NBC) | 33.3 |

Animated characters have a new tool for "personal" appearances: electronic statues with built-in lip sync.

Such a statue will be used for *The Flintstones*, promoted by 35 ABC TV stations.

MCA will probably have some off-network re-runs for station syndication by spring.

It's been well over a year since MCA put its last new product into syndication, such as *Coronado 9*, *Johnny Midnight*, and *Shotgun Slade*.

The only new syndication availabilities coming from MCA recently have been re-runs such as *M-Squad*.

Incidentally, MCA's failure to bring out new product for so long plus the loss of the big *Falstaff* regional has **given rise to reports that the talent agency was considering ending its syndication arm—but it's now understood that MCA will definitely remain in the syndication field.**

SPONSOR HEARS

30 JANUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Veteran admen are beginning to look with jaundiced eye on commercials which lampoon the programs with which they're identified.

They think it's anything but smart on the part of the advertiser. In essence, **you don't build a program's vehicle by kidding it.**

Other seasoned admen are critical of those commercials that show moppets marking up the walls or other such acts of mischief—like pulling out yards of a brand wrap or tissue.

The katzenjammer behavior may strike the copywriters as funny, but **there's a good possibility of mothers interpreting such bits as cues for their broods.**

The latest automotive division reported to be the target of agency new business seekers is Plymouth (Ayer).

The report comes on the heels of Ayer's loss of a chunk of the Armour budget.

Anent that report about NBC entering the publishing business: **it's just one of many fields it has been scrutinizing with a view toward diversification.**

In a limited way, it's already mixed up in publishing: via the **Victory At Sea, Project 20, Lincoln Reader** and other program books put out by McGraw-Hill.

New York reps regard with a deep sense of frustration this continuing practice of a small but spot-important Chicago agency: **using the submitted package price as merely the tool for a cutrate rinkydink.**

The procedure: after it's collected the material it wants, the agency blandly lets it be known **the schedule will go where the price is the lowest.**

Buyers may get a nostalgic twinge out of this one:

A fact sheet put out by Katz 10 years ago, recently dug out of the files by a station-man, **shows an open average cost-per-1000 of 51¢ for a minute in the top 62 markets.**

The estimated tv set count at the time: **11,142,500.**

American advertisers abroad may generally be pushing for the program sponsorship concept, but a London agency got a different view when it asked its affiliate over here what policy it should urge in relation to a third British network.

Answered the American affiliate, which bills over \$3 million in U.S. tv: **We don't think you ought to press for sponsored program, as you say you prefer. Let the networks worry about the programs and you make your business the buying of participations.**

The radio stations of one New York rep can't say he and his staff aren't giving the stations all they've got—at least, in how-to-create-business sessions.

These salesmen five days a week have what they call a sunrise and a sunset sales meeting, **exchanging ideas on selling stratagems and strategies.**

Some times they get so immersed in churning out ideas that a session may run into midnight. Has all this added up to any new business? **The rep's answer: an emphatic "yes".**



*Source: Nielsen Sept. 19-Oct. 18
7:00 AM-5:00 PM Mon.-Fri.

IN PROVIDENCE...

**you reach more women on WJAR-TV*
during nearly 70% of the daytime hours**

The latest Nielsen figures tell this story: Nearly 70% of every weekday more women watch WJAR-TV than watch the other Providence station! If you are selling products to women the conclusion is obvious. And, if you are selling products on which both men and women decide, you'll have the women on your side (and most of the men, too, at night) if you advertise on WJAR-TV.

NBC • ABC • Represented by Edward Petry & Co., Inc.



VIDEO TAPE is the shape of **QUALITY** **TV commercials.** **TODAY**

The tremendous impact of the tape revolution on the creation, production and economics of TV is being felt increasingly in all areas—from network and spot commercials to dramatic shows and other programming, at both national and local levels. Here, on the next page, are some of the pleasantly surprising things you can expect when you turn to tape to shoot your next commercials . . .

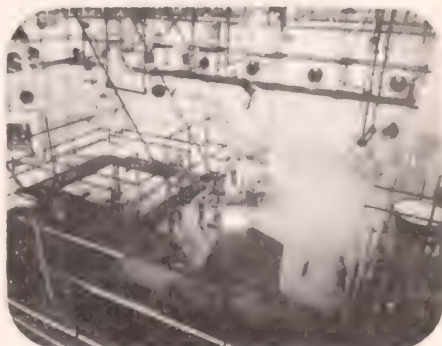
6 proved ways "SCOTCH" BRAND LIVE-ACTION VIDEO TAPE brings new quality and savings to your TV commercials!



The picture "lives" on "SCOTCH" BRAND Video Tape . . . says to the viewer, "It's happening right now!" The extraordinary visual presence of video tape, its real authenticity of sounds, provide a new dimension of believability to commercial or show.



Immediate playback—in a matter of seconds—tells the producer, director, performers, camera crew whether this "take" is the one to keep, or whether a second will add worthwhile values of lighting, focus, pacing and delivery. No processing wait.



Tape saves days because of the uninterrupted work schedules it makes possible. You complete assignments in less time, then go on to the next without the distraction of unfinished business. It helps schedule talent, studios, crews efficiently.



Fast editing is a video tape feature. Its amazing flexibility lets you make last-minute changes. Sight or sound tracks can be erased and redone speedily. New scenes can be inserted and complete rearrangement of elements effected at the last moment.



Special effects machines used in video tape recording make possible an unlimited selection of effects. Wipes, match dissolves, pixie and giant people, combination of animated cartoons and live-action people, zooms, supers—video tape does them all.



Speeds up approvals. Client approval of commercials can be had the same day taping is made! When tape is the medium, the men who make the client's decision can be on the scene to give their approval when enthusiasm is high. No processing delay!



"SCOTCH" BRAND Video Tape has ushered in a new TV age! Along with audible range and instrumentation tapes, it was originated and pioneered by 3M. And it is through continuing and pioneering research that 3M is known and recognized as world leader in the development, manufacture and distribution of quality magnetic tapes.



Send for: "The Show is on Video Tape," a new booklet of case studies on the taping of network commercials, drama programs, and local "spectaculars." Enclose 25¢ in coin to cover mailing and handling costs. Write 3M Co., Box 3500, St. Paul 6, Minnesota.

"SCOTCH" and the phyl design are reg. T.M. & serv. M.C. & S. Pat. & M.C. & S. Export, 99 Park Ave., New York, Canada, London, Ontario, 1960 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



CBS TV PLAN

(Continued from page 36)

"We are not going to cause a price war! This is an official and legitimate rate reduction in the morning. It won't go any further; we will stick to the rate; we've made things more flexible and established a definite rate."

Most network executives contacted by SPONSOR expressed approval of CBS TV's 10 a.m. to noon maneuvering, but enthusiasm was in several cases tempered by concern that CBS may have gone a bit too far.

However, James Hergen, NBC director of daytime sales, concurred in Curl's estimate of the situation and stated that his network was pleased with CBS TV's action. "We knew the move was coming, it had to come," he said. "And frankly, we're happy."

"The plan provides more flexibility than in the past. It's the best development for the whole shooting match as far as we can see it. We look with favor on CBS' new plan as for the best for daytime television."

Hergen said that NBC contemplated no immediate changes in the morning or the afternoon, although it seemed certain that the network

would have to react by making further flexibility moves broadening the base of availabilities. NBC has recently added Jan Murray's show to the three other quarter-hours where sponsors can get minutes through a double crossplug plan. These shows are the last two in the morning and the first two in the afternoon.

An ABC spokesman was not as sanguine after reflecting on the CBS TV situation. His first reaction, he said, had been: "It's a rate cut. CBS is a good network, so why cut rates?" Upon further examination of the plan, he had even more reservations about the move.

"It was a mistake to drop the billboards, because when you do you lose sponsor identification. At night this is less destructive than in the daytime when you have more of an emotionally involved audience. If the billboard is gone in the morning, no longer is the housewife a guest of the sponsor. Taking it out takes out a significant part of the atmosphere of daytime."

The ABC executive also stated that CBS TV may have moved to improve their morning position "to the point of being destructive." He said the changes represented "a terrific over-emphasis in cost efficiency of the gross audience. If they apparently think that the only thing they can adjust is their price, then this augurs poorly for the atmosphere and image of daytime tv."

"We must not imply that we are a common carrier dealing in raw numbers," he warned. "Actually, daytime's audience is more selective, specific, and emotionally involved, presenting the advertiser greater values in the qualitative program area. Even though many people have accused our network of offering nothing but cost efficiency, that is not our major motivation. This latest daytime network move unhappily gives credence to those opinions."

What's next? Will this type of selling eventually spread to nighttime network television, as some admen predicted last week? Will a price war develop in daytime tv that will destroy as a money-maker a medium that used to be a fat cat?

Affiliate reaction and action in the next few weeks will be the determining factor in writing the last paragraphs to this chapter of television's uproarious sales history. ■

TVAR

(Continued from page 38)

tiser will adapt his commercial to these availabilities."

The waste audience: "Unlike other media, television reaches all the people in a short span of time. An advertiser can blanket virtually every family in a market in a matter of days." The ability of spot tv to make an incredible number of sales calls in a short time at an extremely low cost per sales call is one of its most remarkable features, one that sets it apart from other media. In short: no other medium can reach more homes more often.

Obviously, a medium that reaches all the people is bound to include waste circulation for someone interested in only a segment of the market. On the other hand, this "mass" appeal means that an advertiser with a specialized product can reach all of his prospects via tv with tremendous impact at justifiable costs, a potential that doesn't exist in other media.

The problem of waste circulation, the report states, could be minimized if an advertiser knew more precisely the best time period and type of program for reaching the particular segment of the market in which he was interested. Efforts to provide this information represent one of the major new areas of research, one that will undoubtedly continue to expand.

Spot tv's expense: "Cost is a relative thing, to be considered in the light of the results achieved. In reality, no one can say what is a 'good' cost-per-1,000 or what is a high cost when related solely to audience. The important consideration is the cost-per-1,000 sales resulting from the campaign."

As far as the total dollars involved is concerned, spot tv unlike national media, the rebuttal asserts, makes it possible for a company to start small and expand as results warrant. It enables an advertiser with limited advertising dollars to go into one market, or a limited number of markets, where he can compete on equal footing with larger, national advertisers.

Spot tv also enables a non-user to "get his feet wet in tv before jumping in with both feet." He can experiment with the medium to see how well it works for his product.

(Please turn to page 64)

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTW
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
Represented by
Edward Petry & Co., Inc.
The Original Station Representative

P.M. 12:30 P.M. 8:00 P.M. 8:15 P.M. 8:30 P.M. 9:00 P.M. 9:30 P.M. 9:45 P.M. 9:30 P.M. 9:15 P.M. 9:30 P.M. 9:45 P.M. 10:00 P.M. 10:15 P.M. 10:30 P.M. 11:00 P.M. 12:00 A.M. 12:15 A.M. 12:30 A.M. 12:45 A.M. 1:00 A.M. 1:15 A.M. 1:30 A.M. 1:45 A.M. 2:00 A.M. 2:15 A.M. 2:30 A.M. 2:45 A.M. 3:00 A.M. 3:15 A.M. 3:30 A.M. 3:45 A.M. 4:00 A.M. 4:15 A.M. 4:30 A.M. 4:45 A.M. 5:00 A.M. 5:15 A.M. 5:30 A.M. 5:45 A.M. 6:00 A.M. 6:15 A.M. 6:30 A.M. 6:45 A.M. 7:00 A.M. 7:15 A.M. 7:30 A.M. 7:45 A.M. 8:00 A.M. 8:15 A.M. 8:30 A.M. 8:45 A.M. 9:00 A.M. 9:30 A.M. 10:00 A.M.

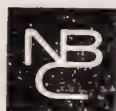
Spend your time more profitably
in North Carolina

where WSJS television
gives you grade A
coverage of more homes than
any other station

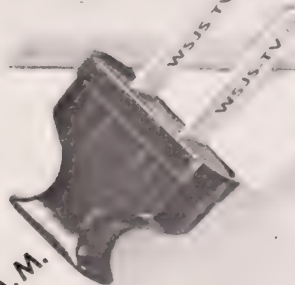
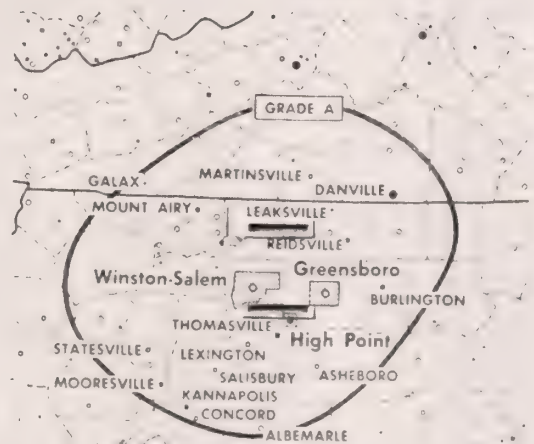
WSJS

television

Winston-Salem / Greensboro



CHANNEL 12



PETERS, GRIFFIN, WOODWARD-REPS

(Continued from page 62)

The difficulty of selling it to an advertiser's sales staff: "This argument originates primarily with the salesman/agent oriented companies; the argument is basically a fallacious one." Advertisers citing this as a reason for not using spot tv, the rep firm retorts, fail to realize that spot tv is highly salable if the effort to sell the sales staff on the medium is tailored to the specific campaign in question.

The trick is to get the sales staff into the act, to get them to visit the station, see the commercial, and get a clear understanding of the nature of the campaign, the audience it will reach, and the other elements involved. This requires a cooperative effort by the station, the agency and the client.

The difficulties in merchandising and promoting it: "Merchandising and promotion are of secondary importance in most campaigns. In a sense, they're the tail that shouldn't be allowed to wag the dog."

If merchandising and promotion

are important, TvAR reasons, then they should be considered at the very outset and the commercials should be prepared with a view toward their merchandising possibilities. This can be accomplished by using a well-known personality (e.g. Red Barber for Gulf Oil) or by developing highly promotable cartoon characters (Bert and Harry for Piels Beer).

The success of any merchandising or promotion plan lies in its being tailor-made to the problem rather than being handled by formula. "Jumbo postcards and form letters to dealers are not the answer to everything."

Spot tv's lack of prestige: "If glamor and prestige are the advertiser's major objectives, network tv has an advantage over spot." However, the report says, most companies are interested in day-to-day sales and for them spot tv is a "work-horse" medium which moves merchandise steadily. What's more, it claims, the "prestige" connected with network sponsorship is being reduced by the increasing number of network carrier programs to be aired.

On the other hand, the potentiality of spot tv as a prestige medium has been largely overlooked by national advertisers because of their primary concern with day-to-day selling. Sponsorship of local public service programs, special events, etc., represent an untapped area for prestige advertisers.

Unfamiliarity with spot: "The education of high-level ad executives as to the meaning of spot tv has been largely overlooked in the day-to-day details involved in handling this "infant medium. The growth of spot tv has been so rapid that there hasn't been sufficient time to devote to this all-important and basic job."

What's more, TvAR continues, an understanding of this new medium has been complicated by the absence of a clearly defined image. The lack of identity is complicated on the one hand by the ambiguity of the word "spot"—its different meaning to different people—and, at the other extreme, by the versatility of its use (which, ironically enough, represents one of spot tv's greatest strengths).

There is a definite need for sellers of spot tv to explain the basic elements of the medium to non-users. Many fine spot tv presentations fail

in this regard because they are too advanced and too sophisticated for the non-user. Presentations which talk about flexibility, cumulative audience, reach, and frequency all too often dwell only fleetingly on the fundamentals.

Spot tv not selling itself properly: "The prime reason for the feeling among certain advertisers that spot tv has not been selling itself properly stems from the fact that many presentations examine the medium from the seller's rather than the buyer's point of view."

There's a tendency for the sellers to forget that the best presentations are those which relate media to the advertisers' selling problems, the report adds, presentations which provide information on how a company can use media to help sell more goods or services.

"As long as some advertisers have reservations regarding spot tv or the manner in which it is sold," TvAR concludes, "everyone involved in selling spot tv must accept the responsibility for presenting the basic story of our powerful medium in terms that relate to the advertisers' problems. And any good tv representative can prove it!"

TAPE UNIT

(Continued from page 39)

main activities. Independent commercials producers had been crying monopoly for two years; perhaps CBS was only tactfully withdrawing from behavior that could possibly substantiate this charge.

The peculiarity of CBS' position, if there be any truth to this line of explanation offered by outside observers, is that five or 10 years ago had video tape come along the atmosphere was such that there probably would have been no objection if CBS established a vigorous and independent tape production unit.

But 1961 is not 1951 or 1956. The atmosphere has changed. There is a new administration in Washington and CBS may have made a gesture to greet it with a "clean" slate.

The implication of CBS withdrawal from full-scale tape production is manifold to independent tape producers. It may mean a transfer of considerable business, perhaps \$3-4 million in 1961.

Look what's happened!
OKLAHOMA CITY
 population now
37th
 The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
 SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
 Represented by
 Edward Petry & Co., Inc.
 The Original Station Representative

QUALITY TELEVISION*

SELLS

RICH, RICH

SOUTHERN NEW ENGLAND



QUALITY IN ART IS PORTRAYED BY THIS EIGHTEENTH CENTURY PORCELAIN GROUP, REPRESENTING THE JUDGMENT OF PARIS. MADE IN THE MEISSEN FACTORY, GERMANY, IT IS PART OF THE FABULOUS J. PIERPONT MORGAN COLLECTION WHICH MAY BE SEEN AT THE WADSWORTH ATHENEUM, HARTFORD'S ART MUSEUM.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES. WTIC TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC TV 3

HARTFORD, CONNECTICUT

***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

NEEDHAM

(Continued from page 42)

jaunty horn-rimmed glasses, his eyes bespeak good humor. He is topped with a neat, white crew cut, and has a matching mustache. He looks nowhere near his age—72 this month.

Needham has been described by others in the business as a non-huckster type advertising man; yet, according to his clients, his competitors, and his record, he is one of the most effective. Perhaps his personal philosophy—Needham's concept of the *complete man*—explains what seems to be a paradox. Needham feels that a man needs more than highly developed technical skills and knowledge in order to be a real leader in any field—he must also have a working acquaintance with the humanities, and people on every social strata. Needham, according to his associates, is a good example of this hypothetical complete man.

At the University of Wisconsin (class of 1910) Needham had ambitions to become a newspaperman. After a year of liberal arts, he considered journalism. But on the advice of Arthur Ruhl, a *Collier's* feature writer who was visiting the cam-

pus, Needham remained in liberal arts. "Everything you could learn here in four years, you could learn in six months at a newspaper office," Ruhl told him. And for the remainder of his college years, Needham immersed himself in sociology, philosophy, and literature.

An example of Needham's scholarly attainment is the Civil War memorabilia adorning his office walls. His lifelong interest and study of Civil War lore has qualified him as an authority on this period.

Also an ornithologist (although he calls himself a bird-watcher), Needham claims that by observing birds, one learns a lot about humans.

With the vigor that would try the strength of a virile youth, Needham conducts his business and continues his pursuit of the complete man. He gets up every morning at 5:30 and reads for two hours before breakfast. The gamut of these daybreak perusals echoes his erudition: he reads everything—current magazines, poetry, philosophy, dramas.

After breakfast, he makes the 60-mile drive from Woodstock to the Prudential Building in a Buick convertible—with top down, when weather permits.

According to personal friends, both inside advertising circles and out, one of Needham's most charming attributes is Mrs. Needham, the former Ray Elizabeth Holtoff, who shares many of her husband's interests, including the early morning reading custom. Not only did she help design and completely decorate their home in Bull Valley, but four years ago, when the agency moved from the Field Building to the brand new Prudential building, Mrs. Needham drew up the floor plan for the offices, decorated their interiors, and shopped for fabrics and furniture.

(It was Needham's marriage that indirectly led him into advertising. By 1911 he observed that an advertising man, generally, could support a wife better than a newspaperman.)

Needham's long-term client of 32 years, H. F. Johnson, chairman, S. C. Johnson & Son, expresses what is generally recognized industry opinion of Needham. He says, "During this long association, not too common on agency-client relationships, our feeling for Maurice has gone far beyond the normal friendly relations that are likely to exist between the

head of an agency and the principals in a client's organization. We have a deep affection for Maurice and for reasons which I am sure are apparent to his many friends in business and social life.

"Maurice is first of all in the old, true sense of the word, a gentleman. He is also a man of culture and taste—attributes not always combined, as in his case, with a solid, practical approach to the business of advertising and promotion.


"Over and above this, however, we have always had a strong liking for Maurice as a man because he is warmhearted, calm and not easily ruffled and often able with a pat observation to resolve a troublesome problem."

The financial organization of NL&B is one of its most distinguishing features. It is an employee-owned company. Capitalization consists solely of common stock available only to employees. Of the total employed, 41%, or 149, are shareholders. Prior to 1946, only the agency principals held stock. As company financial stability increased, so did the shareholder list. Now stock is offered annually, each December, subject to approval by the board of directors, which continues to hold the stock majority.

Although Needham's devotion to agency business is profound, he is not motivated by a desire for big-ness alone. His conservatism in this regard spared the agency what might have been a disastrous brush with the Edsel fiasco. After word had narrowed down Edsel's agency selection to three—FC&B, Leo Burnett, and NL&B—Needham declined to pitch in the finals, because, as he puts it, "we were not geared to staffing a 100-person Detroit office overnight."

According to Needham, one of the chief reasons the company makes public its annual financial statement is because "it's healthy to let clients know how much it costs to run an agency." He is a firm believer in the agency commission system. "It's economically sound," he says, "and clients are getting a big bargain this way."

Last December, NL&B board of directors voted chairmanship to Needham, who had served as agency president since its founding. "It's my first promotion in 35 years," Needham whimsically observed. ▀

Look what's happened!
OKLAHOMA CITY
 population now
37th
 The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
 SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESPower in Oklahoma!
 Represented by

 The Original Station Representative

HARD LOOK AT RADIO

(Continued from page 43)

100% sold on radio advertising? How many of them understand the working of radio advertising and can speak on it with authority and confidence? And how many of them can speak from first-hand experience on radio advertising successes?

Now, before I cause a riot, let me quickly look at the other side of the coin. How many newspaper space salesmen are 100% sold on newspaper advertising? How many can speak from first-hand experience on newspaper advertising successes? I'll venture the guess that on a proportionate basis there is as much lack of understanding in one medium as in the other. If so, then why does radio advertising have less acceptance than newspaper advertising among merchants? Why won't some merchants touch radio with the proverbial 10-foot pole? Why do they plod along year after year making the same mistakes in newspaper advertising, shying away from radio?

My own opinion is this: for one thing, radio does not enjoy the same standing as newspaper because radio stations, for the most part, don't have the same standing in their communities as do the newspapers. Radio does not have the same posture of stability as do the newspapers. Radio does not have the firm, deeply embedded roots that many newspapers have. Radio has not built the same confidence quotient as newspapers. . . .

I said in the beginning that my firm uses radio advertising relatively heavily. I did not say, however, that in most markets, we *rely* on radio advertising. I don't know. Maybe I'm afraid *not* to use radio in the same way some advertisers are afraid *not* to use newspaper. But I tell you as honestly as I know how: There's a vital link missing in my chain of confidence in radio. There's a gap somewhere along the line which either is not missing in newspaper or which has become insignificant. . . .

Now then—radio sells results. Yet radio, according to many merchants, does not produce results. I say that there is a reasonable possibility that newspaper doesn't produce results for many of these same advertisers either—certainly not in the same proportion as it should when one compares what is spent in newspapers as re-

lated to radio. . . . I'll venture that there are many merchants who don't know how to use newspaper any more than they know how to use radio.

That raises this question: Why, then, do these merchants accept relatively result-loss advertising so gracefully from newspapers and with such disdain from radio stations?

I'm not suggesting that radio stations should try to sell the idea that if a merchant doesn't get results from advertising that he might as well not get them from radio as not get them from newspapers. Results notwithstanding, *I am suggesting that most merchants don't view radio with the same respect as they do newspaper advertising. They know they won't get results from radio advertising. And this even before many of them have given radio a fair opportunity!*

I believe it all comes down to this: radio has not built the same confidence in itself as has newspapers. . . .

Some of you will say that the character of radio is not one that can build that kind of an image . . . that the FCC has hog-tied you on certain image-building concepts. Perhaps it is the great degree of competitiveness. Yet, we all know that there *are some* stations in some markets which have built an inspiring confidence quotient. They are not always the No. 1 station in the market, but they're usually close to the top. But then, everything else being equal, what actual proof do we have that the No. 1 station in rating (whichever rating service you choose) is the No. 1 station for results? Maybe it's better to reach 20% of the listeners in a culture of 80% confidence than to reach 10% of the audience in a culture of 10% confidence.

In my opinion, building confidence in radio can take many forms. One vital way is through your sales approaches to the merchants. There ought not to be anyone who knows how to use your medium better than you. It is quite obvious that you have enough objections confronting you without the added weight of doubt or lack of confidence in what you are selling. Certainly this is not true of all radio salesmen, but even amongst the best do I sometimes sense that this lack of confidence asserts itself peculiarly when the selling is directed toward merchants.

SPONSOR ASKS

(Continued from page 50)

merchandising displays. These displays are generally of two types: basket dump and free standing displays.

Naturally, point-of-purchase displays constitute excellent merchandising, but this in itself is not enough.

WAME centers its merchandising program on a "Buy of the Week" campaign. Each week an account is singled out. It becomes the buy of the week, and most merchandising activity revolves around it.

We also make dealer and distributor contacts on behalf of its advertisers. The cost of this is, of course, negligible. For a food item, a letter is sent to advertising and promotion people at all the food chains, notifying which product has been made buy of the week. They are informed of the heavy promotion behind the product, and to be sure that shelves are well stocked.

As can be seen, no station need go to any great expense to do a good merchandising job. But you must exercise your imagination.

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTW
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
Represented by
Edward Petry & Co., Inc.
The Original Station Representative

SPONSOR WEEK WRAP-UP

ADVERTISERS

Miles Laboratories (Wade), a substantial tv client that keeps vacillating between network and spot, seems destined for a swing toward network exclusively beginning this spring, for I-A-Day vitamins and Nervine.

Alka Seltzer's fate still hangs in the balance, but will take a summer hiatus again.

Chox, the kid vitamin, will definitely stay in spot because for this product, Miles is convinced of the value of local kid show personality in each market. Ease of buy on net seems to be the factor that determined I-A-Day and Nervine to quit spot.

Campaigns:

- **Red L Frozen Seafood Dinners** readying a Lenten season spot tv campaign in the New York, Syracuse, Buffalo, Albany-Troy-Schenectady, Boston, Hartford, Providence, Portland, Me., Pittsburgh, Cleveland, Detroit, Grand Rapids and Minneapolis-St. Paul markets. Nine different

'THE WNTA-TV STORY,' a filmed presentation, was shown in L.A. and San Francisco to agency men. Here with film narrator, Mike Wallace (second from right) are WNTA men (l-r) Kermit Kahn, adv. dir., Donald J. Quinn, v.p. spot sales, and Maurice Schlaffer, program mgr.



'MIAMI UNDERCOVER' PREMIERE over Hollywood's KABC-TV, 18 January, was reason for a gala get-together at Rocky's Place on Stage 14 at Desilu. Lee Bowman (l) star of the tv series, and his tv sidekick, ex-middleweight champ, Rocky Graziano, flank KABC-TV sales manager, Richard O'Leary. Lovelies (l-r), Kathy Marlowe, Eloise Hardt, Laurie Mitchell, and Teresa Del Rio (Miss Spain) also appear in the new series



commercials—minutes, 20's and 10's—will push the product. Agency: Smith/Greenland.

• **Pepsi-Cola** bottlers of Philadelphia, Pennsauken, N. J., New Brunswick, N. J., Atlantic City, N. J., Wilmington, Del., Allentown, Pa., and Reading, Pa., are getting together in a cooperative net tv campaign involving some 30 spots per week. The bulk going to prime time nighttime shows.

• **Pillsbury** using net tv for its 1960 Bake-Off cookbook mail-in offer, beginning late this month. Agency: Campbell-Mithun.

• **Lehn & Fink** using eight different ABC TV daytime shows for its **Lysol** campaign beginning this month and through 8 May.

• **Downyflake**, mapped out a saturation tv campaign for its recently introduced vitamin-enriched pre-baked frozen pancakes, waffles and French toast. Scheduled to break early next month, the campaign will be concentrated in the six New England states, Pennsylvania and Florida. Agency: Smith-Greenland.

• **Heineken's Holland Beer** bought tv minutes in the Miami market to introduce its Dutch language tv commercials for the first time in the United States.

PEOPLE ON THE MOVE: At Campbell Soup: **William G. Kay, Jr.**, named product marketing manager for Franco-American products; **Richard L. Baird**, to assistant to the director-industrial engineering; **Robert L. Kress** to new position, assistant to the v.p.-marketing; **Mrs. Margaret Rudkin**, Pepperidge Farm founder and president and former Secretary of Defense **Thomas S. Gates, Jr.**, elected to board of directors . . . **Alfred N. Watson** from v.p. Alfred Politz Research, to v.p.-marketing services, United States Rubber . . . **George A. Waller**, from account executive, Allmayer, Fox and Reshkin, Kansas City, to assistant advertising manager, Fairmont Foods, Omaha, Neb. . . **Richard Loftus** from general manager, sales promotion and advertising, H. J. Heinz, Canada, to product manager, product

marketing general department marketing division, Heinz.

AGENCIES

Speidel has switched its account (around \$2.5 million) from **Norman, Craig, & Kummel** to **McCann-Marschall**.

Note: **Speidel** has bought a weekly minute on *Asphalt Jungle*, ABC-TV, starting in April.

Agency appointments: The Commonwealth Engineering Co. and Midland Pharmaceuticals, both Dayton, Ohio, to **Don Kemper** . . . Quaker Lace, Philadelphia, to **Arndt, Preston, Chapin, Lamb & Keen**, Philadelphia and New York . . . Lenkert Electric, subsidiary General Telephone & Electronics, San Carlos, Calif., to **Kudner** . . . A.S.R. Products, including Gem and Pal Injector, to **Benton & Bowles** (about \$2 million), from **Kenyon & Eckhardt** . . . Upjohn (\$1.5 million), to **McCann-Marschall**.



KETV'S OWN 'EXPEDITION' series, tagged 'Expedition: Omaha,' produced by John Flower (center) with Lee Terry, is lauded by Col. John D. Craig (holding poster), host of the ABC TV series

NEW BLAIR V.P.'s: (standing l-r), Lou Faust, N. Y., Charles Fritz, Detroit, Heber Smith, San Francisco, and (seated, left) Ed Whitley, N. Y., are shown here with Tom Harrison (seated right), v.p. and manager of John Blair's Chicago office since 1959. The v.p.'s comprise the firm's sales management board now holding conferences in N.Y.C.



JUDGES OF NBC PROMOTION MANAGERS AWARDS included were A. S. Rylander, NBC TV director promotion services (left) and Max Buck, NBC TV, v.p. eastern sales (right). The trio: (l-r) Thomas McDermott, N.W. Ayer, Phil Cohen, SSC&B, Jerome Feniger, C&W



DRESSED TO MATCH the splendor of Rochester's new sports center is WROC-TV sportscaster, Foster Brooks and wife Terri. 'When the boss says dress up, we dress up,' says Brooks. WROC-TV began live telecasting of its wrestling programs direct from the new center

PEOPLE ON THE MOVE:

George F. Hamilton, from Y&R to account supervisor, Breast O'Chicken Tuna account, D'Arcy . . . **Hal Thompson**, from Fuller & Smith & Ross, to tv producer, Lambert & Feasley . . . **Mrs. Joan Fields** to director of media, Ruben Advertising . . . **Walter J. Wilcox** from sales promotion manager, Sanforized Division, Cluett, Peabody & Co., to service department, New York office, Ayer . . . **Valton G. Holley** to assistant account executive, Tracy-Locke, Dallas . . . **Douglas P. Walker**, from print media buyer, assistant account executive, and broadcast analyst, Erwin Wasey, Ruthrauff & Ryan, to assistant representative, Plymouth Dealers, L.A. region, Hollywood office, Ayer . . . **Robert Andrew Brown**, from account executive to manager, Portland office, McCann-Erickson . . . **Norman Kenneth Saxer, Jr.**, from assistant to the v.p. Comet Rice Mills, Houston, to creative-contact executive, Gardner, New York City.

MORE PEOPLE ON THE MOVE:

Warren W. Schwed from publicity-promotion activities head, to director of newly-formed merchandising services department, Grey . . . **Martin J. Friedman** to associate merchandising director, New York office, Dancer-Fitzgerald-Sample . . . **Louis Stark** from department manager, R. H. Macy Co., to marketing executive, Doyle Dane Bernbach . . . **Clinton C. Wells** from partner and sales manager, WAFM, Miami, to account executive, The Bresnick Co., Boston . . . **Scott Eddy** from radio sales staffer to creative department, radio sales department, Katz . . . **Frank Horsley**, v.p. and secretary, Pacific National Advertising, Portland, Ore., to manager Seattle office . . . **T. L. Stromberger**, senior v.p. and member of the board of directors, Fuller & Smith & Ross, L.A., to temporary acting manager, FSR's New York office . . . **Duane C. Bogie** from account executive, to associate director of broadcasting, FC&B, Chicago . . . **Herman Rush** joined GAC as v.p. in development and sales for new programs.

They were named v.p.'s: **Donald E. Gehring**, at Donahue & Coe, L.A., in charge of client services. He's from

Honig-Cooper & Harrington, L.A. . . . **M. Michael Griggs** and **Jack Goldsmith**, at BBDO . . . **William F. Allison** and **Irving Miller**, at Ketchum, MacLeod & Grove . . . **Romano H. Allison**, at Richard Proctor, Montgomery, Ala. . . . **Herman Davis** and **Maxwell Sapan**, at Compton's creative department . . . **J. Desmond Slattery**, at Victor A. Bennett . . . **John G. Copeland**, at Aubrey, Finlay, Marley & Hodgson, from Grant.

They were elected board directors: **Steven Aubrey** and **John R. Rockwell**, at DCSS.

This 'n' data: **Gould, Brown and Bickett**, Minneapolis, has set aside a special office in its new set-up in the Rand Tower for visiting media men to hang up their hats and do business . . . **Cramer-Krasselt** v.p. and director, **Roger LeGrand** and **George Comte**, general manager of radio and tv station WTMJ, addressed the Badger Chapter of the AWRT at a meeting at the Milwaukee Gas Light Co., 21 January . . . **Needham, Louis and Brorby's** 1960 billings (\$45,576,626) chalked up the largest annual gain in the company's 36-year-old history.

Name change: **Maslow, Gold & Rothschild, Inc.**, from Advertising & Merchandising Associates, Boston. 1 February.

TV STATIONS

Storer Broadcasting, last week, made several top-level departmental shifts involving three of its stations.

The stations: WITI-TV, Milwaukee; WSPD-TV, Toledo, Ohio; and WAGA-TV, Atlanta, Ga.

The men involved:

- **Roger W. LeGrand**, v.p. and director of the radio/tv department at one of Milwaukee's oldest ad agencies—Cramer-Krasselt—was appointed to the managerial post at WITI-TV.

- **Joseph W. Evans, Jr.**, WITI-TV manager, was shifted to the same position at WSPD-TV, replacing Peter Storer who, last month, was named head of the company's new national tv spots sales division.

- **William J. Flynn**, general sales manager, WAGA-TV, went to WITI-TV, in the same capacity.

- **E. Dean McCarthy**, after a year's absence, returns to WITI-TV as operations manager. McCarthy organized and operated Storer's Quality Control department in Miami Beach during his year away from the station.

Flynn and McCarthy replace Emmett A. Hassett and Glenn G. Boundy, Jr. New Storer assignments for the two have not yet been announced.

PEOPLE ON THE MOVE: Rich-

ard B. Belkin from staff director to production manager, WAST, Albany, N. Y. . . . **Don V. Lindsey** from sales staff to regional sales manager, WTVP, Decatur, Ill. . . . **Ben McLaughlin** from general manager and v.p., WICU-TV, Erie, Pa., to sales manager, KETV, Omaha . . . **Clay J. Coury** to traffic supervisor, WBRC-TV, Birmingham, Ala. . . . **William M. Scruggs, Jr.**, from Southern sales representative, to national sales manager, WSOC-TV, Charlotte, N. C. . . . **Howard D. Duncan, Jr.**, from general sales manager, to general manager, WEHT-TV, Evansville, Ind. . . . **Ken Kampion** from regional sales manager and film buyer to national sales manager, WPTV, Palm Beach, Fla. . . . **Sidney E. Smith** from sales staff, KPTV, Portland, Ore., to local sales manager, KTVT, Dallas, Tex.

Kudos: **KRDO-TV**, Colorado Springs, Colo., weatherman, Stormy Rottman, recipient of the *Seal of Approval for Television* from the American Meteorological Society.

RADIO STATIONS

Two radio stations shrugged off Friday the 13th apprehensions and turned the superstition day into successful station promotions.

The stations, and the gimmicks:

- **WGAM**, Miami, Fla., gave away 13 black kittens (from the Humane Society) to 13 listeners who didn't think Friday the 13th was so unlucky. Winners were chosen from letter entries relating the best thing that ever happened to the writer on any Friday the 13th.

• **WOOD**, Grand Rapids, Mich., turned the spotlight on its dial position (1300) and made 13 phone calls to listeners offering a \$13 cash prize to those answering with the 13 letter phrase "WOOD radio is 13."

Ideas at work:

• **WWIL**, Ft. Lauderdale, Fla., in recognition of the effect the new First Lady will have on fashions, has launched a search for Mrs. Kennedy look-alikes. Winner of the First Lady Contest will receive, among other prizes, a trip (for two) to Nassau, and a Mrs. Kennedy coiffeur. Four runners-up will also receive a variety of gifts and coiffeurs.

• **WRIT**, Milwaukee, Wis., solved the what-to-do-with-old-Christmas-cards enigma for its listeners by inviting them to unload them on the station. A prize of \$50 in cash was given to the listener who brought in the largest number of cards. Second, third and four prizes, ranging from \$10 to \$25, were also awarded. A total of over 1,643,000 cards were received, according to the final tally.

PEOPLE ON THE MOVE: **Sherod F. Rouser**, from sales manager to general manager, **WLOD**, Fort Lauderdale, Fla. . . . **Gene Williams** from sales promotion and merchandising, **Oscar Mayer Packing**, L.A., to merchandising director, **KLAC**, that city . . . **Jack Erie**, to **KDES**, Palm Springs, Calif. . . . **Harry Ladas**, from commercial manager, **Franklin Broadcasting**, to assistant manager, **WWOM**, New Orleans . . . **Pierce Allman**, to program manager, **WFAA**, Dallas, Tex. . . . **Bill Doubleday**, from program director to assistant station manager, **KDIA**, Oakland, Calif. . . . **Jim Woodell**, from assistant news director, to news director, **WSAI**, Cincinnati, Ohio . . . **Ross Cramer**, to senior accountant, **WKOW**, Madison, Wis. . . . **J. C. Dowell** to general manager, **KIOA**, Des Moines, Iowa . . . **John Keys** from advertising and promotion manager, **WNBQ** and **WMAQ**, Chicago, to station manager, **WMAQ**, that city.

MORE PEOPLE ON THE MOVE: **Chet Campbell** from publicity manager to advertising and promotion manager, and **Dan Anderson** from assistant manager, press department, to manager that department, both at

WMAQ, Chicago . . . **Vener O. J. Barnes** from advertising and sale promotion manager, **Childs Big Chain** division, **Kroger Co.**, to manager, **KBCL**, Shreveport, La. . . . **John S. Ettelson** from **NBC TV Films** to account executive, **WQAR**, New York City . . . **Dan Ingram** from production director to program director, **WIL**, St. Louis . . . **Henry H. Franz** from local sales manager to station manager and sales director, **WFBM**, Indianapolis.

Kudos: **WCTC**, New Brunswick, N. J., assistant station manager, **Tony Marano**, recipient of Young Man of the Year citation from the New Brunswick Junior Chamber of Commerce . . . **KMOX**, St. Louis, Mo., cited by that city's Grand Jury Association for its editorial suggesting improvements in the Grand Jury system.

Station acquisition: **KWG**, Stockton, Calif., sold by Carl and Dexter Haymond to the Greater Stockton Radio, Inc., for \$200,000. Sale brokered by Edwin Tornberg & Co.

Station acquisition application: Filed by Don Hancock for **WREB**, Holyoke, from Valley Broadcasting Corp. Sale price: \$200,000. Sale brokered by Paul H. Chapman Co.

New quarters: **WTHE**, Spartanburg, S. C., constructing new modern studios and offices at its transmitter site to be known as Radio Park.

Possible record: **KYA**, San Francisco, sponsor, Exposition Fish Grotto, signed its 34th year broadcast order with the station.

NETWORKS

ABC TV is now offering the unsold half (an hour) of the Academy Awards on a quarter basis.

Asking price for the quarter: \$250,000, commissionable.

Sponsor for the half already sold: **P&G**.

The buyer of the quarter share must limit himself to two 90-second commercials, which makes the cost per commercial minute, \$83,333.

NBC TV has lost another south-

Look what's happened!
OKLAHOMA CITY
population now
37th
The U. S. Census Bureau now ranks Oklahoma City 37th in population among the nation's metropolitan cities . . . moving up from 47th in 1950.
SELL 'EM WITH
KWTV
OKLAHOMA CITY
The TOWER with
SALESpower in Oklahoma!
Represented by
Edward Petry & Co., Inc.
The Original Station Representative

ANNOUNCEMENT

**RADIO STATION
CJAD MONTREAL
APPOINTMENT**



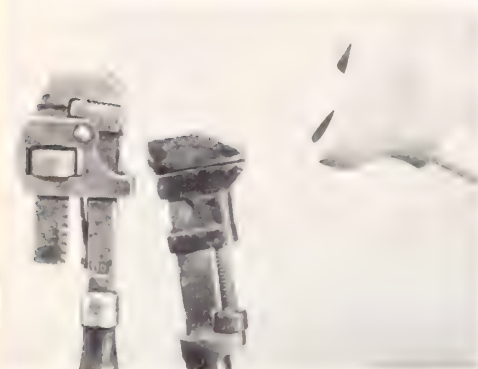
H. T. McCurdy

John A. McDougald, Chairman of the Board of Radio Station CJAD Montreal, announces that H. T. McCurdy has been appointed Vice-President and General Manager. A native of the Maritimes, Mr. McCurdy has been with CJAD since its inception in 1945.

SABRA'S

most recent commercials?

WRITE DEPT. S.
AT EITHER STUDIO



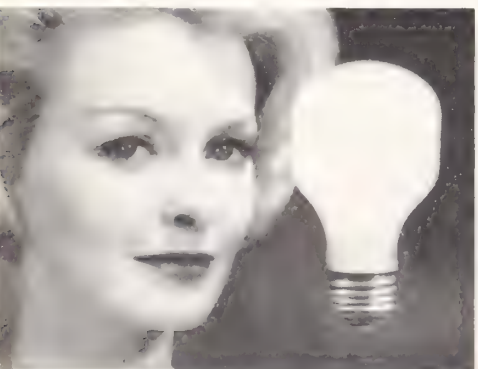
A plunger is added to the cast of two wrenches as these inanimate objects become stars in another hilarious stop-motion selling conversation about Drano.

Produced by **SABRA** for THE DRACKETT COMPANY through YOUNG & RUBICAM, INC.



The gleam of aluminum foil and its many uses are beautifully displayed in this series for Reynolds Wrap . . . to put over the message, "Oven tempered for flexible strength."

Produced by **SABRA** for REYNOLDS METALS COMPANY through CLINTON E. FRANK, INC.



"The only modern light bulb in 35 years" . . . the new Westinghouse bulb, is introduced as it magically lights upon entering the scene, casting a soft glare-free light on the loveliness of the girl.

Produced by **SABRA** for WESTINGHOUSE ELECTRIC CORP. through McCANN-ERICKSON ADVERTISING (U.S.A.)

ern two-station-market affiliate to ABC TV, this time, WUSN-TV, Charleston, S. C.

The station is headed by J. Drayton Hastie and is linked with the Reeves Broadcasting group.

ABC Radio, in its year-end report, cited these as the 1960 highlights:

- The addition of 41 affiliates: the largest number ever added in any year.

- The introduction of, and response (listener and advertiser) to, its program *Flair*, now carried over 268 stations.

- The largest audience attraction (61 million people) to its Patterson-Johansson championship fight, broadcast over 454 stations.

- Its *Breakfast Club* program, now in its 27th year, attracted some 38 sponsors, among them: Dow Chemical, General Foods, General Mills, Grossett & Dunlap, Parker Pen, Peter Paul Candy, Standard Labs, Sylvania Electric Products and Whitehall Lab.

Added kudos:

ABC's news commentator, Edward P. Morgan, received the Sidney Hillman Award for outstanding radio news commentary last year.

Net radio sales: ABC Radio's Patterson-Johansson fight coverage, 13 March, to be co-sponsored by Carling-Brewing (Lang, Fisher & Stashower), and Mennen (Warwick & Legler).

Net tv sales: NBC TV's *The Square World of Jack Paar*, 31 January, *Hou Tall is a Giant* (repeat), 23 March, and the Emmy Awards (no date set), to be sponsored by Procter & Gamble (B&B) . . . NBC TV's college bas-

ketball's *National Invitation Tournament*, 18 and 25 March, half sponsorship bought by Wynn Oil (EWR&R) . . . NBC TV's *The Grande Parade of the St. Paul Winter Carnival*, 28 January, sponsorship bought by Whirlpool Corp. (K&E).

Net tv programing note: CBS's *Gunsmoke*, expanding to full hour—10-11 p.m. EST, Saturdays, next fall.

PEOPLE ON THE MOVE: John T. Madigan from manager, NBC news, New York newsrooms, to ABC director of news and public affairs . . . John G. Connolly from press information department to head of sports publicity, CBS TV.

REPRESENTATIVES

Blair, in keeping with its geared-up spot radio selling program, elevated four of its sales executives to vice-presidents, and organized a sales management board.

The new v.p.'s: Lou Faust and Ed Whitley, New York office; Heber Smith, manager, Blair San Francisco office; and Charles Fritz, Detroit office manager.

The new sales management board will be staffed by Thomas C. Harrison, v.p. and manager, Blair's Chicago office, in addition to the four new v.p.'s.

Rep appointments: KSTT, Davenport, Iowa, to Adam Young . . . KDB, Santa Barbara, Calif., to Sandeberg/Gates . . . WRIM, Pahokee, Fla., to Breen & Ward.

Divorcement: George Norman



Perky, the animated Parakeet, becomes a singing salesman for French's Parakeet Seed, convincing the audience that he "loves French's."

Produced by **SABRA** for THE R. T. FRENCH COMPANY through THE RICHARD A. FOLEY ADVERTISING AGENCY, INC.



"Nothing fits the food occasion like Ritz proven with jingle, animation and stop-motion. The leading role, played by a Ritz Cracker rhythmically leads the viewer through a tizing live action food sequences.

Produced by **SABRA** for NATIO BISCUIT COMPANY through McCANN-ERICKSON ADVERTISING (U.S.A.)

Broadcasting, from Forjoe and Co. stations involved: KSXX, Salt Lake City, Utah; KSVN, Ogden, Utah; and KXXI, Golden, Colo.

PEOPLE ON THE MOVE: **Robert Bauer** from media research head, Lennen & Newell, to operations head, tv research, Blair-TV . . . **H. Malcolm Stuart**, to sales manager, Charles Bernard . . . **Arnold Starr** from sales staff, WNBC-TV, and **Robert V. Coppinger**, from RAB, both to sales staff, NBC Spot Sales.

Kudos: **Howell J. Malhalm**, Blair radio, Chicago, named outstanding broadcast representative of the year by the Chicago Agency Media Group.

FILM

The importance of latest film and tape production techniques will be highlighted at the fourth Westinghouse public service conference.

Set for 9 April in Pittsburgh, there'll be a special seminar on recent advances in film and tape technique for all uses.

It's first time such a topic will be discussed at the WBC conferences.

Sales: WPIX, New York, is producer of special, *Castro, Cuba, and Communism*, sold by Durham Telefilms to KBTL-TV, Denver; KHUH-TV, Honolulu; KJEO-TV, Fresno; KVAL-TV, Eugene; WROC-TV, Rochester; KSL-TV, Salt Lake City, and WBAL-TV, Baltimore, and by Fremantle, in Holland . . . Ziv-UA's *Miami Undercover* to Lincoln-Mercury dealers (K&E) on KGN-TV, Chicago; to Texas State Optical (EWR&R) on KONO-TV,

San Antonio; KMH-TV, Midland, and KPRC-TV, Houston; to Sadin Service (Wilkinson Advertising) on WROC-TV, Rochester; and to stations KPLC-TV, Lake Charles; WDAM-TV, Hattiesburg; WRBL-TV, Columbus, Ga., and WFGA-TV, Jacksonville . . . ITC-Javelin Productions' *National Football League Presents* to WPIX, New York; WBBM-TV, Chicago; WMAR-TV, Baltimore; WXYZ-TV, Detroit; WTTV, Indianapolis; WCCO-TV, Minneapolis; WPST-TV, Miami; KLZ-TV, Denver; WBRC-TV, Birmingham; WFAL-TV, Tampa, and WJIM-TV, Lansing . . . Seven Arts Associated's Warner Bros. *Films of the '50's* to WIOP-TV, Washington; WJXT-TV, Jacksonville, and KARK-TV, Little Rock.

Commercials: **Paul Belanger** appointed v.p. staff producer for Consul Films of Hollywood . . . Quartet Films of Hollywood reports resignation of president **Arthur Babbitt**, appointment of **Michael Lah** as v.p. animation director, addition of **Dan Gordon** as story department head and **Kenneth O'Brien** as supervising animator.

Programs: ITC to distribute *Diver Dan*, 104 episode, seven-minute color series produced by Young Productions of Philadelphia.

Research: NTA reports that *U. S. Marshal* earns time period victories in 37 markets according to ARB reports through November 1960. Markets are Atlanta, Columbus, Kansas City, Boston, Cleveland, Indianapolis, Providence, Miami, Albany, Norfolk, Birmingham, Salt Lake City, Mobile, Green Bay, San Antonio, Phoenix.

SABRA INC.

NEW YORK: 20 EAST 59th STREET

CHICAGO: 16 EAST ONTARIO STREET



Animation and live action are combined with an original musical score to emphasize the trim, slim look of the truly thin new Elgin.

Produced by **SABRA** for ELGIN NATIONAL WATCH CO. through J. WALTER THOMPSON COMPANY.



The charm of Gisèle MacKenzie's voice and modern penthouse setting, tell an effective story of discriminating smokers preference for Du Maurier.

Produced by **SABRA** for BROWN & WILLIAMSON TOBACCO CORP. through VICKERS & BENSON LTD.



little girl dancing with her pet white effectively illustrates "It's the Calgon that makes the difference." There is fantasy as the little girl dances out from the Calgon box atop a washer.

Produced by **SABRA** for the CALGON through KETCHUM, MacLEOD & VE, INC.



The question . . . "What does Klear Floor Wax Do?" . . . is musically answered by . . . "Ask any bright floor." Beautiful room and floor shots add factual weight to the commercial message.

Produced by **SABRA** for S. C. JOHNSON & SON, INC. through FOOTE, CONE & BELDING, INC.



The naturalness of a child's love for drawing is used to good advantage as a charming little girl draws a happy face to illustrate the effectiveness and pleasant taste of St. Joseph Aspirin for Children.

Produced by **SABRA** for PLOUGH INC. CORPORATED through LAKE-SPIRO-SHURMAN, INC.

Amarillo, Wilkes-Barre, Syracuse, Jacksonville, Cedar Rapids, South Bend, Chattanooga, Boise, Greenville, Roanoke, Knoxville, Joplin, Chico, Omaha, Odessa, Wichita, Savannah, Quad City, Harrisburg, and Columbia.

PEOPLE ON THE MOVE: C. Wylie Calder to sales director of Columbia Films . . . Television Personalities appoints William Hooper as Eastern district manager, Al W. Goodwin as Southern district manager, and Frank L. Sheehan as Western district manager . . . George

Gilbert named UAA account executive in the East.

PUBLIC SERVICE

Radio station WDOK, Cleveland, Ohio, has added to its public service laurels the role of medical therapist.

Medics in that city's famed Cleveland Clinic, on the premise that music can help overcome periods of emotional, mental, and physical distress, has piped into the Clinic's 22

surgical suites music taped from WDOK's *Candlelight Concert*.

Only instrumental selections are used: vocals and too-spirited music are erased from the tapes made at home by a Clinic staffer.

The hospital's master tuner is located in the anesthesia room.

Public service in action: WMCA, New York City, project *WMCA-Operation Tennessee*, to aid evicted Tennessee Negroes, resulted in a seven, 40-foot trailer caravan, led by the station's mobile unit, bearing 150 tons of food, drugs and clothing to the victims . . . **WGBI,** Scranton-Wilkes Barre, Pa., collected more than 100,000 Christmas cards from its listeners, for distribution to regional orphanages and children's hospitals. The cards are used in therapeutic treatment . . . **WKRC-TV,** and **WKRC Radio,** Cincinnati, Ohio, extending its editorial program to five days a week . . . **WQAM,** Miami, joining with area radio and tv people to ready its second annual *Heartbeat Hop*, 29 March, to garner funds for the Greater Miami Heart Assn.

PEOPLE ON THE MOVE: George A. Heinemann, NBC manager of public affairs, appointed member Public Information Advisory Council, Southern regional education board.

This 'n' data: WOR, New York City, brochured under the tag — *A Special Report* — its coverage of the Brooklyn-Staten Island air disaster.

Grateful suburbanites praised radio with special fervor this past week after a strike-and-snowbound effort to clamber from Westchester and other Northern points to Manhattan in New York.

With railway men on strike and some six inches of snow on the ground a fortnight ago, commuters had a problem if they tried to drive to town or if they had no car. So **WVOX,** New Rochelle, one of the "Herald-Tribune" stations, launched "Operation Hitch-hike" and asked commuters driving into town to call the station if they had room for passengers. And **WICC,** Fairfield, Conn., did the same in setting up a special telephone number.

SURE I'M A CONSUMER, BUT . . .

I Never Heard of You.

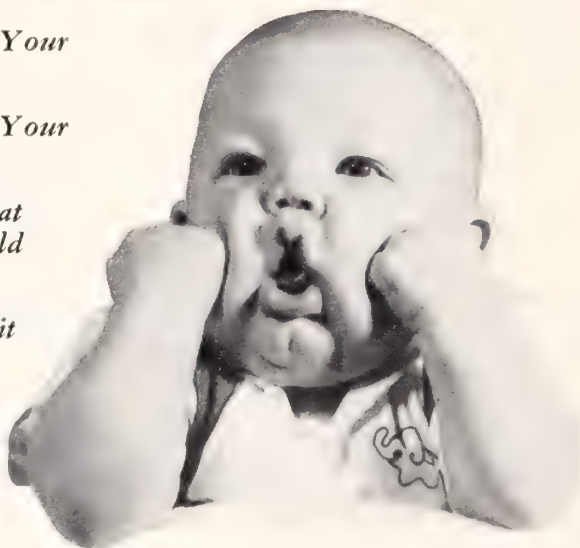
I Never Heard of Your Product.

I Never Heard of Your Company.

I Never Heard of Your Reputation.

I Never Heard what Your Product would do for me.

I'm willing to try it but I never have heard about you.



MORAL TO TIMEBUYERS: If you want your product known to consumers in the Tulsa Market, use KAKC for the most complete market penetration. KAKC is No. 1 in Tulsa and the 21 counties of Northeastern Oklahoma. More adults (buyers) listen to KAKC than any other Tulsa radio station.

Hi! I'm K. A. Casey . . . here to offer advertisers the best buy in the Tulsa Market. Call your Adam Young representative today and see for yourself.

FIRST IN TULSA

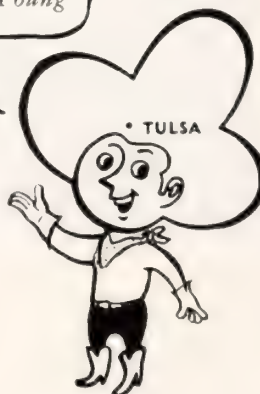
the new **KAKC** Dial 970

A **Public Radio Corp.** STATION

KIOA
DES MOINES

KBEA KBey-FM
KANSAS CITY

KAKC
TULSA



Tv and radio NEWSMAKERS



Dr. Carl H. Rush, Ted Bates research executive, has been appointed a v.p. and director of research for that agency. Dr. Rush, who joined Bates in May, 1959, was elected a v.p. in the firm's research department in November, 1960. He was also at that time, appointed a member of the research policy committee. Prior to this Bates affiliation, Dr. Rush was a research

advisor for Standard Oil Co. (N.J.). A native of Flint, Mich., he's an alumnus of Ohio State where he received a Ph.D. in Psychology.

Clifford M. Kirtland, Transcontinent Television Corp.'s treasurer and controller, has been elected a company v.p. Kirtland, who has served the firm as a finance executive since 1957, was, before that time, business manager for the Transcontinent radio and tv outlets (WGR) in Buffalo, N. Y. Prior to that, he was associated with the Abstract and Title Insurance Co. and with Price Waterhouse Co. He has a B.A. degree from Michigan State University and a Master of Business Administration from Harvard.



William P. Andrews, general sales manager of Independent Television Corp., has been promoted to vice president in charge of syndication. Andrews' promotion, according to ITC's board chairman, Michael Nidorf, marks an acceleration of the company's general expansion program. Andrews, who joined ITC as western division manager in July, 1958, became northeast-

ern division manager in June, 1959. Prior, he was spot sales manager for Ziv Television, and account executive at KPTV, Portland, Ore.

David M. Sacks, general manager of KGO-TV, San Francisco, has been promoted to v.p. of ABC. Sacks was made general manager of KGO-TV in 1960; he had been general sales manager since 1952. Prior to that he was ABC TV's spot sales manager in San Francisco. Sacks joined the sales staff of KGO-TV in 1951 after resigning as sales manager of KROW (now KABL), Oakland, Calif. In 1946, Sacks served as an education officer with the U. S. Navy. He was once a CBS studio engineer.



BEST WAY TO EMBRACE THE NEW YORK
NEGRO COMMUNITY...

"LIB" it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

total: Theresa 1, 5th Street & 7th Avenue New York 27 N. Y.

**EMBRACES THE ENTIRE
NEGRO MARKET IN GREATER NEW YORK**



INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
Teletype NY-1-4295

The seller's viewpoint

In the thousands of words issued in recent months on the pros and cons of the single rate, little attention has been paid to the issue of the sales effectiveness of radio for the local advertiser on a power station (the type of station on which the issue of the single rate is most critical). Donald J. Trageser, sales manager and assistant general manager, KDKA, Pittsburgh, tackles that question in a piece stressing the importance of a station's effectiveness over its number of local accounts and sales dollar volume they represent.



Radio power stations can be effective for retailers

There's a pawn shop on a corner in Pittsburgh, Pennsylvania . . . according to the song which kept our community high atop the hit lists a few years back.

We don't have the pawn shop on the air. But chances are good that the bookstore next door, the bank up the block, and the nearby auto dealer are advertisers in radio. I toot radio's horn to point out that a power station *can* do a powerful job for local merchants.

It seems that the acid test of any station's effectiveness is the number of local accounts it carries and the dollar volume therein represented.

In approaching radio, advertisers and agencies must put aside some of the ordinary yardsticks. The station's rates may be higher than those of its competitors. The station's cost-per-1,000 may be higher. The station may offer less frequency or fewer impressions than its competitors. Even rating points are not significant here.

The paramount issue is sales effectiveness. Can the station deliver the customers? Can the merchant benefit from association with the station's image? That public impression—the atmosphere in which the commercial is delivered and its acceptability in the market—can mean a great deal to the local advertiser.

Fewer and fewer timebuyers are choosing strictly by the numbers. More and more general managers are emphasizing their stations' image via community relations programs and qualitative research projects, which in turn give the timebuyers new criteria to use with confidence.

We have found it desirable to interest prospective clients in a small or short schedule, but a well-planned one. A haphazard campaign can be costly to the advertiser, the station, and the medium, and one such experience could sour

the newcomer on the effectiveness of radio generally.

Salesmen should feel strong responsibility in this regard, should be well aware of the importance of the extra efforts to be made in apprising themselves of the advertiser's special selling needs and arriving at a schedule to tap the full potential of radio.

Hearing a highly regarded broadcasting celebrity put his individual touch on a commercial can make quite an impression on your customers, just as it often does on the agencyman in hearing the audition spots. Programing departments can be most helpful, especially at a station where personalities mean something. Local advertisers have been profiting from identification with such radio figures.

There was a time when we discouraged the strictly downtown or one-location advertiser from using our facilities. Those days are gone forever. Such sponsors can easily point to direct results nowadays and generally are willing to share their success stories with the station. These in turn are valuable in attracting additional regional and national time purchasers.

I find that with any amount of results at the cash register, the client will both extend and upgrade his schedule. That's a big reason why KDKA carries not only national messages aimed at the seven million residents of a 40-county area, but commercials for smaller businesses concerned with reaching a small segment of that population.

The client can put his trust in local celebrities. The customers they attract from outside their circle of interest can represent a wonderful bonus while they are reaching the people the advertiser initially wants.

"Your grandchildren will grow up under Communism!"

SAYS NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag? "Never!" you say. But are you sure? How can you oppose Communism? One sure way is to help Radio Free Europe.

The voice is that of Nikita Khrushchev. The audience is American.

"Your grandchildren will grow up under Communism!" he shouts.

Will your children live to see the Free World die?

Forget God? Salute the Soviet flag?

"Never!" you say. But are you sure?

What can you do to oppose Communism?

There is one sure way.

Help Radio Free Europe.

What does it do?

Every day, to 79 million captive people

behind the Iron Curtain, it broadcasts news of the outside world.

It helps keep these people from turning to Communism. The Poles, Czechs, Bulgarians, Rumanians and Hungarians.

It keeps alive their friendship for America. It reaches over 90% of these people, despite Communist jamming.

Thousands of letters echo the plea:

"God Bless You! Please keep Radio Free Europe on the air!"

These people are the buffers between Russia and the Free World.

They pose a major obstacle to the Russians starting any war. *And Radio Free Europe is their strongest link with the Free World.*

But Radio Free Europe depends on individual Americans for its existence. How about it?

Will you help? . . . Give a dollar?

. . . Give five dollars? . . . or more?

Surely your heart tells you to give something so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . . RADIO FREE EUROPE

The American People's Counter-Voice to Communism

Mail your contributions to: Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York



SPONSOR SPEAKS

Sponsor-Week

With this issue we introduce "Sponsor-Week" (see page 27).

Supervised by news editor Ben Bodec and produced under the direction of senior editor Jane Pinkerton, "Sponsor-Week" is our most important editorial innovation since we went weekly in October 1956.

It adds a completely new dimension to SPONSOR, enabling us to bring a full complement of significant tv and radio advertising news of the week to busy executives.

With "Sponsor-Week" our thousands of agency and advertiser readers will now keep posted on late-breaking broadcast developments, reported in depth. Three pages of these reports will precede the article section near the front of the book, then will jump to the back to provide a weekly round-up of shorter items, departmentally arranged.

SPONSOR has grown to big book stature (billing more than \$1,000,000 each year since it went weekly) as the analytical, interpretative, crusading, facts-and-figures book of its field. Our weekly articles, "Sponsor-Scope" pages, and departments have sparked this growth by providing a valuable and unduplicated service for broadcast-minded agency and advertiser readers.

But until now, our format and printing schedule have not permitted regular and detailed inclusion of late-breaking information. Nor have they allowed the prompt interpretative attention to certain developments in our fast-paced industry which SPONSOR is best able to provide.

"Sponsor-Week" answers this need. Together with our other features, articles, and departments, it enables SPONSOR to provide our busy advertiser-agency readers with a single weekly readable package containing all they need to know about news and developments in the field of tv and radio advertising.

With this added dimension SPONSOR, more than ever before, is the one and only book which you need to keep up with your industry. We promise—we will not bore you with extraneous information. But we will give you all the facts you ought to have.

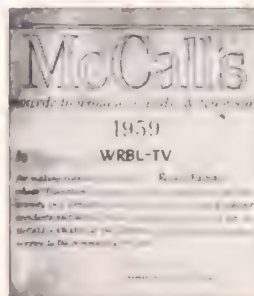
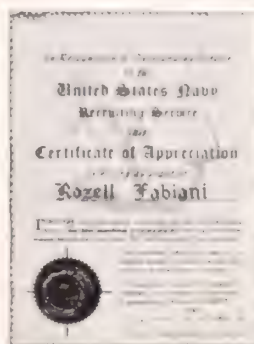
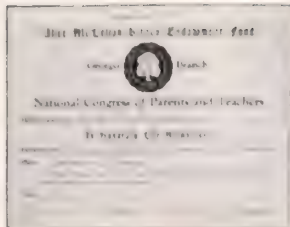
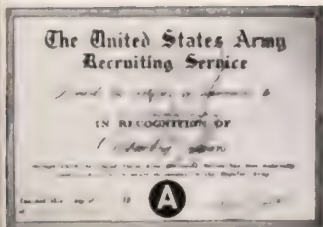
10-SECOND SPOTS

Arthurian: "I know you've heard me criticized in the advertising business for being impatient and annoyed with many commercials as they are delivered in their nice sterilized little envelopes," Arthur Godfrey told a recent RTES buying and selling seminar in N. Y. "Well, I have been critical. You may recall that it used to be that I worked over the agency vice president as the culpable character. This was before agencies created so many vice presidents *it got to be like criticizing a religious group.*"

Top banana: Speaking of Godfrey, he didn't get a word in on a recent radio show after he made the mistake of asking comedian Jack Carter if he knew any jokes about Texas. Any? Carter took over the show and reeled off: The one about the Texan who wrote a large check which was returned by the bank marked—"Insufficient funds. Not you—Us!" Then he recalled the Texan who bought a little boy for his dog. Then the native who boasted, "I fly my own plane, right into my own house!" And then he told of the Lone Star Stater who had a special automobile built to run on electricity. It cost him only \$28 in current to cross the country but the extension cord set him back \$2,840. And finally (time was running out), there were the two Texans who visited a Park Avenue art gallery and purchased a number of Picassos, Van Goghs, Renoirs, Monets and Gauguins. "Okay," said one to the other, "*we've got the Christmas cards; let's go out and buy the presents.*"

Antidote: We'd say this was good planning. A recent CBS program schedule read: "Thursday, 2:30-3 p.m., Art Linkletter's *House Party* guest—Jay North (Dennis the Menace); Friday, 2:30-3 p.m., Art Linkletter's *House Party* guest—Dr. Nathan Leichman, *child psychologist.*"

Sacrifice: Also from CBS—"Delete *Dobie Gillis*; insert President Eisenhower's Farewell Address to the American People." *Gosh, Washington just interrupted some drinking at Fraunces Tavern.*



prestige isn't only
programs...
it's **PEOPLE**, too

Young Charles Collins assists Rozell in the semi-annual WRBL-TV polio immunization drive

ROZELL is ONE of These PEOPLE

Consistent public service . . . presented in the atmosphere of daily family life . . . gives *At Home with Rozell* a special place in the hearts of Georgians and Alabamians.

Rozell Fabiani's devoted and enthusiastic public looks upon her as something more than a "TV personality." She has a long list of civic contributions and accomplishments dating from her inaugural program in 1954. Now in its 7th year, *At Home with Rozell* continues to draw loyal and inspiring praise.

People like Rozell . . . plus other local programming and public service . . . make WRBL-TV a leading influence in the Columbus area. Such people and programs sell products, . . . and win awards, too.

AWARDS RECEIVED BY "AT HOME WITH ROZELL"

Certificate of Appreciation

Navy Recruiting — State of Georgia — August 12, 1955

McCall's Award

Otis Lee Wiese, Editor & Publisher — McCall's — 1957

Honorary Membership

The Legion of Mountaineers — June 10, 1958

McCall's Award ("Operation Courtesy")

Herbert R. Mayers, Editor — McCall's — 1959

Carol Lane Award (Traffic Safety)

National Safety Council — 1958

Certificate of Honor (Contribution to furthering public

understanding of The Life Line of America)

Grocery Manufacturers of America, Inc. — 1960

Honorary Life Membership

National Congress of Parents and Teachers — February 8, 1960

Certificate of Achievement

The United States Army Recruiting Service — May 17, 1960

COLUMBUS, GEORGIA
WRBL-TV
Channel 3

Represented by George P. Hollingbery Company



*When a man assumes a public trust, he
should consider himself as public property.*

Thomas Jefferson

RKO GENERAL ANNOUNCES ITS SYMBOL OF SERVICE

A radio or television station is a public trust. The airways belong to the people. The management of broadcasting properties must serve the public interest and further the public welfare. This responsibility is significantly greater when a group of radio and television stations in major American cities is owned and managed by a single company.

With the announcement of its Symbol of Service, RKO General reaffirms its dedication to serve the listening and viewing public. It will be used to designate the public service programs broadcast on RKO General stations. Struck in bronze, it will be awarded to groups and organizations who join with RKO General in the creation and sponsorship of such programs.

RKO General establishes its Symbol of Service as a visual expression of the principles and policies of its Broadcast Code, copies of which are available upon request. It is RKO General's intent that, over the years, this Symbol of Service will become synonymous in the public mind with programming of unusual merit and community benefit.



WOR, WOR-TV New York
KHJ, KHJ-TV Los Angeles
WNAC, WNAC-TV Boston
WGMS Washington
KFRC San Francisco
WHBQ, WHBQ-TV Memphis
CKLW, CKLW-TV Windsor, Ontario
WHCT Hartford
The Yankee Network
Robert Lawrence Productions New York
RKO Sound Studios New York



RKO GENERAL, INC. 1440 BROADWAY, NEW YORK 18, NEW YORK

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



for dessert she eats up ARB and NIELSEN!

...in the Land of Milk and Honey

here Miss TilleVision enjoys everything in sight:

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

the Land of Milk and Honey!

WBAY-TV

GREEN BAY, WISCONSIN



TV'S INSTANT SUCCESS FOR INSTANT SPUDS

Four brands followed French but the latter stays in No. One spot with firm tv pressure

Page 33

Inter-Sync: a tape miracle or just a tool?

Page 36

More automotive dollars set for spot media

Page 41

How Mueller maps a regional radio campaign

Page 44

RIGHT ON PAGE 4

FROM GAINESVILLE...

Which is way up here

TO WEST PALM BEACH

W•GTO covers
all Florida,
serving and
selling more than
half-a-million
homes with nearly
3 BILLION DOLLARS
in spendable income!

It's the most powerful
combination in the nation:

50,000 WATTS at 540 kc

W•GTO

**RADIO
CYPRESS GARDENS
FLORIDA**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.



What coverage are you buying? (or selling)

Whether you are a buyer or seller of time, Nielsen Coverage Service '61 (NCS '61) answers that all-important question, in terms of: *how many . . . where . . . how often.*

If you are a buyer of time, NCS '61 tells you whether the facilities you have selected cover your market adequately, or need supplementation.

If you are a seller of time, NCS '61 spells out your station's strong points in covering the area it serves.

Buyer or seller, you will get from NCS '61 the only up-to-date authoritative coverage facts for both radio and television:

- number of homes reached
- county by county
- day, night; daily, weekly

all based on the 1960 U.S. Census.

FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE TODAY

CHICAGO 1, ILLINOIS

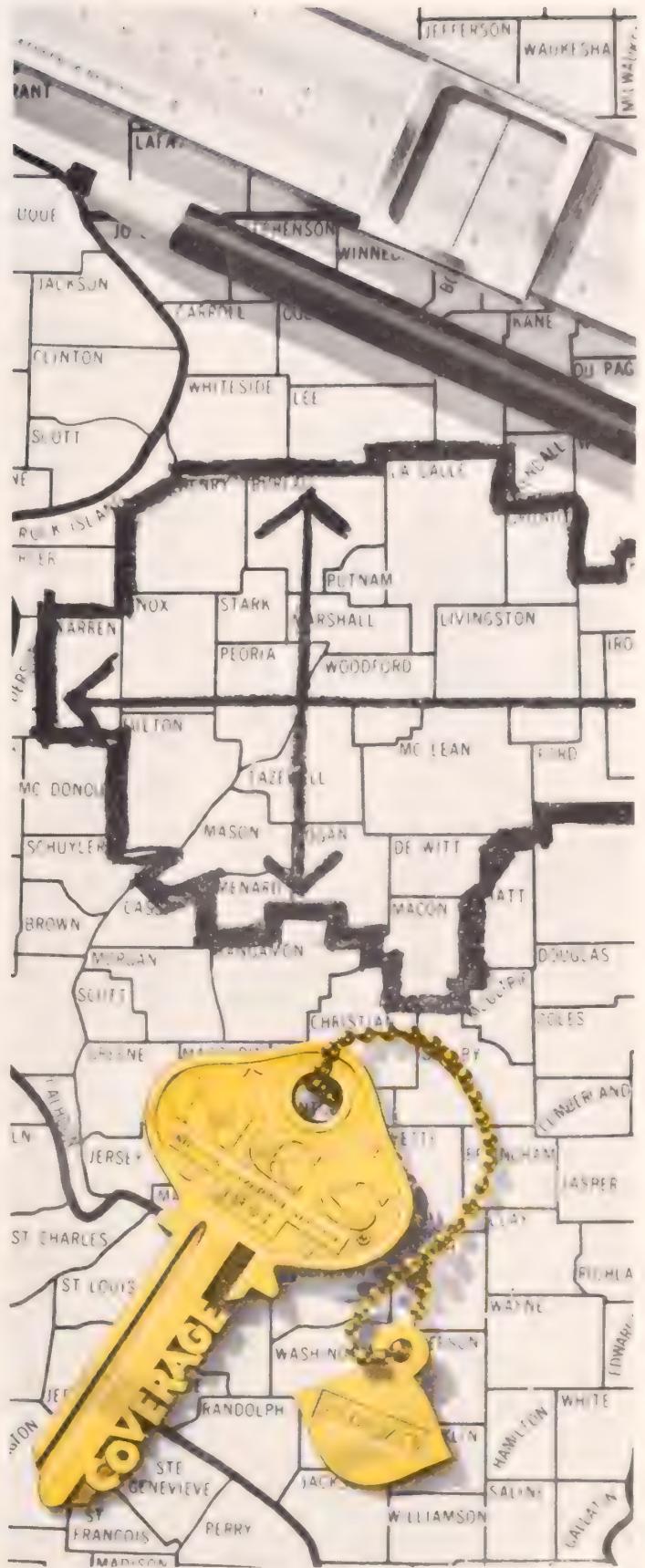
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK

575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA

70 Willow Road, DAvenport 1-7700

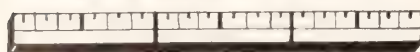


Nielsen Coverage Service

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

Whatever



you use

WDBO-TV

CH.6 • CBS • ORLANDO

is **DOMINANT**

1st in CENTRAL FLORIDA

NIELSEN • DEC. 1960

Metro Share

| STA. | MON. - FRI. | | SUN. - SAT. | |
|------|-------------|-------|-------------|--------|
| | 12-3PM | 3-6PM | 6-9PM | 9-Mid. |
| WDBO | % | % | % | % |
| 'B' | 59 | 51 | 49 | 47 |
| 'C' | 27 | 23 | 27 | 26 |
| 'C' | 13 | 24 | 22 | 24 |

Homes Reached

| STA. | MON. - FRI. | | SUN. - SAT. | |
|------|-------------|-------|-------------|--------|
| | 12-3PM | 3-6PM | 6-9PM | 9-Mid. |
| WDBO | (00) | (00) | (00) | (00) |
| 'B' | 277 | 279 | 515 | 387 |
| 'C' | 128 | 128 | 316 | 215 |
| 'C' | 53 | 108 | 237 | 203 |

ARB • NOV. 1960

(9AM - MIDNIGHT, SUN. thru SAT.)

Metro Share

WDBO-TV DELIVERS

- 36.4% more than Sta. 'B'
- 97.3% more than Sta. 'C'

Homes Reached

WDBO-TV DELIVERS

- 29.7% more than Sta. 'B'
- 64.4% more than Sta. 'C'

BLAIR TVA has more FACTS!

© Vol. 15, No. 6 • 6 FEBRUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- 6 Newsmaker of the Week
- 56 Film-Scope
- 19 Sponsor-Scope
- 62 Sponsor-Week Wrap-Up
- 27 Sponsor-Week
- 62 Sponsor-Week in Pictures
- 55 Washington Week
- 71 Tv and Radio Newsmakers

DIGEST OF ARTICLES

Instant success via television

- 33** Following French's lead, four other instant potato brands have taken to television. But French stays on top with relentless tv pressure

Inter-Sync: Tape miracle or tool?

- 36** Nine advertisers start commercials vogue by using Ampex tape device in 1961, but producers disagree on Inter-Sync's eventual importance

Printing press routs WTRF-TV budget blues

- 38** Tv station buys own printing press and slices printer costs in half while turning out a variety of creative and colorful promotion pieces

How tv looks to a retired veteran

- 38** NBC's popular vice president and sales executive Bill Hedges, who retired last month after 39 years' service in broadcasting, discusses tv

Broadcast leaders back UN

- 40** A new series of 13 half-hour tv specials, covering UN activities and titled *International Zone*, gets blue-ribbon support from industry

More auto \$\$ set for spot

- 41** Auto timebuyers envision a step-up in radio/tv spot spending this year by Detroit's big three; a quick glance on who's who in auto timebuying

Mueller maps out a radio campaign

- 44** Veteran pasta producer blankets eastern U. S. with 52-station drive Sept.-May, a.m. and afternoon, aimed at economy-minded housewife

FEATURES

- 16 49th and Madison
- 58 Sponsor Hears
- 50 Radio Results
- 74 Sponsor Speaks
- 72 Seller's Viewpoint
- 46 Spot Buys
- 48 Sponsor Asks
- 74 Ten-Second Spots
- 10 Sponsor Backstage
- 12 Timebuyers at Work

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 6 FEBRUARY 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Lee St. John

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker; Michael Crocco; Syd Guttman;
Hermine Madlin; Wilke Rich; Irene Sulz-
bach



"HE DIDN'T CROSS THE T's!"

Obviously an oversight. But are you likewise overlooking an obviously good market? South Bend to be exact.

This Metro Area is a rich market by any measurement. For example: total retail sales are \$293 million; food sales, \$63 million; automotive sales, \$53 million; general merchandise sales, \$43 million.* With a buying income of \$7553* per household, South Bend ranks first in the state: 21st nationally.

In terms of TV coverage, South Bend is a 15-county market with a buying income of \$1.7 billion. And no station covers this market like WSBT-TV. Year after year WSBT-TV delivers 45% share of sets in use . . . top CBS shows and popular local shows get the job done.

Don't flit past the South Bend market. Get the latest facts via skywriting or on paper from your Raymer man.

*Sales Management 1960 Survey of Buying Power

WSBT-TV

SOUTH BEND, INDIANA

Channel 22

ONE OF CBS' HIGHEST-RATED STATIONS



ASK PAUL H. RAYMER, NATIONAL REPRESENTATIVE

KRIZ



blankets
the
Phoenix
area

First-place
in 310 quarter hours
...out of a possible 360
(6 a.m.—midnite,
Monday thru Friday).

Share of audience
—mornings, 20;
afternoons, 19;
evenings, 23.

According to the July, 1960,
Phoenix metropolitan Pulse
...the *hottest* buy
in the Valley of the Sun...

KRIZ phoenix

call robert e. eastman & co., inc.

NEWSMAKER of the week

When President Kennedy tapped the air media for the head of the United States Information Agency, he drew on the services of one of the nation's most influential and popular commentators in Edward R. Murrow. In his initial statement after accepting the post, Murrow called on the industry to develop programs that could be usefully disseminated abroad.

The newsmaker: Edward R. Murrow brings to his government position almost 25 years' experience with CBS News. From 1937 to 1946 he directed the CBS foreign news organization. Last week he recalled the relentless efforts of wartime reporters who had "told the truth even when it was not very flattering" and asked that commercial radio, tv, motion picture, and other organizations devote more attention to programs for dissemination abroad. "But whatever is done will have to stand on a rugged basis of truth," he said. Murrow gave up an approximate income of \$200,000 a year as radio/tv commentator-personality, to accept the U.S.I.A. post at \$21,000 a year.



Edward R. Murrow

During his recent 12-month leave of absence from CBS, Murrow said he met U.S.I.A. officials with "extraordinary abilities" in posts throughout the world, and that the over 3,800 Americans in the agency needn't fear wholesale dismissal.

Murrow made the following points on how he expects to run the agency: (1) "The U. S. needs a louder voice in the world, but it should not be strident; (2) it would be helpful if we could tell the people in this country a little more about what is being said and done in their name abroad; (3) I hope that we can move out information a little faster."

Murrow hasn't determined his policy of operations as yet. He said he believes in gradualness and had "no intention in the first few weeks of tearing everything up by the roots."

In 1935 Murrow became CBS director of talks and education. After his 10-year tenure as CBS European director and war correspondent he became vice president of CBS and director of public affairs in 1946. The following year he was made a member of the Board of directors.

Among the programs which Murrow has instituted and conducted on CBS Radio and CBS TV were *Hear It Now*; *See It Now*, which was the tv offshoot of this public affairs series; *Person to Person*; *Small World* and *Edward R. Murrow and the News*.

CAPITAL TYPES #7

RECEPTIONIST

Nearsighted, but too vain
to wear glasses in public. Shouts
"How are you, Agnes?" at
old friends named Howard. Expert
at extending the Small Hello.
Has vetoed more government
propositions than any
congressman alive. Very
receptive to WTOP Radio, the
station *important to people*
in the Greater
Washington area.

WTOP RADIO

Washington, D. C.

Represented by CBS Radio Spot Sales

Operated by

THE WASHINGTON POST BROADCAST DIVISION:

WTOP RADIO Washington, D. C.

WTOP-TV Channel 9, Washington, D. C.

WJXT Channel 4, Jacksonville, Florida



Osborn

Suit Yourself

Every advertiser wants to look his best on television, for he knows that how he looks to his vast audience can greatly affect his sales. And how he looks often depends on the kind of program he sponsors.

For instance, a western or a mystery may be tailor-made for one advertiser while a comedy or drama may bring the best results for another. In short, different advertisers require different types of programs—depending on their products and their marketing objectives.

But to *any* advertiser, the crucial test of a network's performance is: *How well is the network doing with the type of programming he wants to sponsor?*


The advertiser who applies this test will find that the CBS Television Network attracts the biggest average audience in every category of entertainment—as shown by these nationwide Nielsen ratings for all regularly scheduled nighttime programs (6-11 pm, Oct.-Dec. 1960):

| | CBS ① | NET B | NET C |
|---------------------------------|-------|-------|-------|
| COMEDY..... | 19.9 | 18.1 | 17.0 |
| DRAMA..... | 15.9 | NONE | 13.8 |
| VARIETY & PERSONALITY..... | 20.1 | 14.8 | 18.5 |
| WESTERN..... | 25.2 | 20.7 | 22.4 |
| MYSTERY & ADVENTURE..... | 19.6 | 18.3 | 14.5 |
| NEWS, PUB. AFFAIRS, SPORTS..... | 13.5 | 9.6 | 13.8 |
| TOTAL NIGHTTIME..... | 19.3 | 18.0 | 17.6 |

The CBS Television Network also wins the biggest average audience for *all* nighttime programs with *the most evenly balanced schedule in network television*—as shown by these percentages of network time devoted to various types of programs:*

| | CBS ② | NET B | NET C |
|---------------------------------|-------|-------|-------|
| COMEDY..... | 25% | 19% | 9% |
| DRAMA..... | 13 | 0 | 8 |
| VARIETY & PERSONALITY..... | 19 | 6 | 21 |
| WESTERN..... | 12 | 21 | 27 |
| MYSTERY & ADVENTURE..... | 20 | 47 | 25 |
| NEWS, PUB. AFFAIRS, SPORTS..... | 11 | 7 | 10 |
| TOTAL..... | 100% | 100% | 100% |

This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that suits them best. It also explains why for the past six years advertisers have committed more of their budgets to this network than to any other single advertising medium. They like our styles.

CBS TELEVISION NETWORK 



COMEDY



NEWS, PUB. AFFAIRS, SPORTS



DRAMA



MYSTERY & ADVENTURE



VARIETY &

PERSONALITY



WESTERN

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

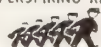
STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS



H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD



J. M. BAISCH
Vice Pres. & Gen. Mgr.



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
teletyne NY-1-4295

Sponsor
backstage

'National Crisis': A vital tv series

You may recall that a few columns back I told the story of the courageous job done by WWL-TV in New Orleans, when that city faced its integration crisis. It was certainly not my intention to give the impression that WWL-TV did the only, or the best, job of this kind, nor even, necessarily, as good a job as some other brilliantly operated stations in southern markets.



I have since had word, for example, from WSB in Atlanta detailing similar fearless programming in connection with the rioting at the University of Georgia and the integration problem as a whole in that city, as well as a very thorough rundown on the magnificent job done by WDSU in both radio and television in New Orleans.

WDSU has so far run a series of nine programs, all under the general title of *National Crisis*.

The clearest picture I can give you of these shows is to present the lucid description of their content supplied me by Stan Cohen, the station's director of program planning. Here they are:

Story behind the story

First show: *School Crisis, 1960*, "The School Board's View," (1 July, 1960). At the time that this program was shown, the Orleans Parish school board was the focal point of the school crisis. They were divided on the position they ought to take on the practicality of keeping segregated schools open, on the advisability of accepting controlled integration, and on the possibility of replacing public with private schools. In a free-wheeling discussion moderated by WDSU-TV's news director Bill Monroe, the president and members of the Orleans Parish school board found their opinions clashing repeatedly, and viewers were treated to their first honest exposition of the deeply involved problem.

Second show: *School Crisis, 1960*, "The Lawyer's Viewpoint," (8 July, 1960). The first program in the series made it clear to the public that the key battle on the segregation issue would be fought in court, involving interpretation of many fine points of law. With Bill Monroe again moderating, local attorneys representing both sides of the question probed the legal aspects of the situation.

Third show: *School Crisis, 1960*, "The Little Rock Story," (23 July, 1960). WDSU-TV managing editor Alec Gifford and a cameraman flew to Little Rock, Arkansas, where they produced a highly meaningful television document on the tragic Little Rock episode. The program underscored the painful consequences of defying the Federal Court orders, and the hopeless futility of resistance.

Fourth and fifth shows: *School Crisis, 1960*, "The Virginia Story—Parts I and II," (6 and 13 August, 1960). Alec Gifford and a cameraman flew to both Norfolk and Prince Edward County, Vir-

ginia, where they investigated each of these community's fight against desegregation. Prince Edward County was the proving ground for the private school system, which many Southerners including many New Orleanians—hoped would circumvent integration. This program made it obvious that they were pinning their hopes on an inoperable idea. In "Part II," Alec Gifford obtained an exclusive interview with Virginia Governor Lindsay Almond.

Sixth show: *School Crisis, 1960*, "Recent Legal Developments," (27 August, 1960). On the morning of Saturday, 27 August, the Federal Court rendered a series of sweeping judgments which knocked out each of the legal obstacles to desegregation set up by the Louisiana State Legislature. WDSU-TV's news department worked rapidly to prepare this special program. We reviewed the legal decisions which were moving the state relentlessly toward its moment of truth regarding desegregation, and presented a special interview with Louisiana Attorney General Jack Gremillion concerning his plans to contest the Federal Court's decision.

Seventh show: *School Crisis, 1960*, "The Situation Today," (26 November, 1960). A series of rapid-fire skirmishes had developed between the Federal Courts and the state legislature, with the Orleans Parish school board directly in the middle. In one of the most powerful programs of the series, the president of the Orleans Parish school board and one state senator, representing the moderate point of view, faced the state representative and the maverick school board member who were the leading spokesmen for the segregationist point of view. Openly and heatedly they thrashed out their differences before an enrapt watching and listening audience. Bill Monroe again moderated.

Eighth show: *School Crisis, 1960*, "Can The State Win," (17 December, 1960). One basic issue upon which the entire city was divided was the fate of the Orleans Parish school board. Repeatedly abolished by the state legislature, and then restored by the Federal Courts, the school board was the center of a raging controversy. At the moment this show was being presented, the legislature was attempting to withdraw all the financial power of the board. With each side represented by one school board member and one legislator, WDSU-TV presented a fierce verbal struggle. With Bill Monroe moderating, the four men carried their bitter conflict to the New Orleans television audience.

Ninth show: *School Crisis, 1961*, "The Deadlock," (7 January, 1961). The legislature had created a school board of its own, teachers and school officials were not being paid, and strong feelings persisted on both sides. To keep the problem in the open, WDSU-TV presented a panel discussion featuring three members of the State Legislature and the president of the Orleans Parish school board.

More to come

In addition to these very effective programs the station carried about 35 editorials on the subject over the past 18 months.

It was severely criticized by some of the citizenry, and even censured in the State Legislature, but by the same token, it won tremendous praise from the great majority of the citizens and their newspapers: not only in the area, but throughout the United States, and even from such a respected publication as far away as *The Economist* of England.

On another occasion I would like to tell you about the WSB story and other very courageous and spectacular jobs done by broadcasters on these explosive and vital issues.

you can't cover ATLANTA without W A O K America's Most Powerful 24 HOUR Negro Station

SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air selling experience!

W A O K

ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond—W A O K—Atlanta, Ga.

WTRF-TV STORY BOARD



Effie!

told her he liked her gown
"Show 'nuff?" she exclaimed
Blushing, he said, "Sho' does!"

wtrf-tv Wheeling

Overheard in a Hollywood night club. You and

Wheeling wtrf-tv

A naval destroyer is a hula hoop with a nail in it?

wtrf-tv Wheeling

The Wheeling-Steubenville Industrial Ohio Valley dominated by WTRF-TV from Wheeling ranks 34 on the Agency List of Top 100 U. S. TV Markets. Good buy? . . . better buy! Ask George P. Hollingbery.

Wheeling wtrf-tv

plant willed his brain to a scientist. Although

wtrf-tv Wheeling

sports car is looking for someone else with a parking meter

Wheeling wtrf-tv

cooped another big NBC Promotion Award for

CHANNEL
SEVEN

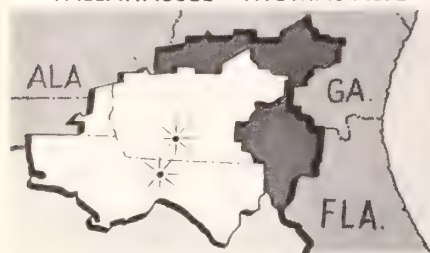
NB

WHEELING,
WEST VIRGINIA

Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



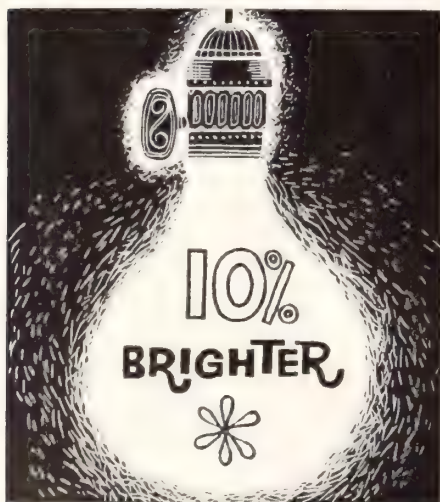
a John H. Phipps

Broadcasting Station



BLAIR TELEVISION ASSOCIATES

National Representatives



* Picture, in the Oklahoma City Area!

KOCO-TV

abc

CHANNEL 5

OKLAHOMA CITY



BLAIR TELEVISION ASSOCIATES
National Representatives

Timebuyers at work

Joan Baker, Shaller-Rubin, Inc., New York, delves into the importance to her agency of media selection in the total marketing effort of all its clients. "Here, the media department has been integrated with the marketing department and works very closely with the account executives and plans board from the inception of an advertising and promotion campaign," she explains. "We find this particularly essential in test marketing. The decision to use radio and/or television is made only after a study of the availabilities and costs in each market and a determination as to whether these media could deliver our message effectively, to the segment of consumers we are trying to reach, at a cost that is consistent with the available marketing dollars. Of course, every attempt to move merchandise requires individual study and individual media selection. Generally, we have found that radio affords us greater flexibility, because it can be used as either a primary or a supportive medium, whereas television most often is used as the primary or exclusive consumer medium in our agency's campaigns."



Kenneth S. Olshan, asst. media supvr., Doherty, Clifford, Steers & Shenfield, New York, addresses himself to points raised by SPONSOR's "Newsmaker of the Week" 30 January. "Piracy of media personnel has become a fact of life that will exist as long as there is a need for 'good' people—individuals who can think clearly, seek responsibility,

and grow in stature. Piracy will exist because there will never be enough of these people." As for formal training, states Olshan, "I doubt if formal training programs will make good media men (or good *any* kind of men for that matter), because the necessary qualities are developed before men enter business, or even college. The shortage of men with exceptional ability is universal. Agencies recognized this long ago in copy and



contact departments. It is not, therefore, a new problem; it is a problem new to media departments. They face it now because the complexity of account servicing has increased drastically since the evolution of national tv. Fortunately, capable young persons will always be coming into media departments. The way to retain them is to pay them and increase their participation in company ownership."



NOW BREAKING SALES RECORDS!

Top sponsors are hurrying to take advantage of **BROKEN ARROW**'s home-hitting audience appeal. **MILES LABORATORIES** are in their home market, Elkhart-South Bend, Indiana, and also in New York City. Others in New York City include **AMERICAN CHICLE**, **OVALTINE** and **INSTANT GRIP**. In Miami, Florida, the largest used car dealer in the Southeast, **MUNICIPAL AUTO SALES, INC.** have **BROKEN ARROW** exclusively. Other sponsors in other parts of the country include **SHERWIN-WILLIAMS PAINTS**, **GENERAL ELECTRIC**, **OKAY FOOD STORES**,

ARCHWAY COOKIES, **U. S. BORAX**. Other markets which have snapped up **BROKEN ARROW** also are taking participating sponsorship. Such markets include Youngstown, Ohio, **WXTV-TV**; Phoenix, Ariz., **KOOL-TV**; Springfield, Mo., **KYTV**; Douglas, Ariz., **KCDA-TV**; Bellingham, Wash., **KVOS-TV**; Billings, Mont., **KOOK-TV**; Idaho Falls, Ida., **KIFI-TV**; etc. Michael Ansara and John Lupton star in this 20th Century-Fox produced series. You'll star in your market if you're first with **BROKEN ARROW**—in any time period. *Don't wait.* Better wire collect today.

COAST-TO-COAST KEY STATIONS

WPIX • New York City
KTTV • Los Angeles
KSL-TV • Salt Lake City
WRC-TV • Washington
KOIN-TV • Portland

West Coast • East Coast
Middle West • South
Everywhere!

FROM THE
STUDIOS OF
20th
CENTURY-FOX
TV



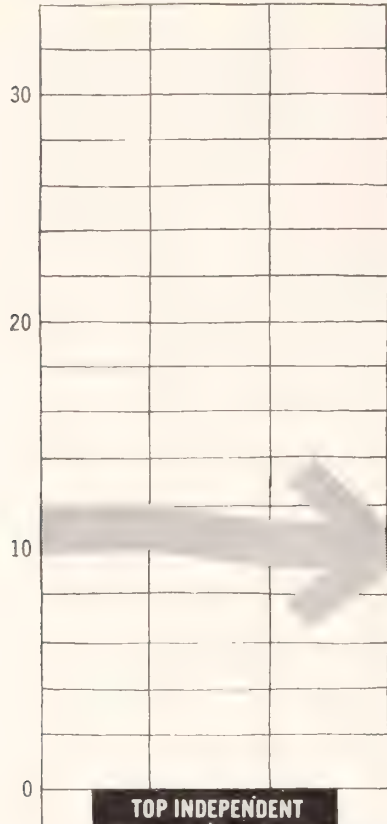
BROKEN ARROW

INDEPENDENT TELEVISION CORPORATION / 488 Madison Avenue • N.Y. 22 • PLaza 5-2100

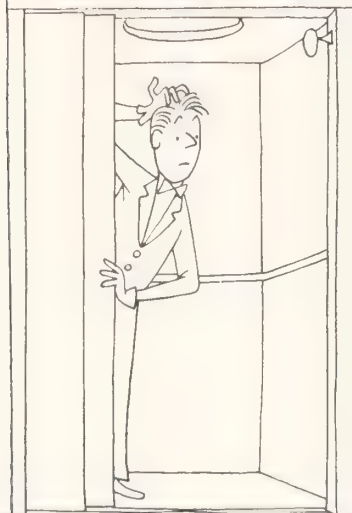
I
T
C

PERCENT SHARE OF NEW YORK TELEVISION AUDIENCE*

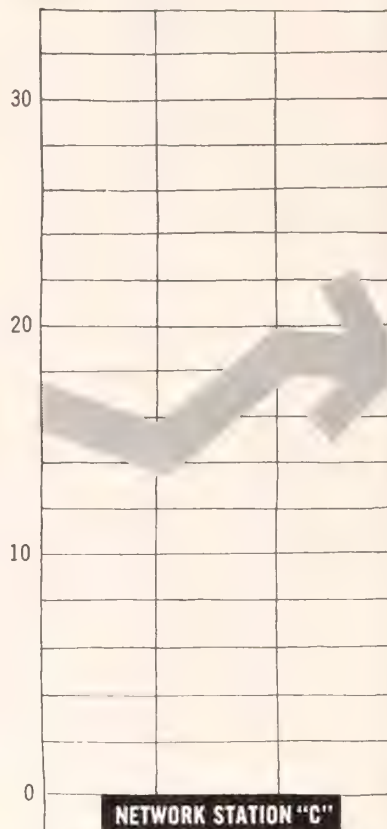
SEPT. OCT. NOV. DEC.



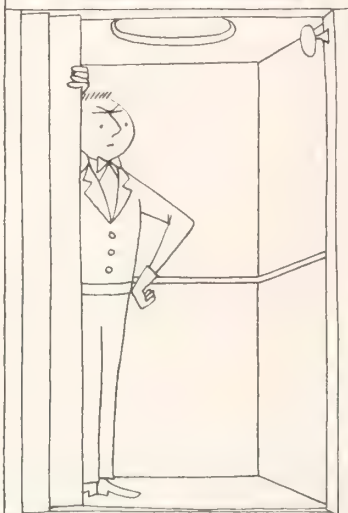
TOP INDEPENDENT



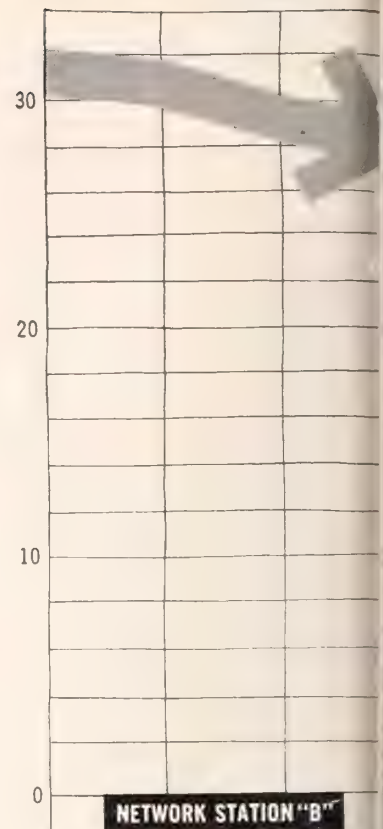
SEPT. OCT. NOV. DEC.



NETWORK STATION "C"



SEPT. OCT. NOV. DEC.

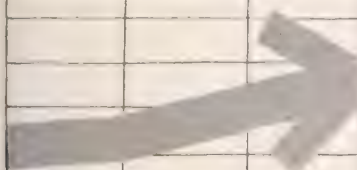


NETWORK STATION "B"



*Total Week, Sunday through Saturday 6 am-12 midnight
Source: Nielsen Station Index, Sept.-Dec., 1960





GOING UP!

In television's most competitive market, the one that's pulling 'em in is WNBC-TV. Since this season's start, Channel 4's total-week share-of-audience has gone up more than all other channels combined (the major competing station's has gone down).

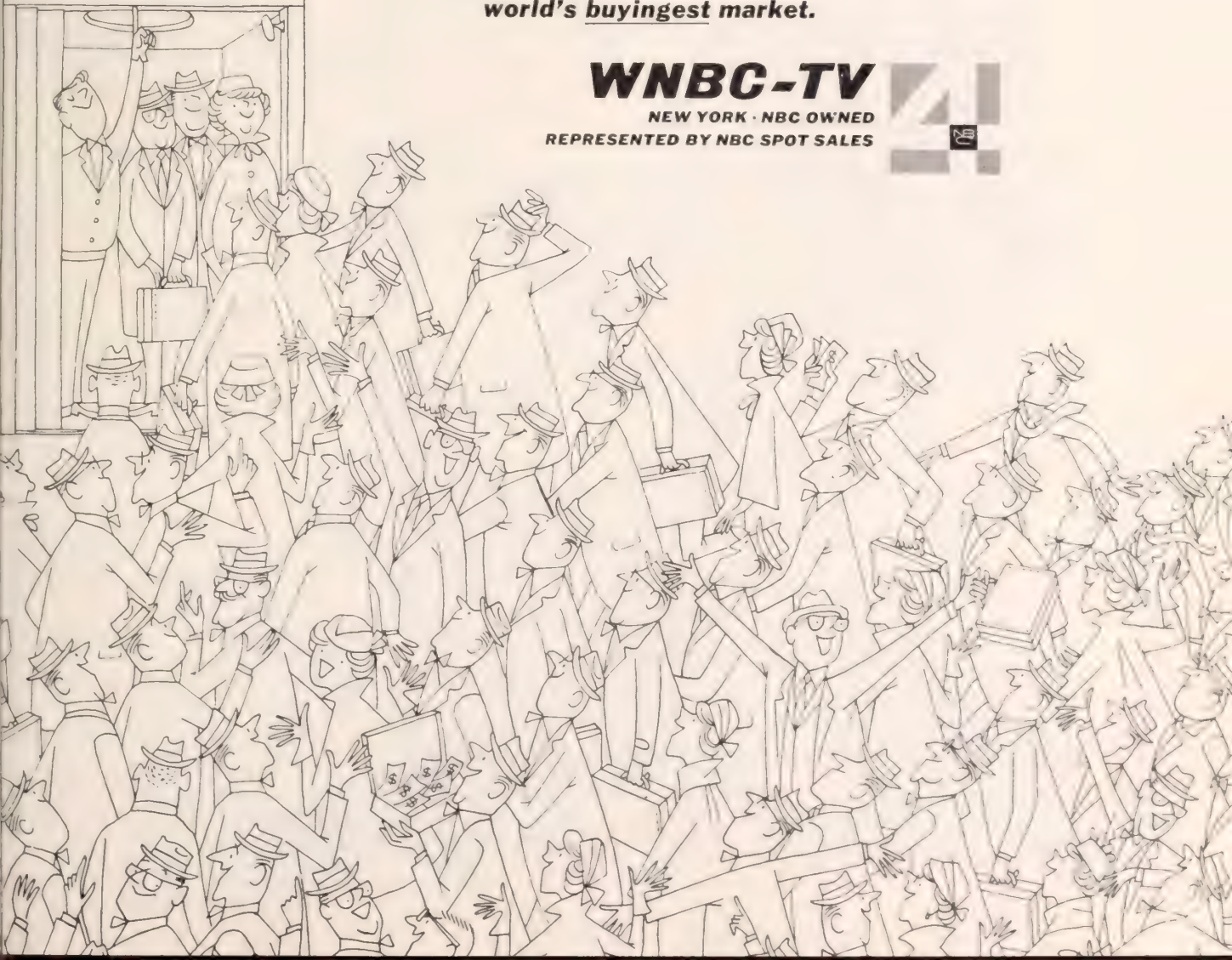
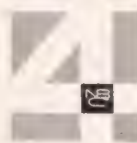
Morning to midnight, New Yorkers find more of the entertainment they like — more color programs, more specials, more lively excitement — plus the best in news and information programs — on Channel 4.

Could your sales curve use a lift? Then join the switch to WNBC-TV — the one that's attracting more new viewers in the world's buyingest market.

STATION WNBC-TV

WNBC-TV

NEW YORK · NBC OWNED
REPRESENTED BY NBC SPOT SALES



49th and Madison

Hearty endorsement

Verne Paule's letter to 49th and Madison (16 January issue) prompts a reply strongly endorsing his observations on the *Tom Ewell Show* dialogue.

Two related points come to mind on the subject of the electronic media and print: It seems that most tv writers, when including reference to news within the body of their script, automatically credit newspapers for its source. Quotes which float across the tv screen run the gamut of "Did you see the story in the paper?" "Yes, I read about the murder in the paper," etc., ad nauseum. Crediting television or radio news with

"news" insight is still a rarity. Should not the broadcast industry demand a better balance of news "credits" in future scripts?

H. J. Snelgrove
assistant general manager
CKVR-TV
Barrie, Ont.

Only for dealers

In your "Sponsor Hears" of 16 January a statement appears that "JWT appears to be working toward 100% acceptance of the local rate in radio for its dealer and factory accounts. It is around the 80% mark right now."

We would like to set the record

straight. We assume that the statement refers to Ford division of Ford Motor Co. and the Ford dealer advertising funds.

At no time have we requested a local radio rate for a factory account. When a Ford division spot is placed, it is either at the single rate or the national rate and, in most cases, it would be with a single rate station. There is next to no spot activity by the Ford division.

However, with the spot radio buys for the various dealer associations, you are most correct. Approximately 83% of the 2,300 stations used are at either single rate, local rate, regional combination or Keystone network. These schedules are paid for with local funds generated in the local area.

A correction of your statement regarding the factory accounts will be appreciated as some station managers do not understand that the local rate is being requested only for the dealer groups.

Ralph Bachman
media director
J. Walter Thompson Co.
Detroit

• Thanks for setting the record straight, Mr. Bachman. SPONSOR is pleased to report that Ford has never requested a local radio rate for a factory account.



WAVE-TV viewers have 28.8% more SNIFFLES

—and gargle, gurgle and swallow 28.8%
more products "for the relief of colds"!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

We're pretty special, too!

"The Story behind the Story of WJR" (SPONSOR, 23 January) only tells half the story!

At some propitious time you should look at the other side of the coin: the CKLW story.

In 1960 CKLW national revenue was up not just 8%, but over 100%!

We do have "faith in ratings"—and CK consistently tops WJR in the surveys, not only in Detroit, but in ex-WJR outside strongholds such as Toledo.

To WJR's credit we will admit that theirs is the only coverage which can match CK's 50,000 watts at 800 on the dial.

CK's rates are not "high" but "reasonable." The advertiser gets good, productive value for his dollar.

The new, resultful giant in the Detroit market is CKLW.

Robert E. Eastman
Robert E. Eastman & Co., Inc.
N. Y. C.

JAMES GORDON BENNETT

could have been the "firecracker" of WPTR

Bennett coined the word "fire-crackers" for his editorials in the New York Herald over a century ago. He could be writing WPTR's radio editorials today. They're just as explosive.

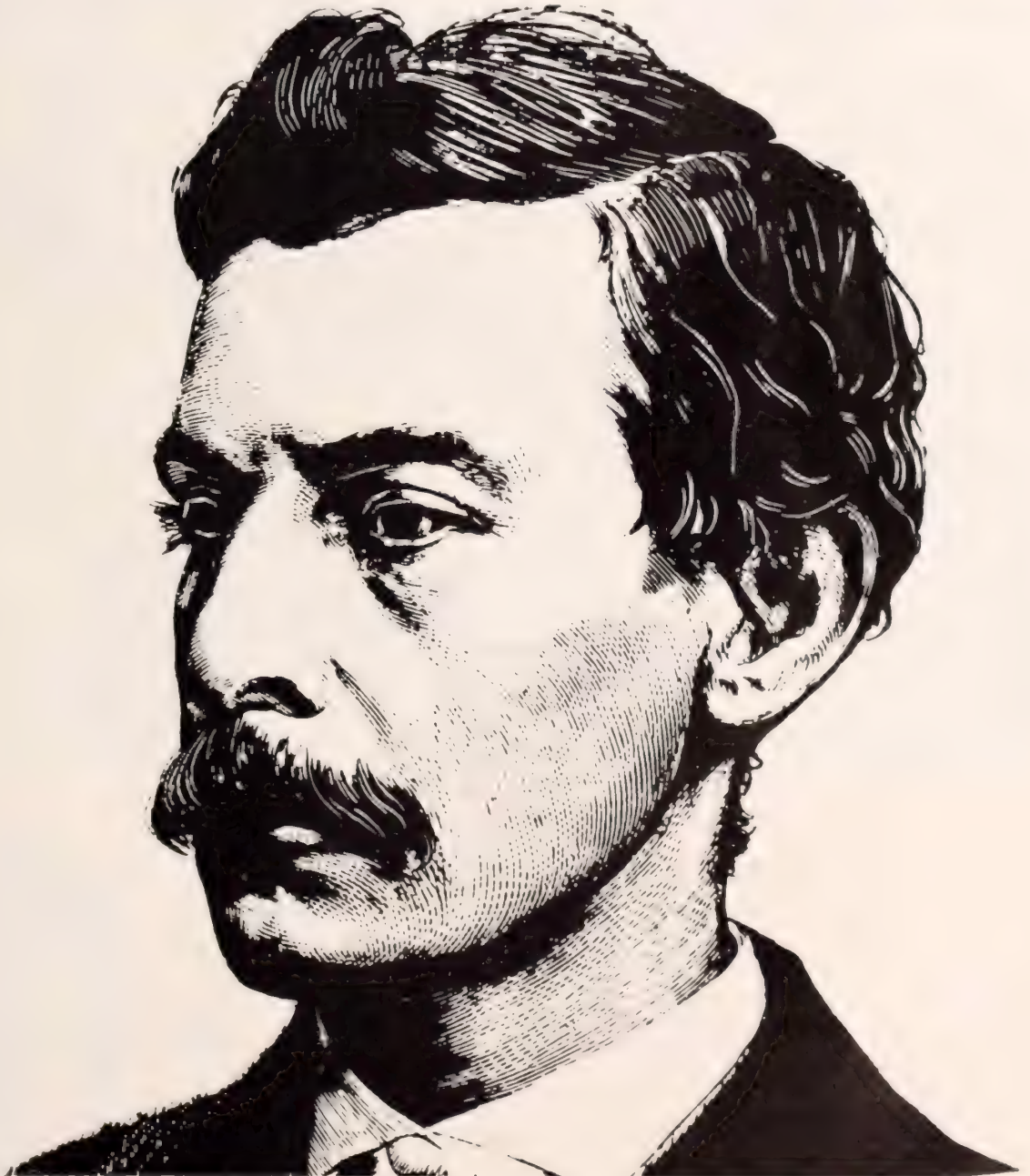
Bennett said what he thought without fear. WPTR feels that same obligation and follows that tradition of independence in every editorial broadcast over its air. Perhaps that's why it has become recognized as one of the outstanding news stations in America. Perhaps that's why more people listen to it than to any other station in the market according to Pulse. Perhaps that's why they trust it so much as well.

The proof is simple and nobody says it better than an adver-

tiser. At the local level WPTR carries more advertising than the next three stations combined. At the national level—WPTR sells more total time than the next 2 facilities put together. If you want to build a fire in this market—nothing will do it faster and better than WPTR.

See your EAST/man for full details. Foster & Creed, in New England

WPTR PEOPLE 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.



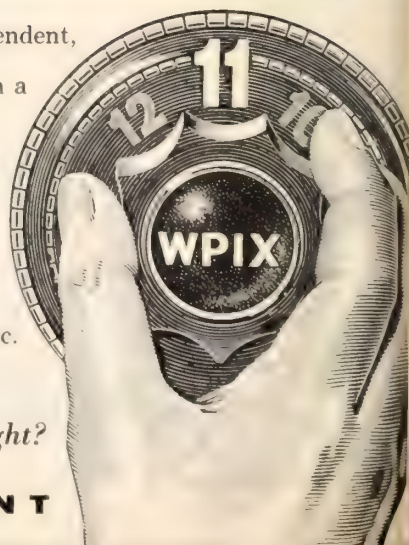
Giant beater



New York is giant in size and sales. It is not easily sold! WPIX-11, New York's Prestige Independent, delivers the "right tool at the right time" — *minute commercials in prime evening hours* in a "network atmosphere" of fine programming, advertisers and audiences. *Programs* like Air Power, M-Squad, Bold Journey, San Francisco Beat, The Honeymooners. *Advertisers* (98% of WPIX advertisers are national) like General Foods, General Motors, P&G, Coca Cola, R. J. Reynolds. A. C. Nielsen has proved there is "no significant difference" between WPIX's Audience and the leading network station in terms of income level, age, occupation, etc. WPIX-11 is a giant-beating opportunity in New York television.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

6 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

By far the biggest news development in the area of network tv is the explosive reaction of affiliates to CBS' morning sales plan which takes effect a week from today (13 February).

As SPONSOR-SCOPE was going to press the network was mulling the need for calling an emergency meeting of its affiliates advisory committee with the objective of mollifying broad resentment and perhaps suggesting a revised station compensation plan which would ease the mounting morning clearance problem.

It is no secret among affiliates generally that several of the leading station groups have advised CBS that **they have no intention of accepting the new a.m. plan.** In a couple instances group managements indicated that they would **hold their decisions in abeyance pending the receipt** of an alternate plan from the network.

To help put out the fire CBS TV president James Aubrey last week took to closed circuit with a recital of the **new morning shows** the network had on the planning board—such as game show replacements for December Bride, I Love Lucy and Clear Horizons.

A common refrain from demurring affiliates: The core of the trouble has been **CBS' failure to compete with NBC's morning program contingent** and now that the problem has become a crisis they come to us with a plan that menaces our basic revenue source—spot. We'd like to help them, **but the cost would be too exacting.**

(For comprehensive analysis and multi-sided reaction to plan see article in 30 January issue, page 33.)

Though the network avows there is no connection between the two, ABC TV has come up with what looks like an answer to CBS' new plan for selling its 10-noon weekday schedule of minutes.

ABC TV's latest move for sweetening the daytime pot: **an extra 1% discount to be applied to nighttime billings** for each daytime quarter-hour supported by an advertiser.

An important proviso: each of these quarter-hours must be sponsored for 26 weeks within 52 weeks.

How the discount works: An advertiser that spends \$5 million annually at night will by carrying five quarter hours a week be entitled to an added discount of \$250,000 at the end of the year. **If his nighttime expenditure comes to \$10 million an advertiser can save as much as \$500,000.**

General Motors has already given the tv networks a clue as to the plan its various divisions will use in buying for next season.

The pattern, to say the least, will be a big wrench away from Detroit's traditional contractual ways.

The new tv policy in a nutshell: (1) **year-round sponsorship of a program, with the exception of high-raters like My Three Sons, is virtually a thing of the past;** (2) network efforts will be **concentrated within the first 26 weeks** of the season (obviously taking full advantage of new model introductions; (3) network minutes will be used, as required, through the balance of the season.

What this will mean in terms of over-all network income from the automotives patently needs no extended speculation. It may suffice to note one network reaction: **It's not going to make us happy,** but we'll have to learn to live with the new order of things automotive.

Lever is giving the tv networks a big hypo when needed.

The buying will be on all networks and will entail **not far from 100 nighttime minutes and somewhere between 250-300 daytime minutes**—all of it to be run off between March and September. Much of the purchase is at **under list prices**.

Of particular significance is the fact that Lever in this wholesale buy has based its segment calculations **not on half-hours but on minutes**. SPONSOR-SCOPE estimates the cost could run between **\$2.3-2.5 million**.

FYI: BBDO has been assigned the new liquid Swan, which is being market tested.

Compton last week tossed a firecracker into rep ranks by letting it be known that it'll accept a preferable spot from a competitive station in the market without first letting the incumbent station offer an improved spot.

Under this policy Compton will advise the station with the better spot that it's in and forthwith issue a two-week cancellation notice for the replaced spot on the other station.

Compton termed this new policy reasonable and realistic and explained that it had found the old practice of letting the stations make voluntary improvements **had not brought the best schedule obtainable for its clients**.

Immediate reaction of a number of reps was that Compton's new policy **could easily result in lots more work for its buyers and accounting department**. For example, the bidding for a spot could become a steady procession of slightly higher rating points. The whole buying process would have to be started all over again each time the new ratings become available.

(For a multi-sided analysis of this buying policy see the 13 February SPONSOR.)

National spot tv activity took on more steam in the midwest last week than in New York.

The availability calls and buys in that area included Quaker Puffed Wheat and Puffed Rice (Compton), 30 markets; 1-A-Day vitamins (Wade), beefing up its schedules with a four-week push in 15 markets, 12 spots per week; Gold Seal's glass wax (Campbell-Mithun), major markets on a basis of 50-50 women and men audience (**on the theory men do as much window-washing as women**); Quaker's Aunt Jemima mixes and Goetz Brewing (J. W. Shaw).

In New York Nucoa (DFS) entered the margarine spot tv sweepstakes and Lorillard (L&N) expanded its nighttime franchises.

The Ford Dealer groups appear to be either cutting back on their news strip commitments or renewing these schedules on a month-to-month basis, but as a counterbalance there's been some encouraging spot action on the national automotive front the past week.

In radio it consisted of **substantial flights** from Chrysler (Y&R), Buick (McCann-Erickson), Renault (NLB) and Fisher Body (Kudner), the latter **using the 50 top markets**.

Coming back for a tv flight this month: Lincoln Mercury out of K&E. The call for availability indicates anywhere from 10 to 15 spots a week.

JWT and Chicago reps last week got themselves into a fandango of misunderstanding over a spot tv plan that the agency was conjuring in 7-Up's behalf.

The basic idea as first relayed to the reps: 7-Up had earmarked \$1 million for spot and would like to use this a la Kellogg—program placement market by market. The proposed kid programs: Dick Tracy and Mr. Magoo. The preferred time: 7 p.m.

The reps thought 7-Up would itself buy the two shows, but as it turned out all the bottler wanted was one minute in each of them for 13 weeks.

Those stations that had previously contracted for the shows readily gave acceptance, but the vast majority of those who didn't already have them responded **they were not interested in tying themselves up for three years just for 26 spots over 13 weeks**.

Looks like tv network affiliates are headed for a period of switching.

Coming virtually on the heels of ABC TV's raid of NBC TV affiliates in such southern (two-station) markets as Charleston, S. C., and Columbus, Ga., are these two important switches:

- 1) CBS TV dropping Storer's WITI in Milwaukee for WISN, owned by Hearst.
- 2) ABC TV quitting the Time group's WTCN in Minneapolis-St. Paul for 20th Century-Fox's KMST, with which the network has extended relations.

(For more on these affiliation transfers see SPONSOR-WEEK, page 27.)

The tv networks last week got their first taste of mid-season cancellation from the automotive field.

Oldsmobile is departing from Hawaiian Eye and Michael Shayne at the end of this, the sponsorship's second, quarter.

However, there was this counteracting event: **Pontiac renewed its participation in Surfside 6.**

BBDO's initial plunge into pilot financing with client money is taking a negative turn. Rexall, which co-partnered the piloting of National Velvet, is folding up its sponsorship of the show, which went on this past fall.

Another BBDO client, General Mills, is giving up its alternate week association with the same NBC TV series.

BBDO is trying to interest Campbell Soup as one of the replacements.

(See 16 January SPONSOR, page 27, for a comprehensive article on BBDO's pilot financing activities.)

The inevitable has happened in the case of the baseball Game of the Week. ABC TV won't carry this Saturday event next fall.

The reason, one that has been mulled by more than one agency in contemplating a buy: with Dallas and Minneapolis added to the big time there'll be so many markets blacked out that the U. S. homes reached will be down to around 50%.

ABC TV's replacement: track and field events, auto races filmed abroad, international soccer championships and the like.

Fedders air conditioning (Hicks & Greist), which last year put its tv money into spot, has moved into the network camp.

It's bought a batch of minutes on NBC TV's The Americans.

TvB had Fedders down for around \$20,000 for 1960 spot.

Incidentally, Fedders tried out network tv back in the 1953-54 season.

Union Carbide (Esty) will be buying a wad of tv network nighttime minutes for the promotion of several products, among them a bug killer, in the spring.

This campaign, which will entail fewer dollars than the present Prestone splash, is scheduled to start in early April.

Bates and Dancer-Fitzgerald-Sample last season were nip-and-tuck as the top billers in network daytime tv.

The figures for the first 10 agencies in terms of gross time: (1) Bates, \$27,700,000; (2) DFS, \$26,477,000; (3) Y&R, \$13,516,000; (4) JWT, \$13,516,000; (5) Leo Burnett, \$8,361,000; (6) Benton & Bowles, \$8,239,000; (7) BBDO, \$8,239,000; (8) Lennen & Newell, \$8,227,000; (9) McCann-Erickson, \$7,262,000; (10) Esty, \$2,001,000.

The outlook for the sales of tv network public affairs programs aimed for the 1961-62 season may be quite discouraging the next several months.

Agency management quizzed by SPONSOR-SCOPE last week on this theme were of this opinion: the tendency of the leading durable advertisers to hold back on their institutional commitments made it unlikely that they consider such distant tv involvement.

Observed these agency men: although the durables, who are main prospects for public affairs shows, are feeling more optimistic about the economy's future, **they're still dish-ing out their ad budgets on a quarterly basis and the nature of doing business with network tv doesn't fuse with this design.**

They rue this situation, since it runs contrary to the companies' opportunity to provide an image and product spearhead for their organizations.

Worthy of note are the per commercial minute prices that NBC TV is asking for the Whispering Smith and Lawless Years series which replace the Telephone Hour (Friday 9-10 p.m.) as of 12 May.

Their minute costs (time and talent): Whispering Smith, \$18,000; Lawless Years, \$15,000. (Last spring-summer a newcomer was priced at \$23,000.)

A prediction you hear more and more in the trade is that the tv networks will provide much more time come next season for spot selling by their affiliates.

The main focus of the increase: chainbreaks and participations in both day and nighttime program schedules.

The time may be extended so that the stations can sell 30-second commercials plus an I.D., for which, some admen say, there is an enveloping market.

Suggested network motivation: (1) **soften the affiliates' protest** that the networks are outwardly competing with them for spot business; (2) **avoid pressure for rate increases;** (3) make up for the current levelling-off of station profits.

Stationmen and reps who attended the new office-warming party by the Sackel-Jackson agency got assurances that their Lestoil client had every intention of continuing as an upper-rung buyer of spot tv.

Meanwhile the company's testing an aerosol starch in New England. It will be sold as convenient for hot weather.

Incidentally, Lestare, the firm's bleach, is now being spot-tv'd as far as the west coast.

Even though it's got over 90% of the soup business, Campbell is keeping a sharp eye on a new soup put out by Corn Products.

Corn Products, which is loaded with ready cash accumulated from its dominance in the starch market, will be testing the newcomer via D-F-S for some time. If the test turns out quite favorable, Corn Products can be expected to develop it into a line.

It's been doing fairly well with a previous introductee, Mazola margarine.

The major station ownership switch of the week: WJR, Detroit, has closed a deal to take over all the outstanding stock of WSAZ-TV, (NBC-affiliated) and WSAZ Radio from the Huntington (W. Va.) Publishing Co. for \$6 million payable over a term of years.

In tv WJR owns WJRT, Flint-Bay City-Saginaw, an ABC TV affiliate.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Spot Buys, page 46; Sponsor-Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 71; and Film-Scope, page 56.



GATEWAY TO THE HEART OF SOUTH CAROLINA

The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the *two* Carolinas after a 38.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-television's 1526-foot tower, tallest in the South, delivers *more* of the state, *more effectively* than any other station. In short, South Carolina's major selling force is

WIStelevision NBC/ABC—Columbia, South Carolina
Charles A. Batson, Managing Director

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**
G. Richard Shafto, Executive Vice President



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala.

Man of the hour... Saturday nights



A one-a . . . a two-a . . . a three-a . . . a four-a . . . a five-a . . . you'd have to count a long time to total up the programs that have hit the dust trying to compete against Lawrence Welk during his six years of popularity on ABC-TV . . . they total 27! They're all gone, but the Lawrence Welk Show goes on and on.

In the latest Nielsen TV Report,* Welk is not among the five ABC-TV programs appearing in the top ten. But he's among the top 15—competing against and topping in his time period such programs as Checkmate, Have Gun-Will Travel, Deputy and The Nation's Future.

Programs such as the Lawrence Welk Show, which attract major audiences, are the reasons why in every 1961 report,* including the one for the week ending January 22, 1961, ABC-TV has been *first* in share of network audience in markets where the viewer has a choice among the three networks (and that's the acid test of audience preference).

*Source: Program Appraisal Supplement to National NII Report for one week and 4 weeks ending January 22, 1961, Nielsen 24-Market TV Report. Average Audiences: Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC TELEVISION



From 9 am to 6 pm, Monday through Friday

6 FEBRUARY 1961

SPONSOR-WEEK

- **Schick's policy on tv is open mind and 'no closed door'**
- **Landis reassures admen about agencies at AFA meet**
- **Advertisers spent \$677 million on net tv time last year**
- **Hornets still buzzing around Compton's media nest**

Schick's tv policy: 'no closed door'

Schick's so-called "switch to newspapers"—much publicized last week—applies only to first quarter of 1961 and is no necessary measure of long-range practice. So William F. Siegel, ad director of the company which just switched agencies from B&B to N.C.&K., told SPONSOR-WEEK.

"This decision in no way derides tv. We're just being cautious about media, and we believe in using all types. We do not have a closed door tv policy."

What caused the turnabout from tv to papers? "We were disappointed in ratings for 'Witness' and 'Face the Nation,' and we had very enthusiastic response from dealers as well as our salesmen in a pre-Christmas newspaper test.

"However, in sponsorship of 'Peter Pan' with Revlon we got good ratings and were pleased."

Newspaper reports alleged that Schick's entire \$3.5 million ad budget was converting to print, and quoted Siegel as saying "newspapers, most effective medium on 1961 horizon, will give us a positive return on every dollar invested."

The horizon, Siegel explains, specifically means the first quarter. "Then we'll see what happens."

Schick for its Christmas push spent \$1.2 million with a combination of networks and spot which gave it a not-so-hot third place in total home impressions, with No. 1 and Remington No. 2. Company reportedly last year sold 300,000 to women, 600,000 to men, which competitively isn't rated as a prop sales score.

Newspaper efforts, backed with magazines, is aimed at major markets heaviest in circulation.

Net tv time costs for '60: \$677 million

Network tv advertisers spent at least \$677 million on time last year, SPONSOR-WEEK estimates by adding a December projection to 11-month total of \$621.6 million which TvB reported last week. Tv group tabbed 9.3% rise in billings from same '59 period, 9.7% hike for November alone.

Gains, by network, for the 11 months: ABC TV, 28.0%; NBC TV, 6.1%; CBS TV, 3.5%, with last still selling the most—\$250.9 millions' worth.

Rising advertiser interests was marked for Saturday and Sunday daytime periods, when billings zoomed 17.2%, and in nighttime, up 12.2%. Slimmest gain was for Monday-Friday daytime with .8%.

'Air is blasted more than print'

Leonard Matthews, marketing v.p. at Leo Burnett Co., Chicago, gives reasons why "Broadcast media have come in for more criticism than print":

"The tv audience tends to be a captive one; it is easy to irritate in tv by selling too hard (because the combination of sight, sound and action in a tv commercial enables the advertiser to deliver his sales story with great impact); print has built into the medium an authority and responsibility which rubs off on advertising to a greater extent than is true in radio or tv."

BOWLING: BIG TIME LOCAL STUFF

Bowling on television "is big stuff locally and a big nothing nationally," an agency man told SPONSOR-WEEK in commenting on the success of a bowling show on WTAE-TV, Pittsburgh, and the advent of a new bowling feature on KOMO-TV, Seattle, which kicks off next Saturday (11). (See adjacent picture.)

He contends the two giants in the bowling field—Brunswick and AMF (American Machine & Foundry)—are "promotion happy" spurning tv. The account executive on AMF automatic pinspotters (Brunswick makes automatic pinsetters and followed AMF) tends to agree with this appraisal.

He's Walt R. Ceva of Cunningham & Walsh, New York, who explains bowling lane proprietors are more interested in local promotions and merchandising than in tv sponsorship. But he still likes the C&W-proposed idea of a daytime tv show to reach women and sell them on bowling.

He notes that the big sponsors of national and regional bowling shows on tv are the beers, cigarettes, men's toiletries—not major bowling equipment makers.

The bowling potential for all kinds of products and services is mammoth: 10,000 alleys and 26 million bowlers.

International Nickel again gives nod to spot radio for store traffic pull

Even a quickie radio promotion can set records in pulling department store traffic, which is why International Nickel Co. again this year is sponsoring a short (three-week) "Gleam of Stainless Steel" promotion on 34 stations from 20 February through 10 March.



John L. Palshaw

John L. Palshaw, responsible for national corporate advertising, says the heavily promoted radio drive last year—covering only 60 stores, contrasted with 500 this year—boosted total store traffic by 18% and the sale of stainless steel housewares by 34% (with a sales hike as high as 50% in some instances).

Company spends \$650,000 a year on spot radio, about \$25,000 on this particular campaign. But it's so heavily merchandised and tied in with steel producers and fabricators (INCO contends best stainless steel has an eight per cent nickel content (that long-term results come from the short-term effort).

Client will use morning newscasts to reach men before they go to work. Agency: McCann-Marshall, N. Y.



FOUR BOWLING SHOWS on WTAE-TV, Pittsburgh, cost \$25,000 for sponsorship by Greater Pittsburgh Ten Pin Bowling Proprietors' Assn. in appeals to men, women, juniors. Gillette and Raleigh with Make That Spare are biggest newtork sponsors. Picture (c) program host Nick Perry with two local winners in an hour-long bowling match

NL&B REVOLVES AUDIENCE

Accent adapts spot rotation to net radio

Chicago: New concept in network radio buying comes from Needham, Louis & Brorby, Chicago, which is adapting a spot rotation plan checked out successfully a year ago.

As of this week, International Minerals and Chemicals, for its Accent flavor enhancer, is using a five-week schedule on NBC Radio, then switching for five weeks to CBS, then for another five to ABC.

After the network drive, it reverts to the spot rotation plan which involves use of several stations per market, one at a time for one week, to reach a maximum turnover audience.

Time Inc. may get its first tv indie as network disaffiliates with WTCN-TV

Attorneys for Time Inc. broadcast division are reported to be mulling ABC TV contracts to see if the network's cancellation of affiliation with Time's WTCN-TV Minneapolis-St. Paul effective 16 April is actionable.

Network, whose officials decline comment, is understood to have switched affiliation to KMSP-TV because it expected a better track record from its competitor. WTCN-TV, however, claims it is in strong No. 2 position in the market.

Disaffiliation will leave the Time station an independent, first among the four Time tv properties (one with CBS, one with NBC, the third with ABC and NBC).

Time executives admittedly are disgruntled at the move, both because they "strongly believe in the network principle" and because they "have a vested interest in the community," as one spokesman said.

Similar move in Milwaukee involves the addition of WITI-TV to the ABC-TV line-up with the move of WISN-TV to CBS TV.



*"Well, we decided one thing, anyhow: we include
Huntington-Charleston and WSAZ-TV."*

THE HUNTINGTON-CHARLESTON MARKET means two million people with \$4 billion dollars to spend annually. It's a *Dynamic Circle* that encompasses 72 counties in 4 states—an area of tremendous industrial might in the heart of this "American Ruhr" region of the great Ohio Valley. The nearly half-a-million TV homes here can be reached by only one *single* medium: WSAZ-TV. For this market was created by WSAZ-TV's power and programming. Your Katz Agency man can show you in a hurry why putting Huntington-Charleston and WSAZ-TV on the list is such an easy and logical decision.

WSAZ-TV
HUNTINGTON • CHARLESTON



RADIO PROSPECTS FOR THE 60'S

Skinner sees clouds with silver linings

There are a lot of rain clouds ahead for radio in the 60's, but there'll be as many silver linings, contends George Skinner, director of radio program services, The Katz Agency.

Speaking Tuesday before the RTES Timebuying and Selling Seminar, he outlined five major trends which may characterize "Radio in the 60's."

1. Pressure for legislation to control sales of radio stations.
2. Crackdown on the bartering of time.
3. New emphasis in buying non-traffic times during the day, on weekends.
4. Increased representative activity in working with stations for better programing.
5. Revitalization of radio departments in agencies, heretofore preoccupied with tv.

Co-speaker was Wells Barnett, station operations manager for John Blair & Co., who contrasted the 50's, when "management was telling each other to unload their radio properties or get washed out," and the 60's, when "a single outlet in New York (WMGM) was just sold for \$11 million."



Robert Purcell

Robert Purcell, v.p. of Crowell-Collier, which just purchased WMGM, was panel moderator, described the speakers as "radio doctors, fostering the trade off of froth and fancy for prudence and respectability, and the development of radio as a community conscience as opposed to mere entertainment."

HORNET'S NEST STILL BUZZING

Reps mull ukase on 'bad spot' drops

Pro and con comment continues this week in the wake of the Compton pronouncement that it will cancel a "bad" spot in one station in favor of a better one on another in its hard-pressed effort to get better servicing from representatives on availabilities (see SPONSOR-SCOPE, page 20).

Here is the exact text of the memo sent to station reps by Graham Hay, Compton's broadcast media supervisor in New York.

"Currently, when a salesman offers an improvement over another salesman's spot, we call the 'incumbent' to see if he can better the spot being offered as an improvement. Often he can, which obviously indicates

that generally we are not being offered improvements on a voluntary basis but rather only when such improvements are 'forced.'

"The frequency with which these 'forced' improvements occur, compared to the generally low incidence of voluntary improvements, suggests strongly that our current policy is not resulting at all times in the very best schedules we can obtain for our clients. Our policy, therefore, is being changed to the following:

"When an 'improvement' is offered and is better than the poorest spot in our current schedule, it will be accepted without calling the 'incumbent' spot's representative (other than to issue a cancellation notice on the incumbent spot).

Market test for Britannica to check out best type of tv response for booklet

Chicago: Encyclopaedia Britannica, through McCann-Erickson, is tv testing in New York to determine the pulling power of three response methods: phone, write-in-direct or write-in to the station. It's using a booklet offer explaining EB and its monthly payment plan.

After this phase, six other test markets will be used to measure the best method found in New York. Two purchase patterns will be followed:

1. Use of spot programs bought on basic frequency, with placements designed to get repeat exposures.
2. Aim for maximum unduplicated audiences.

LANDIS REASSURES ADMEN

Washington: "The function of the federal regulatory agency is to promote, not simply to regulate, private enterprise," said James M. Landis, special assistant to President Kennedy, in an important speech to 600 admen from all parts of the nation here last week.



James M. Landis

Landis spoke before the Advertising Federation of America. A SPONSOR check of reactions of broadcasters, agency and advertising leaders following the address revealed that most regarded it as "highly reassuring."

Landis, whose Presidential appointment had been regarded in some quarters as that of a super-czar for the administration in drastically revising such agencies as the FTC and FCC, said: "We pride ourselves that this

(Please turn to page 62)

More SPONSOR-WEEK continued on page 62

1959

During 1959,

wmca 570kc

ranked as one of the top three radio stations in

15 out of 30 regular New York radio reports...

1960

During 1960,

29 out of 30.



wmca THE VOICE OF NEW YORK

wbny THE VOICE OF BUFFALO

rpi THE VOICE OF NEWS

the straus broadcasting group

1961

THE CITY POPULATION IS PEANUTS!



The Charlotte MARKET is
Tops in the Southeast with
642,500 TV Homes*

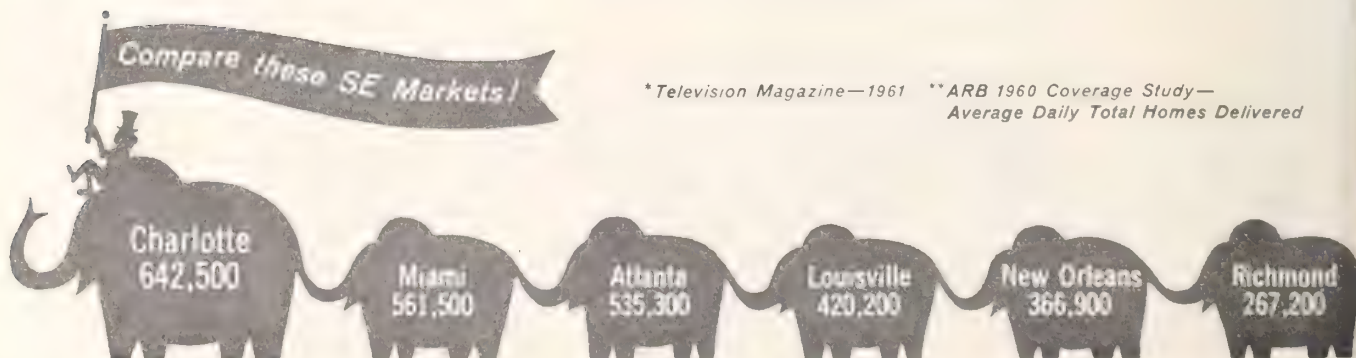
Two-hundred thousand peanuts is
a fair size city patch, but it's *still* pea-
nuts compared to the TV Homes in the
elephantine Charlotte Television Market.

*Don't forget! WBTV Delivers 55.3% more TV
Homes than Charlotte Station "B"!**

Compare these SE Markets!

*Television Magazine—1961

**ARB 1960 Coverage Study—
Average Daily Total Homes Delivered



Five Major Brands Spent \$4,250,000 in 1960 tv



French's, the original instant mashed potato, introduced its product via tv in 1957 and is still biggest tv user, spending about half of total tv ad dollars of major brands

INSTANT SPUDS' INSTANT TV SUCCESS

- Four of five top potato brands still rely on medium most important in introduction
- French's has retained more than one-third total sales with relentless tv pressure

This week, the R. T. French Co. is underway with its biggest television advertising campaign to date, to introduce its new instant pre-sliced frying potatoes. And it was only a week before Christmas that French concluded a three-month campaign that up until then had been its most far-reaching television ad push—that one for instant mashed and scalloped potatoes.

It is this kind of relentless television pressure—more than 90% of the total ad budget goes to spot and network tv—that has kept French's instant potatoes on top (it has more than one-third of a \$30 million market) despite the challenge of several marketing giants, including General Foods, Pillsbury and General Mills.

The French's people realized in 1957, when they first went into na-

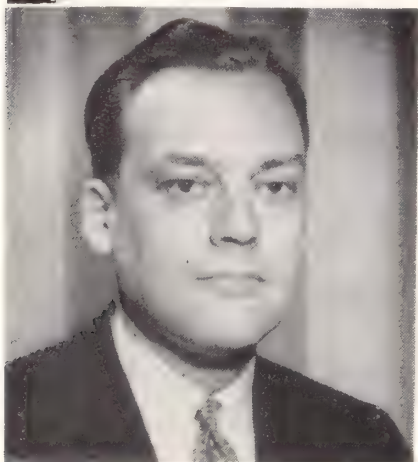
tional distribution and advertising, what the history of new products since the war had been: a flashy introduction of a new-concept product, followed by the eventual sinking of the "original" brand to third, fourth, or fifth place once the giants brought out similar products and put their advertising, merchandising, and marketing strength behind them.

They also realized that television was the natural advertising medium for the introduction of their product to the American homemaker, because of its ability to totally demonstrate the ease of making mashed potatoes out of a package. They have stayed on top by sticking with tv—in fact, increasing their tv use each year until in 1960 the outlay could reach

The Original Brand Is Still Number One



MAJOR members of R. T. French Co. team that introduced instant potato products to the U.S. and kept their brand on top with 'relentless use of spot and network tv' are (above) Robert P. Driggs, marketing manager and (below) G. Buell Culver, advertising manager



around \$2,250,000 for both network and spot when final figures are tallied.

Each new type of instant potato, each new packaging improvement, each new convenience has been brought to the housewife's attention via television. "By not letting down on tv expenditures," a French's executive put it, "we kept our products in the limelight every step of the way. You see, the housewife first learned of instant mashed potatoes through French's. By staying on tv, we are letting her know that it is we who are being imitated."

Also for French's chief competitors, television was the major factor in introducing the new products and

reaching the housewife—as well as reaching and interesting the entire family.

- General Foods (Minute) devoted about \$1 million to tv in 1960, more than 85% of that outlay going to the spot medium. Most of the spots were placed in late morning and afternoon hours—through Foote, Cone & Belding, N. Y.

- General Mills (Betty Crocker) increased its television expenditures more than 50% in 1960, and now devotes about a half-million dollars (three to one in favor of spot) to the tv media—through Knox Reeves, Minneapolis.

- Pillsbury, which was a late-comer among the instant potatoes, tried big-city newspapers and national women's magazines at first. That was in early 1959. By the fall of that year, however, Pillsbury and its agency (Campbell-Mithun, Minneapolis) switched its major effort to television and reports that "it proved the major success in spurring sales because of its third dimension and its reach."

Advertising managers of all these major brands credit television with solving "one of the most unusual marketing problems we'd ever faced," as one of them put it. The problem was that although this was a new product, it was heir to the liabilities of an inferior ancestor—those glue-like powdered mashed potatoes inflicted on the U.S. serviceman.

"Women's magazines and newspapers wouldn't work for us," he continued, "because the Mrs. was frankly a little shaky about serving instant mashed potatoes to her husband after having heard his stories of the Army version. By using appetite-appealing, demonstration commercials on tv, we gave her a chance to say, 'Doesn't that look good?' to her family—and at least try it out on Junior. She was all in favor of it in the first place, you see, because of its terrific work-saving qualities and convenience."

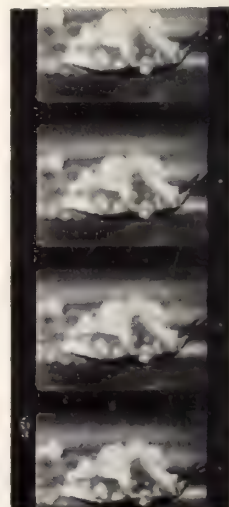
One major competitor is a partial exception to the tv users. Borden's instant potatoes were introduced in late 1958-early 1959. On a market-to-market and ultimately national basis, spot tv was used in big cities, along with newspapers and supplements. In 1959, Borden's (through its agency, Young & Rubicam) spent \$1,000,500 in spot tv alone. In 1960, however, after this successful introduction, all money was pulled off tv and put into four-color ads in national magazines.

"We made use of the flexibility of tv to introduce the product," said a Borden spokesman. "The demonstration value had worn off by the time we came into the picture, but the reach and flexibility of spot tv was perfect for us, especially in the big metro areas.

"But we felt that the use of color

French's Gets a New Copy, Visual Concept

HOUSEWIVES were introduced to French's via tv and the line, "You'll never peel another spud as long as you live." Now that the product has caught on, J. Walter Thompson is stressing appetite-appeal in its filmed spots. Employing a rhythmic sound track and commentary, with quick angle-to-angle changes in closeup shots of the potatoes, Thompson's cameras are brought so close that the texture of the whipped potatoes is clear. The idea is to get as close as a diner gets to his plate.



What the five major instant potato brands spent in tv

| | 1960 | | | | 1959 | | |
|---------------|--------------|-----------|----------|--|-------------|-----------|-----------|
| | First 9 mos. | Spot* | Network† | | Total | Spot* | Network |
| R. T. French | \$1,867,678 | 1,807,830 | 59,848 | | \$2,143,732 | 1,095,780 | 1,047,952 |
| General Foods | 829,666 | 740,870 | 88,796 | | 760,253 | 739,800 | 20,453 |
| Pillsbury | 378,342 | 74,510 | 303,832 | | 186,993 | 163,580 | 23,413 |
| General Mills | 356,677 | 278,930 | 77,747 | | 239,261 | — | 239,261 |
| Borden's | — | — | — | | 1,000,500 | 1,000,500 | — |

*Source: Spot TVB Roundabout

†Source: Network LNA BAR released by TVB

The figures for French's instant potatoes could go as high as \$2,250,000 when the final quarter is added to the 1960 totals, as a major campaign on both spot and network tv was started in September and ran through December. All others except Borden's indicate greater tv expenditures throughout 1961

as of utmost importance to appetite-appeal, and that's what we are selling. Not that appetite-appeal is not possible on tv," he explained. "The cake mixes have proved it is. An important consideration was that with all of our competitors on television, we might stand out more in another medium. If the market gets big enough," he added, "we'll probably be back on television."

French's early lead, which it has held, stems to a large extent from the company's pioneering efforts in developing the product. The original idea of marketing instant potatoes to consumers was spawned in England, where French's overseas affiliate, Eckitt and Colman, in cooperation with Cambridge University and the British government, had done basic research.

As a result, British servicemen were rewarded with a much more enjoyable type of condensed potato than their American counterparts during World War II; it was dehydrated instead of condensed. For consumer use, however, the product had to be uniform in quality, quick and easy to prepare, and contain the same nutritional content and flavor as the raw product.

The first test of the British-devel-

oped consumer product was made in the U. S., where the French people felt that consumers would be more apt to try something new. Rochester (location of the original French potato plant) and other medium-size cities were tested. Distribution was supported by limited advertising, and the product began to sell moderately.

After five years of "moderate to slow" sales, French made some radical improvements, according to a company spokesman. "The major discovery was that Idaho potatoes were better for instant potatoes, so we opened a plant in Sherry, Idaho."

From 1951 through 1953, distribution started to approach the national level. In 1954, the product was prematurely introduced in the South—the climate spoiled the mix. A new foil was developed to keep it from going sour, the mix was modified, and it was reintroduced with the help of a spot tv campaign. It became a success.

Plant expansion was the order of the day throughout 1955-56, and in 1957 the product gained national distribution. "We put most of our faith in tv," said the French executive, "and it did—and is still doing—a marvelous job for us."

Dewey Yeager, French's account

representative at J. Walter Thompson, agreed, adding that "although other media have been tried in the past, sales results came with television. French's has used tv in every state and plans to expand activity in tv during 1961. Network coverage includes 95% of television homes (179 stations in all). And 50% of all tv homes have been exposed to our spot campaigns."

When introducing the potatoes, Yeager said, the Thompson people had expected their acceptance to run along the same lines as that of instant coffee. "The analysis proved correct," he added. "Like instant coffee they went through the stages of technical development and gradual consumer acceptance and then exploded into a multi-million dollar business. Instant potatoes are now well past the developing stage and have been taken into a large share of American homes."

General Mills introduced its "Betty Crocker" instant mashed potatoes two years ago with 80% of the ad funds going to four-color and print, 20% to television. Its agency, Knox Reeves, Minneapolis, was taking advantage of tv's ability to demonstrate the product ("Tv's great plus is movement."

(Please turn to page 53)

INTER-SYNC: MIRACLE OR TOOL?

➤ Nine advertisers start commercials vogue in 1961 by using Ampex editing device—but some producers disagree about Inter-Sync's eventual importance

The most talked-about development in tape commercials in months is the new use of an Ampex device, Inter-Sync, for editing in production.

First used in a Christmas campaign by Reynolds Aluminum, through Clinton, Frank (Chicago), in a commercial produced by NTA Telestudios, Inter-Sync has substantially increased the resources of video tape in commercials production.

But right there agreement on the subject ends. Inter-Sync is viewed

glowingly as the instrument which will revolutionize tape production. Inter-Sync is also described in other circles as nothing more than another tool for the video tape producer, in real danger of being oversold.

"With Inter-Sync tape can be produced using one-camera film techniques," George Gould, president of Telestudios, told SPONSOR. "But unlike film the opticals and audio are put in right when you want them, not later. There are still other advantages

to Inter-Sync. It makes location production a lot less unwieldy. And back in the studio you get tremendous control over live titles—such as prices, which can change. And now for the first time it's practical to get 20- and 10-second 'lifts' out of 60-second tape commercials."

During January, Telestudios' initial expectations of an impressive future for Inter-Sync were verified by production orders from nine advertisers through seven agencies. They

Here's storyboard for Reynolds Aluminum tape commercial



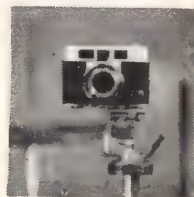
1. Start of 'A'



(1) ANNOUNCER: (Voice-over) Here's how to find the perfect gift for the man on your Xmas list . . .



(2) You know he wants quality and durability — and that means aluminum—Reynolds Aluminum . . .



3. Slow dissolve to 'A'



(3) This handsome camera and tripod, for example.



(4) Is he an outdoorsman? He'd really go for this fishing tackle . . .



2. Box wipe to 'B'



4. Dissolve to 'B'



Shown above are 'A' roll (small top photos) and 'B' roll (small lower photos) which

were: GE clocks, mixers, and can openers (Maxon), Heinz (Maxon), Reynolds Wrap (L&N), Schaefer Beer (BBDO), Kellogg's (Burnett), Timex (Doner), Miles Labs (Wade), Du Pont (BBDO), and Crest (B&B).

Videotape Productions was also completing its first assignments for commercials using Inter-Sync. But v.p. John Lanigan had a word of caution.

"Inter-Sync is like plastic when it was first introduced," he said. "It's only good if it's used in the right places. Too much excitement over Inter-Sync can be dangerous," said Lanigan, warning of wrong applications. "There are still tremendous advantages in three- and four-camera techniques. Even though Inter-Sync

is very good, you won't see all tape commercials jobs becoming one-camera ones."


With Inter-Sync individual shots are set up alternately on "A" and "B" rolls, much as film is prepared. Instantaneous live editing and audio mixing are equivalents of the printing, special effects, editing, and mixing steps in film production. As both "A" and "B" rolls are set in motion, the control room selects a composite, just as a live director would get his air picture from several cameras. However, the result is stored on tape.

With Inter-Sync tape shots can be made when practical and then used later. The "total presence" of live production first used in tape—in which everything must be happening


exactly on time during the taping session—is eliminated with Inter-Sync. In the pioneer Reynolds Aluminum commercial the only live activity going on at the moment of production was a camera fixed on a Reynolds logo, supered in at the very close of the commercial. The same actors in different sets during the commercial were taped at varying times beforehand; it wasn't necessary for them to travel from one set to another during the seconds of taping.

Agency tape people declined to predict whether Inter-Sync would be miracle or tool, passing fancy or durable contribution. But in the meantime, it appeared probable that the new device had touched off, in early 1961, a noticeable vogue in tape commercials production.


by Telestudios using Inter-Sync to prepare final composite




5. Cut to 'A'




7. Dissolve to 'A'




(5) Or this bow and arrow set.




(6) And for something really special, an outboard motor.




(7) And what man wouldn't want this durable aluminum luggage?



(8) For gifts that will be loved, gifts that will last, choose Reynolds aluminum.



6. Cut to 'B'



8. Box wipe to 'B'

are edited together by Inter-Sync into final composite tape commercial (large photos)



FANCY PROGRAM SCHEDULES, once prohibitive in printer costs, is a weekly feature since the station installed its own Multilith 1290. The station also turns out four-color art work

PRINTING PRESS ROUTS STATION'S BUDGET BLUES

According to Wheeling, West Va., tv station WTRF-TV, there is a cure for those budget-fracturing printer's bill blues. The station's formula is one hefty expenditure: the investment in a Multilith 1290.

About a year ago (before the station's promotion director Jim Knight convinced general manager Robert Ferguson that they could save money by spending money), the printer's charge for top grade papers used in turning out a variety of promotional efforts was something like \$129 for 15,000. Now (since the station installed its Multilith 1290), the station people themselves can run off the same number for less than half—\$50!

Program schedules, which in the past cost \$62.50 for 700, now add up to the small price of \$23. Contest entry blanks used to tally up an eyebrow-raising bill of \$215, while the same item, on the station's printing press, now costs a mere \$75. Promotion stickers, via the printer's route, were \$110 for a comparable amount now put out by the station staff for only \$12.

Aside from the monetary benefits, there are other bonuses to be had

from the station-owned printing device, according to Jim Knight. There is, for example, the matter of time-saving. Hours previously lost waiting for a printer's delivery are no longer a frustrating part of the workday.

But the biggest, and most important plus, to hear Jim Knight tell it, lies in the advantage of having a wealth of material at his disposal to make possible the creation of unusual, and at the same time, comparatively inexpensive promotion matter.

Nowadays, at least 50 different printing jobs are being turned out regularly on the station's Multilith. Among them: flyers, shelf-talkers and in-store promotional material, stickers for cars and windows, program schedules, rate cards.

The station men are especially proud of the fact they can do up four-color art on their machine, and are able to dress up a number of promotion pieces with color and cartoon art—something heretofore quite out of their scope.

As Knight puts it, "About the only thing we can't print is money. But with what we save in printing costs, time, and with deadline jitters, who needs it?"

HOW TV

▼ NBC's Bill Hedges is headed for Hawaii and the Far East for a good long rest

▼ But he pauses to give his predictions on tv's future, based on 39 years in business

Bill Hedges, NBC's veteran sales executive who retired last month after 39 years in the broadcasting vineyard, doesn't plan to write the great American novel, nor does he plan to expose the foibles of broadcasting.

"However, the latter might be fun," he mused, "if done with a constructive approach." Hedges has a lot to say on the subject, and his thoughts poured forth freely while chatting with SPONSOR's reporter.

"I'm glad you're asking me about the future," he said, "because the importance of the past is simply a reason for doing things better in the future." Radio, Hedges said, "will continue to serve the public interest, as it has in the past, but the real energies and monies will be poured into tv."

Before settling down to a comfortable chat, Hedges led the way through his fine two-story Scarsdale home, to point out the locations of five tv sets and seven radio receivers. "As you can see," he said, "I intend to keep up with broadcasting in my retirement, though you might classify me as a selective viewer."

Getting down to business Hedges began by discussing the profit motive and tv.

"Within the framework of the basic obligation of tv to serve the public interest, convenience and necessity, the first obligation of any broadcaster is to make a profit," he said. "The free enterprise system must show the successful fruition of the profit motive," he added, "broadcasters must not be greedy, but must bring in a reasonable return to owners and investors . . . profit making

LOOKS TO A RETIRED VETERAN

is a noble aspiration and if we fail to fulfill this the recourse would be governmental control—government domination by bureaucracy with petty minds dictating the programming fodder with which they would feed the public.”

Hedges is a staunch believer in all forms of advertising. “In order to make a profit, tv must compete successfully with other forms of advertising, and each has a function that cannot be supplanted by other media,” he pointed out.

What are tv’s big problems?

“As I see it the greatest problem confronting tv is the stability of its rates,” said Hedges, adding, “there’s been a great tendency in the beginning years of modern tv to cut corners and cut rates. Rates have a way of seeking their lowest level. “It’s better policy to reduce rates and stick to them than to make them high and cut,” he said. “This doesn’t mean that tv must stick to old patterns of rate making. I firmly believe there’ll be a constant evolution in rates. Premium time will always be recognized as such and command a higher price, but I believe it is detrimental to tv’s rate structure to have rates in lesser times which cannot be maintained.”

Along with the rate problem, Hedges cited the problem of programming as next in importance.

“Tv is by all odds the most avaricious consumer of the product of man’s imagination,” Hedges began. “When you consider that there are three networks and almost 500 stations broadcasting between 16 and 24 hours a day, you’ve got a heck of a lot of time to be filled, and broadcasters are in a dilemma of filling this time regardless of size of the available audience.”

Citing the success of Garroway and Paar, Hedges pointed out that there’s always an audience, any time of the day and night. “Paar gives proof that there are an awful lot of night owls around, don’t you think?”

His own schedule doesn’t permit him too many hours of tv viewing a day. “I have my own pet programs,”

he said, “but I don’t see how any individual can spend more than six or seven hours a day with tv—there are just too many other important things to be done than to open the escape hatch and plunge into tv.” High on Hedges’ list of musts are “reading, traveling, participation in one’s own community.”

“One of the most important things tv can do is keep the public informed on news and politics,” said Hedges. “The American public, by all odds, is the best informed electorate of any nation, thanks largely to tv and radio,” he added.

As for Hedges’ own programming
(Please turn to page 60)

BILL HEDGES retired from NBC 31 December after 39 years in broadcasting. At the network his last executive position was that of vice president in charge of political broadcast unit



BROADCAST LEADERS BACK UN

▼ New 'International Zone' series of 13 half-hour tv specials gets blue-ribbon support from industry

▼ 61 stations already signed for programs produced by Alastair Cooke, underwritten by U. S. broadcasters

Increasing evidence of the growing involvement of U. S. broadcasters in every area of public service came last week with the announcement that a blue-ribbon industry committee is underwriting a series of 13 half-hour tv specials, designed to give human interest treatment to the United Nations' global activities.

The series, titled *International Zone*, is backed by the U. S. broadcasters committee for the United Nations with Tom Shull, v.p. Storer Broadcasting Co. as chairman.

Other members of the committee include David C. Moore, Transcontinent Television; P. S. Sugg, NBC; William J. Kaland, Westinghouse Broadcasting; Roger W. Clipp, Triangle Publications; C. Wrede Petersmeyer, Corinthian Broadcasting; Donald McGannon, Westinghouse; R. E. Dunville, Crosley Broadcasting; George Storer, Jr., Storer Broadcasting; James C. Riddell, ABC; A. Louis Read, WDSU-TV, New Orleans; C. Howard Lane, KOIN-TV, Portland; J. S. Sinclair, WJAR-TV, Providence; Jack Harris, KPRC-TV, Houston; E. K. Wheeler, WWJ-TV, Detroit; and Harold S. Grams, KSD-TV, St. Louis.

Sixty-one stations have already signed to carry the new U.N. *International Zone* series, which will be presented every three weeks over a 39-week period.

Subjects include "Assignment Children," featuring Danny Kaye and UNICEF; "The Man in the Blue Helmet," the story of the U.N. soldier; "The Delegate," a profile of a diplomat; "Sense in the Stratosphere," the U.N.'s part in air safety; "Graduation," the U.N.'s Trusteeship system; and "Continents," the whys and wherefores of international economic cooperation.

Host and producer of the series will be Alastair Cooke, with production under the general supervision of United Nations Television. Executive producer is George Movshon and Frank Jacoby will direct. More information can be obtained from U.S. Broadcasters Committee for the UN, 625 Madison Ave., N. Y. 22. ▼



NEWSMEN covering the 15th session of the UN General Assembly will provide highlight film footage for 'The Year and the Men,' one of the new UN 'International Zone' series of tv shows



AMONG THE STARS of 'International Zone' specials, underwritten by committee of U.S. broadcasters, will be (l-r) Nasser of UAR, Sukarno of Indonesia, Nehru of India, Nkruma of Ghana



MEDIA PLANNERS FOR CHEVY AND FORD NAMED AT AUTO AGENCIES



JIM LUCE became the first media planner appointed on a specific auto account when J. Walter Thompson appointed him about five weeks ago. He will operate much like a media dept. head for the Ford account. He will be responsible for over-all media planning and strategy, putting together recommendations for allocations and presenting them to clients. Luce has been with JWT for 17 years. He started as an assistant buyer on all agency accounts, then became a head timebuyer. He then became associate media director working on Ford, later served in that agency's radio/tv department. In his new post he will shuttle between New York and Detroit.

BILL KENNEDY, Campbell-Ewald's media planner on Chevrolet-Corvair account, was the second auto account media planner to be appointed within the first month of 1961. He will be involved at C-E in broadcast planning and special projects. He came to C-E from the Chicago office of McCann-Erickson where he was media director. Before that he was at J. Walter Thompson. Although C-E doesn't consider Kennedy's appointment "unique," he is one of the first auto account men designated specifically to plan different broadcast techniques in alliance with the media department. Luce, on the other hand, will coordinate all media for the Ford account at JWT.

MORE AUTO \$\$ SET FOR SPOT

- Auto timebuyers see a step-up in Detroit's radio/tv spot spending in 1961; web tv will stay about the same
- Who's who in auto timebuying—on media and account levels at auto agencies—is covered on following two pages

Auto timebuyers will be greasing up their slide-rules this year getting ready for a step-up in spot radio spending for many of the top American-made autos, **SPONSOR** uncovered in an "anonymous" check of automotive timebuyers last week.

"We are going to call on spot radio to do a tremendous job for us this year," a head timebuyer for a Chrysler line of autos said, while another auto agency executive termed spot radio "a great medium to exploit to the fullest degree of our budgets."

"Radio has changed for the better over the past several years," the Chrysler Corp. spokesman said, "and we feel it is the most effective way of reaching people with multiple messages."

Most auto agencies are spending a great deal of time "looking at spot tv." Up to now the bulk of tv auto activity has been in network. For instance, the "Big 3"—General Motors, Chrysler and Ford, spent approximately \$9.7 million in spot tv for the first nine months of 1960. The same three companies spent a total

of \$35 million in network for the first 10 months of last year. (Spot figures, which include dealer campaigns, are from TvB-Rorabaugh; network figures from LNA-BAR).

Here is a breakdown for spot and network for Chrysler, Ford, and General Motors for the greater part of 1960:

- Spot—Chrysler spent \$1.4 million; Ford, \$3.8 million; and General Motors \$4.4 million for the first nine months.

- Network—Chrysler spent \$7.6 million; Ford, \$9.2 million; and General Motors \$18.1 million for the first 10 months.

Spot tv spending for autos in general was up considerably for the first nine months of 1960 as compared to a similar period 1959. In 1960, American-made autos spent \$12,669 in spot tv during the first nine months, against \$8.2 million for the first nine

months 1959. A similar hike is seen in network tv spending for the first 10 months of 1960 as compared to 1959, for all American-made autos. The 1960 figure is around \$45 million 1959, around \$37.8 million.

The busiest timebuying periods in the auto industry are in the fall, around announcement time, and in the spring months, most timebuyers agree. The summer is also a heavy spot time, especially for those autos which haven't been selling too well. Most timebuyers agreed it was still too early to tell if this summer would see some heavy auto spot campaigns.

Among those cars which have increased their spot tv budgets is Chrysler Corp., which increased its spot spending "tremendously" for 1960-61. Its spot budget was fairly negligible during 1959, however.

Chrysler also was responsible for a very significant broadcast buy during 1960, that of the QXR fm network purchase of an across-the-board news show for 52 weeks. Bought through Paul H. Raymer Co.'s Detroit office, the buy represented \$126,000 of fm business by Chrysler.

A trend which is continuing through 1961 is that of dealer group spot campaigns. Up to about three years ago, most auto companies contributed to dealer campaigns on a co-op basis. This system has been dropped by most auto manufacturers. Present dealer campaigns are generally financed as follows: the dealer group is assessed so much per auto. Collected monies are used for regional dealer broadcast advertising.

Among the network shows currently sponsored by American-made autos: Chevrolet: *My Three Sons*, ABC; *Chevy Show*, NBC; and *Route 66*, CBS; Ford: *Ford Show* starring Tennessee Ernie Ford, *Alfred Hitchcock Presents* and *Wagon Train*, all NBC; *Leonard Bernstein and the Philharmonic*, CBS; Dodge: *Lawrence Welk*, ABC.

Also Pontiac: *Surfside Six*, ABC; Oldsmobile, *Hawaiian Eye*, ABC; and *Michael Shayne*, CBS; Chrysler: *Garry Moore Show*, CBS; and Studebaker-Packard; *Pro Football*, CBS.

As was recently reported in "Sponsor-Scope," 30 January 1961, most Detroit giants are expected to return to network tv this fall.

Here's a rundown of who's who on

AGENCY



AMERICAN MOTORS
Rambler

**GEYER, MOREY, MADDE
& BALLARD**



CHRYSLER CORP.
Corporate
Chrysler-Imperial

LEO BURNETT
YOUNG & RUBICAM



Dodge division
(Dodge-Dart)
Plymouth-Valiant div.

BBDO
N. W. AYER



FORD MOTORS
Corporate
Ford-Falcon-
Thunderbird

KENYON & ECKHARDT
J. WALTER THOMPSON



Lincoln-Mercury
Mercury-Comet
Lincoln-Continental

KENYON & ECKHARDT



GENERAL MOTORS
Corporate

various



Buick-Special

McCANN-ERICKSON



Cadillac

**MacMANUS, JOHN &
ADAMS**

Chevrolet-Corvair

CAMPBELL-EWALD



Oldsmobile-F-85

D. P. BROTHER

Pontiac-Tempest

**MacMANUS, JOHN &
ADAMS**



STUDEBAKER-PACKARD
STUDEBAKER-LARK

D'ARCY

Media and account levels at agencies of Detroit-made autos

| MEDIA EXECUTIVES | ACCOUNT PERSONNEL | TIMEBUYER |
|--|---|---|
| Anthony C. De Pierro, v.p., media; Arthur L. Terry, media director, Detroit | John F. Henry, Jr., v.p. & account executive | Rolland J. Van Emmerik, assoc. media dir.; Warner R. Kutsche, time- buyer |
| Bill Oberholtzer, media super- visor, Chicago; Leonard Hyde, media supervisor, Detroit | Struther Kerry, account executive, Chi- cago; Robert Leonhard, account execu- tive, Detroit | Don Carlson |
| R. Maynard, media director | Don Foote, Ed Singlyn, Joe Seregny, account executives | C. A. Nixon |
| J. Weinrich, media supervisor; B. Nance, media director | John McKee, Jr., account supervisor | W. B. Crouse |
| George Burrows, media director; Robert Rowen, media supervisor | Louis T. Hagopian, account supervisor; Robert Jamrozy, media acct. executive | Donald Heller, in charge; Mrs. Billie Farren, dealer assn., buying |
| Alph Bachman, media director; James Luce, media planner | Franklin R. Thomas, v.p. & account supervisor | Harold Veltman, group head; Ruth Jones, supervisor, broadcast buying |
| T. C. Fry, executive v.p.; B. Baldwin, media director; Jack Key, asst. media director; Cliff Wilson, media director, Det. | David Gillespie, account supervisor; Robert Ellis, account executive; Doug- las Keyes, account executive, Comet | Robert Morton, N.Y., Al Yagley |
| Elso M. Taeger, v.p. & media director; W. J. Davis, media manager; James Brien, assistant media manager, Detroit | E. M. Muloch, Jr., v.p. & account direc- tor; Charles P. Flynn, John C. Vivian, account executives | Judy Anderson |
| Charles Campbell, media director; Ray Reese, media director | Lee Hansen, broadcast supervisor; Bob Field, account executive | Marv Megison |
| Carl Georgi Jr., media director; H. Crooker, Jr., broadcast su- pervisor | Colin Campbell, account supervisor; J. L. Thornhill, account executive | R. E. Fischer, time supervisor |
| Butts Wacker, v.p., director of media | Sheldon Moyer, senior vice president, account supervisor; Val Corradi, senior v.p., account executive | Jack Walsh, chief timebuyer; Richard Hoffman & Bill Cullingford, timebuy- ers |
| Charles Campbell, media direc- tor; Ray Reese, media director | Jim Graham, account supervisor; Colin John, account executive | Dick Sheppard |
| Frank Ott, media director | Frank Weber, account supervisor; Gor- don Baird, account executive | Richard Hassell |



MUELLER MAPS OUT A RADIO CAMPAIGN

- ▼ Veteran pasta producer blankets its eastern region with spots aimed at economy-minded, young housewives
- ▼ Steady sales-climb spurred by 33-market drive on 52 music-news outlets, Sept.-May, a.m. and afternoon

Economy-minded, young housewives. They're the ones who buy most of Mueller's macaroni, spaghetti, and egg noodles. And should Mueller's slip their minds, they get regular reminders via spot radio, which "reaches the greatest number of 25-35-year-olds at the lowest cost-per 1,000," in the words of Eugene Hulshizer, v.p. of Mueller's agency, Doherty, Clifford Steers & Shenfield, Inc.

Now in its 94th year, the C. F. Mueller Co., Jersey City, is undergoing a plant expansion. This is in keeping with the company's reportedly steady increase in sales which continues to date, this past December topping all previous records for that month. Mueller's distribution, by far the widest in its field, takes in all but five states east of the Mississippi.

Spot radio's part in Mueller's winning ways consists of a 33-market, 52-station drive that runs September through May. Television and newspapers round out the media mix—each receiving about one-third of the advertising appropriation. While a general audience is the object of tv (three markets) and print (24 markets), radio's assignment is to pinpoint that strategic young housewife.

Mueller buys morning and early afternoon slots on stations that specialize in popular music and news-weather. The commercials, all minutes and usually live, for the most part coincide with the heavier grocery shopping days, from Wednesday through Friday. Their frequency averages 25 per week. DCS&S estimates the total weekly impressions achieved by the radio campaign at 27,083,223.

The Mueller radio commercials run in the morning and early afternoon when young homemakers of modest means are busy at their daily chores. As relatively inexpensive products, the macaroni, spaghetti, and noodles appeal primarily to this economic group, and Mueller is especially interested in the younger segment, where the families are larger and brand preferences are more malleable Hulshizer explains.

Older homemakers, he adds, are likely to be further along economically, or at any rate their family group is smaller because grown children are

out on their own, so they're not as good a market in terms of quantity. Additionally, the older housewife usually is more set in her ways, so either she's a Mueller-user already, or she's somewhat reluctant to switch from whatever brand she does use.

Mueller keeps its salesmen fully informed of all aspects of the radio campaign. Fact sheets are distributed regularly, showing coverage of stations involved for each area, number of homes, average number of listeners per set, ratings, total impressions, etc. This evidence of radio support helps to buoy up their spirits and serves as a valuable sales tool.

Most of the Mueller radio spots are in the hard-sell category, opening and closing with a brief recorded jingle, while the copy is delivered live. They all carry the slogan "Tops for Taste," which Mueller utilizes in all media. Each announcement deals with just one of the products, and emphasizes ingredients. If it's macaroni or spaghetti, the copy is sure to mention that two wheats (semolina and farina) are included instead of one, as is the case with most pasta products. With the egg noodles, emphasis is on quantity and quality of eggs, "not just enough, but a full measure."

Mueller's approach to television differs a great deal from the radio

effort. For economic reasons, it's limited to four stations in three major markets, and it was considered too expensive to pinpoint housewives with this medium, so the buys are aimed at the viewing public at large.

The tv commercials, which run a minute or 10 seconds, are placed in feature film shows or adjacent to news shows in the afternoon, evening or late at night. Unlike the radio schedule, there is no morning exposure because, as Hulshizer puts it, "The modest-income housewives are hard at their work until the afternoon, and though they can listen to the radio, they don't have time to stop and watch tv." As is the case with radio, Mueller stays away from Monday and Tuesday, concentrating on Wednesday-Friday.

Because the commercials are viewed by a cross-section audience, they are designed to have wide appeal. Family meal situations and food preparation are depicted in the spots. They are carried, with a frequency averaging 15 per week, by stations WABC-TV and WNEW-TV, both New York; WBZ-TV Boston; WCAU-TV, Philadelphia.

Here's how DCS&S sums up the weekly tv impressions: New York—14,591,687; Boston—3,018,899; Philadelphia—1,671,511.

The newspaper format is twofold, with menu-type ads on women's pages Tuesday and Wednesday, followed by poster-reminder ads on grocery pages Thursday, and to a lesser extent, on Friday. Size is limited to about 100 lines, because the print effort is mostly for reminder purposes, and frequency is more important than size. The campaign covers 24 markets, encompassing 66 newspapers with a combined circulation estimated at 12,792,000.

This is the media lineup with which Mueller takes on the competition. In the egg noodle field it faces local brands in just about every market, usually local bakeries. Macaroni and spaghetti are more expensive to produce and package, so there is not the proliferation of competitors, but even here each of the companies involved operates in only a handful of states. Only Mueller in this area of food production covers a sizable group of states.

While most of the radio commercials are of the hard-sell variety, Mueller lately has been trying periodic changes of pace. For three weeks around the turn of the year, an all-jingle 60-second electrical transcription sang of a new bride's culinary woes. It seems her husband was

(Please turn to page 60)

MUELLER GROUP at Doherty, Clifford, Steers & Shenfield gathers to hear new e.t.'s. They are (l to r): Stuart Eckert, timebuyer; Denise James and Bernice Brilmayer, copywriters; Eugene Hulshizer, v.p.-account executive; Joseph J. Pash, merchandising executive; Kenneth Olshan, assistant media supervisor; Howard S. Foley, vice president-manager of copy department; and Russel Ford, vice president-senior commercial producer





HALF A BILLION \$ FOOD MARKET?

POPULATION 3,179,000

FOOD SALES \$541,043,000. Exceeds the twelfth metro market.

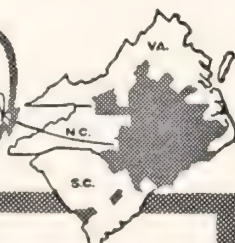
DISTRIBUTION Most food sold in the WPTF market is distributed from Raleigh warehouses (A & P, Colonial Stores, Winn Dixie and Piggly Wiggly serve 215 supermarkets from Raleigh).

Twelve major wholesalers and jobbers, 17 food brokers, representatives of most major food manufacturers, plus offices and warehouses or processing plants for Swift & Co., Armour, Wilson Co., Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries, and many others are in Raleigh.

AD COVERAGE WPTF Radio is the only single mass medium that reaches all of this major food market. Over 50% of the homes in the area listening to WPTF (NCS#2).

**NATION'S
28th RADIO
MARKET**

NIELSEN #2



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York: Schedules on Breeze begin this month in about 50 markets. Day and late night minutes will run for six weeks, five to 10 spots per week per market. Buyer: Jeanne Sullivan. Agency: SSC&B, New York.

S. C. Johnson & Son, Inc., Racine, Wis.: Campaign for Holiday car wax starts late 27 February in about 20 markets. Schedules are for 17 weeks with fringe night minutes being used to reach a male audience. Buyer: Rita Hall. Agency: Foote, Cone & Belding, Chicago.

Muriel Cigars, Div. of Consolidated Cigar Corp., New York: Schedules for Muriel cigars begin 13 and 20 February, in around 20 markets. Fringe night minutes and some prime 20's are being bought for four weeks, five to eight announcements per week per market. Buyer: Lou Crossin. Agency: Lennen & Newell, Inc., New York.

El Producto Cigar Co., Inc., Sub. of Consolidated Cigar Corp., New York: Going into about 25 markets 12 February with schedules for El Producto cigars. Placements are 13 weeks, prime and fringe night minutes and 20's along with weekend sports show adjacencies. Buyer: Carl Sandberg. Agency: Compton Adv., New York.

RADIO BUYS

Texaco, Inc., New York: Placing schedules in 10-12 western cities to start 24 February. Moderate frequencies of traffic minutes are being set for 52 weeks. Buyer: Bill Santoni. Agency: Cunningham & Walsh, New York.

Rival Packing Co., Div. of Associated Products, Inc., Chicago: Schedules on Rival dog food begin this month in about 10 markets. Day minutes will run for 11 weeks. Buyer: Don De Carlo. Agency: Needham, Louis & Brorby, Chicago.

RADIO/TV BUYS

Q-Tips, Inc., Long Island City, New York: Its tv schedules for Q-Tips cotton swabs start 20 February in its customary markets. Day and night minutes to reach a women's audience are being placed for 13 weeks. In radio, schedules start early March for 13 weeks. Buys are for day and traffic minutes, one station to a market. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner Adv., New York.

The Nestlé Co., Inc., White Plains, N. Y.: Ten-week campaign for Nestlé's Decaf coffee begins 6 February in radio and tv. Thirty-three markets get schedules in tv using five to 15 60's per week per market, about 25% day and 75% late night. The radio buy in 12 markets, is for day minutes, Monday through Friday, ranging from 15 to 30 announcements per week per market. Buyer: Eric Cohn. Agency: McCann-Erickson, New York.

JOHN WAYNE CLARE TREVOR
LARAINE DAY ROBERT STACK
JAN STERLING PHIL HARRIS
ROBERT NEWTON DAVID BRIAN
A Wayne-Fellows Production
Directed by William A. Wellman

THE HIGH AND THE MIGHTY

NOW FOR T.V.

ANOTHER OF THE GREAT
WARNER BROTHERS
"FILMS OF THE 50's"
FROM SEVEN ARTS



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
LOS ANGELES: 11358 Elderwood St. • GRanite 6-1564

For list of TV stations programming Warner's Films of
the 50's see Page One SRDS (Spot TV Rates and Data).



Can a salesman sell both spot and network effectively?

Herb Maneloveg, vice president & media director, BBDO, New York

Pick a product—food, automotive, dinnerware, transportation. Each of these fields has its own specific sales problems, no two exactly alike. Yet, as an agencyman, I would welcome the salesman with *both* spot and network radio as the man with something to offer each advertiser—total penetration for one, selectivity for another *or the combination*.



Salesman handling both could well be one of our most important contacts

harnessed for maximum campaign effectiveness.

In buying a radio campaign, we often work under deadline pressure, must meet demands thrust upon us by clients who want decisions made quickly. This sometimes prevents many from doing the thorough job of analysis we would like to do. With the advantage of turning to *one salesman*, selling both spot and network radio, we can more quickly and more accurately evaluate availabilities and research our market, along with the services supplied by our own media analysis section.

The combination spot and network radio salesman could well be one of our most important contacts. He offers us one source of network programing and the flexibility of spot radio adding up to maximum efficiency in our buy plus dominance in a major medium.

In reality, agencies are now buying a form of "network" radio from such spot radio salesmen as those representing the Blair Plan, the Better Music Group, and other groups offered in a package plan. It gives us the opportunity to take advantage of facilities with like programing, appealing to selected listeners in the

96.3% of all radio homes.

To be perfectly frank, it is disconcerting to see radio continuously waging internal battles over the merits of network vs. spot. With a reported 20.1 million radio sets sold during 1960—bringing the total U.S. radio set figure up to more than 156.4 million, radio is too important a factor in our advertising plan for this internal squabbling. We would welcome a stronger *united sales front* for both network and spot radio. From this concerted effort will come the harvest of success for our clients, the advertisers, the stations, their reps, and we in the agency.

Adam Young, president, Adam Young, Inc., New York

If this question were asked even a couple of years ago, the answer would have to be no. However, before giving an answer, let me state in a few words what has taken place.

Since the advent of television on a mass basis, the radio scene has un-



Net radio is not competing, but blending with spot; dual selling compatible

dergone a complete change. What networks were doing was a hangover from a former generation. As we know, radio began to fade, and surveys showed fewer people listening throughout the day. The trend kept going down until a few alert broadcasters began to realize what the public wanted. They soon realized that it was most important to develop a local character, well integrated into the community.

The more progressive independent operators caused "sets-in-use" to increase and they became successful broadcasters. They were so successful that they were copied far and wide. When this movement took

place, network affiliates on the whole lost both audience and business to the "new" radio.

Inasmuch as the network income in recent years has been nil, many stations deserted the networks and became independents. On the other hand, the networks during the last few years have step by step come to grip with the problems realizing that their role should not be that of providing block programs for affiliates. At the same time they realized that they were in a position to provide certain "services" for many stations which were far better than most stations can provide for themselves.

Today all successful radio stations are local in nature whether network affiliates or not. The network on the other hand is not competing but rather blending, so far as possible, with local formats.

Therefore, the selling of independent and network is now compatible, and my answer to the question above is yes.

Robert R. Pauley, v.p. in charge of network radio, American Broadcasting Co., New York

Ideally, perhaps from the buyer's standpoint, one salesman could represent both network and spot radio since the two can rarely be considered competitive and one often complements the other. However, there are several considerations



Net would suffer because salesman would go after spot's quicker sale

which make such a representation impractical.

It would represent very little saving, if any, in manpower for certainly the spot salesman is fully occupied keeping up to date on availabilities, ratings and other ever-

changing marketing information relative to each of his represented stations. The network salesman is also fully occupied with a national lineup of stations, creative program selling and administration, as well as with changes in the national marketing picture. The right man can do both, but then there must be more of these men lest the effort be diluted and the results suffer. Further, the nature of network and spot sales differs greatly; the former is always with national advertisers and constitutes generally a larger budget with sales being less frequent and from a different level than spot. In spot, the frequency of sale is greater and the preparation and groundwork often much less extensive. Network is more involved with marketing decisions of the advertiser, spot frequently with only media decisions.

It is man's inclination to devote his time where he realizes the quickest results. Remember when network radio and network tv were sold by the same group? Radio suffered partially because tv, in its infancy, required a great deal more time on the part of the salesman. Further,

all broadcast salesmen should know as much as possible about the overall problems and objectives of the advertiser. Extra time should be devoted to acquiring such information

Max Friedman, eastern sales manager, H-R Representatives, Inc., New York

There's a great similarity between magazines and network radio, which are head-on competitors for national coverage. Each watches the other for signs of success—the latest appears to be regional networks, in competi-



Yes; salesman is able to offer agencies all the values of both

tion with magazine regional editions.

There also exists competition between local (and spot) radio and newspapers, which battle it out for the budgets of regional and national advertisers, as well as local.

Let's face it, the entire radio industry will be ahead of competition

by joining forces and aiming all its fire power against the common enemy—print.

Once 'spot' and 'network' join forces for the purpose of selling the power of radio, the industry has taken another giant step forward.

In SRD&S there are seven-and-one-half pages of listening under the heading of "Regional Networks and Groups," such as the Yankee Network and the Olympic Metro Group. The concept of the same salesman selling both is not at all new; reps have been selling both for years. Still more proof is found in SRD&S under the individual state listings.

The salesman selling a combination of regional network and spot will have tremendous advantages over his predecessors. He will be able to offer agencies and clients all the values of both.

The combined efforts of stations, representative and network are limitless. For years we've all agreed that radio is a vital force and a primary medium for moving merchandise. We're all for anything that will benefit radio. If now is the time to combine forces, let's go! ▼

WFLA
TV

Reach

WFLA-TV offers BIGGEST AUDIENCES* when people watch TV most! . . . Monday through Friday, 6 p.m.-midnight.

in the land of Profitability!

* ARB, NOV. 1960

AVERAGE 1/4-HOUR HOMES REACHED

| | WFLA-TV | Sta "A" | Sta "B" |
|-----------------|---------|---------|---------|
| Sign on-noon | 17,000 | 16,300 | 1,300 |
| Noon-6 p.m. | 19,700 | 21,300 | 6,900 |
| 6 p.m.-midnight | 62,600 | 55,500 | 23,200 |

CHECK TOP 15 SYNDICATED FILMS

| | |
|---------|----|
| WFLA-TV | 10 |
| STA "A" | 5 |
| STA "B" | 0 |

WFLA-TV delivers MOST TV Homes in 28 Counties of Central and West Coast Florida — including the Tampa-St. Petersburg Metropolitan market. (Jan. 1960 ARB TV ownership est.)

wfla-tv
TAMPA - ST. PETERSBURG

Channel 8

NATIONAL REPRESENTATIVES, **BLAIR-TV**

RADIO RESULTS

FURNITURE

SPONSOR: Martin Strange Furniture Store AGENCY: Direct

Capsule case history: All-night radio programing paid off handsomely for the Martin Strange Furniture Store of Indianapolis. A new store in the city, it needed unusual exposure to attract customers and Robert Ohleyer, station manager for WISH, sold the outlet on the idea of an experimental all-night remote program from the store itself. Scheduled from 11:30 p.m. to 6 a.m., listeners were alerted to sale items and told that the store would be open during the entire remote show. Results: The adver. brought over 500 people to the store during the early hours of the morning in the first few weeks alone, and the sponsor found that there was a wide open market for a store that could service buyers who ordinarily cannot shop at regular hours. Volume was so tremendous that the furniture store had a difficult time at first handling the orders. The store has now geared a good part of its selling to nighttime, and with the help of WISH, has become a leading furniture outlet.

WISH, Indianapolis

Program

TRAVEL

SPONSOR: A & B Travel Agency AGENCY: Direct

Capsule case history: WELI, New Haven, Conn., has proved for two years that radio can sell high-priced luxury items. During the month of September, the A & B Travel Agency ran 120 announcements on the WELI *Bud Finch Show* telling New Haven listeners of a Sunline Cruise on the S. S. Independence. The American Export Lines allotted 40 rooms for WELI listeners who wanted to take this 23-day trip to such ports as the Canary Islands and Casablanca. Prices ranged from \$540 to \$668. Within the first seven days all these rooms were committed and there was a waiting list of 200 people. An additional allotment brought the total number of rooms up to 55. On 31 January, Bud Finch, Dick Davis, pres. and general manager of WELI, plus 105 persons, alerted to the cruise via WELI, will set sail from New York. What this adds up to in dollar terms is that a \$2,000 advertising expenditure attracted \$60,000 worth of business. Last year's trip was equally successful.

WELI, New Haven

Announcements

WATCHES

SPONSOR: Rogers Jewelers

AGENCY: Direct

Capsule case history: For more than 10 years, Rogers Jewelers of Evansville, Indiana, has been a steady user of WJPS. During this time, it has met with continued success in jewelry sales, employing both special promotions and regularly scheduled spot announcements. At the same time Rogers has used newspaper but with negligible success as was the case with a recent Christmas promotion run to hypo sales for Elgin watches. Prior to both media purchases, watch buying had been decidedly slack. The concentrated radio campaign reversed the over-all outlook and turned in a tremendous record. Watch business for December, 1960, compared to the same month in 1959 was 40% higher and the company is "100% sure it was due to the WJPS promotion for \$19.95 Elgin watches," Mike Ellenstein, executive of Rogers, reported. "The people asked for the Elgin watches advertised on radio. It has been our most successful promotion in the last 10 years."

WJPS, Evansville

Announcements

HOUSEHOLD APPLIANCES

SPONSOR: Conde Hardware Co.

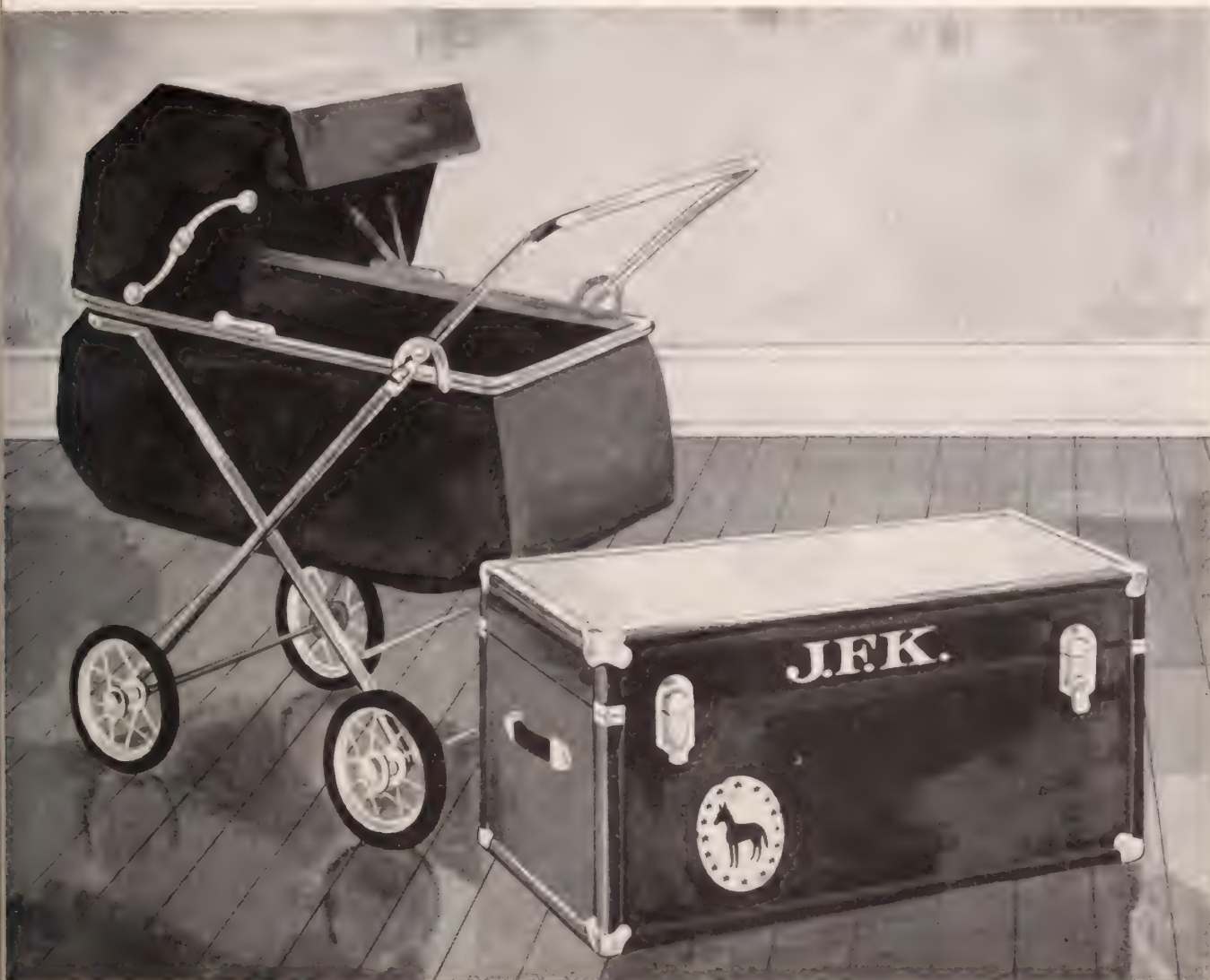
AGENCY: Direct

Capsule case history: Conde Hardware store of Watertown, New York, purchased two remote broadcasts over WWNY featuring the station's women's commentator, Dorothy Parr, to promote a big two-day appliance sale. The programs were on the air both days of the promotion, from 9:30 to 10:30 a.m. F. Ehrenzeller, mgr. of the store's appliance division, reported: "We were amazed by the results from Dorothy Parr's broadcasts. Her announcement that our new Frigidaire was so frost-free that even the frozen grapes we placed in them would not stick together, resulted in over 50% of the people coming into the store asking to try the grapes. This was only on the remote broadcast that morning and it had a direct bearing on our Frigidaire sales. It was a good sales device, but it also required Dorothy Parr's impact to make it felt." The sale was also advertised in the newspapers, but the WWNY segments, costing considerably less, produced most of the sales for the store.

WWNY, Watertown, N. Y.

Programs

(This ad appeared as a full page in Jan. 20 Washington Post and Washington Star)



WELCOME

to the historic house at one end of Pennsylvania Avenue—to the two slightly more hectic Houses at the other end—and to the pleasant, pulsating community that lies in between and all around.

Welcome, every member of the new Administration. Whether your duties are top secret or typically secretarial—whether your dining takes you to a supper club or a soda counter—whether your diversion runs to touch football or professional baseball (we've got a new team there, too!)—you'll find most people and most things in Washington just about the way you want them to be.

As one good neighbor to another, we'd like to introduce ourselves. Our name is

WWDC. Our address is 1260 on your radio dial, 24 hours every day. We are Washington's most-listened-to station from 6 A.M. to midnight, Monday through Sunday. We provide you with the fastest and most complete local news coverage. We were the first station to present radio editorials on matters of importance to the D.C. area for which we have been commended by national and local authorities alike. We have what we honestly believe is the friendliest announcing staff in Washington, bringing you the liveliest and best-balanced programming. We are, above all else, "the station that keeps you in mind."

We wish each of you well in your important undertaking. And we wish you a warm welcome to Washington. It's a wonderful town.

Pulse, Inc. 5 County Metropolitan Area Survey -- November, 1960

WWDC RADIO

1260 on your dial
24 hours every day

(WASHINGTON, D. C.—Represented Nationally by John Blair & Company)



Requests like this are not unusual in the KWTV Weather Department.

Oklahomans in all walks . . . pilots, farmers and ranchers, businessmen, building contractors, sportsmen and wash-line worriers . . . look to KWTV for reliable weather facts.

In addition to interpreting and reporting Oklahoma's universal conversation-piece . . . weather . . . KWTV's Chief Meteorologist Al Worth is in constant demand as a civic speaker. Here is reflected the vital importance of weather in Oklahoma, and the popularity of KWTV's 6 daily weathercasts.

Oklahoma's Weather Eye-

KWTV
OKLAHOMA CITY



The TOWER with SALESpower in Oklahoma!

EDGAR T. BELL, General Manager

JACK DeLIER, Sales Manager

INSTANT POTATOES

(Continued from page 35)

said account executive Thomas Flewharty), but it also knew that three other brands had introduced their product this way.

"We went in heavily for magazine color, therefore, to show the housewife what the product really looked like, and to get maximum appetite appeal," said Flewharty. "We wanted to make sure that the housewife knew exactly what to look for."

But Flewharty explained that the current ratio has moved to 70-30 in favor of print, and that as soon as the introduction phase is completed, the original 80-20 print to television ratio will probably be completely reversed. Scalloped and au gratin potatoes were introduced nationally between spring and September, 1960. "The more the product is recognized by shopper and store owner, the more we move away from magazines and into television."

Betty Crocker has used all three networks, but at present participates in five NBC TV daytime shows and sponsors a five-minute newscast, *Day Report*, on that network. "We use spot nationally," said Flewharty, "in the nighttime as well as in the daytime. This is a product, after all, that can make everybody's mouth water, and the others do have some influence with mother."

What does a latecomer to a booming young industry do for recognition? Pillsbury's original idea was to introduce its instant potatoes without television as the major medium. Its opening campaign concentrated on print in large metropolitan markets and color in national women's magazines. This didn't work well enough, however, and within a few months Pillsbury was on spot and network television.

"It's tv that spurred sales for us," said Campbell-Mithun account executive William G. Weigold. "Also, being the fifth product introduced into a highly competitive market, we had some distribution problems. This, too, was solved by extensive television advertising which created interest and rapidly got our product shelf space."

Pillsbury is now a steady tv user. Its last campaign was launched on spot and network tv in the spring of 1960 and is still running. "We expect to top all previous years of spot

and network tv use in 1961," revealed Weigold.

Pillsbury had introduced hash brown potatoes simultaneously with its mashed potatoes instead of following-up with the new product after the mashed had caught on. "Being the newcomer, we had to have a fresh product," said the account executive. "It was a success, and we have now followed up with instant scalloped potatoes, with other types to follow in the future."

The original product, French's, obviously considers its introductory stage complete, and this month its agency released a new batch of filmed commercials that reflect what one spokesman called "the second stage."

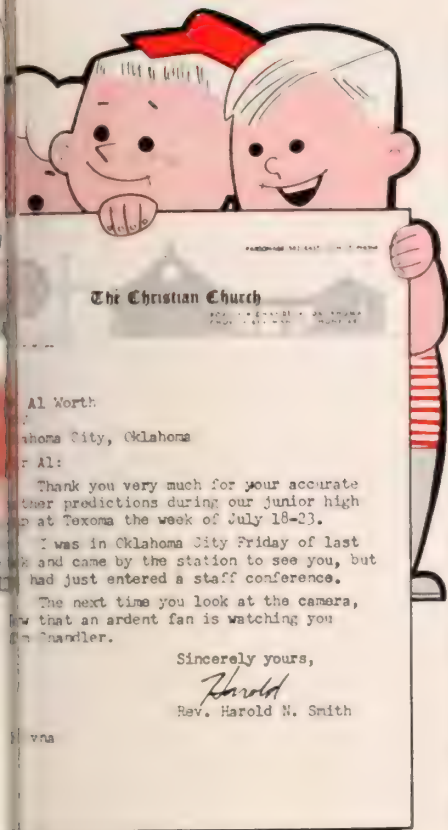
"The whole notion," revealed Marie Gordon, J. Walter Thompson producer, "is to get so close that the viewer can actually see the texture of the potatoes—as close or closer than a diner would be with a plate of food in front of him or a spoon of whipped potatoes going past his nose."

The new spots feature a rhythmic sound track, a rhythmic commentary by the announcer and rhythmic split-second cuts from angle to angle. Even the potatoes are whipped in rhythm, although the butter is allowed to melt into the potatoes at its own "delicious" pace.

"We are concentrating on appetite appeal now," said Miss Gordon. "The original commercials introducing the product demonstrated the ease of making potatoes this way and the convenience. Although the new commercials retain the step-by-step preparation of the potatoes, they feature tight shots of the creamy, fluffy potatoes—really, they are beauty shots," she exclaimed, "showing the fluffy, white qualities with high key lighting, no deep shadows."

"The concentration of the camera (like the concentration of the diner's eye on a plate of food) gives the full import of appetite-appeal," Miss Gordon declared. "If you like potatoes, you can't see these commercials without going away hungry."

Miss Gordon said that a great deal of experimentation in JWT's film and tape workshop was conducted to find the best consistency to get the best appetite-appeal on film. "But the actual product was used and the actual directions on the package were followed."



weather-conscious Oklahoma viewers have come to depend on the accuracy of KWTW's completely equipped weather station, and the interpretive talents of KWTW's professional meteorologists Al Worth and Ray Hooker. These two experienced weathercasters draw their information from:

- KWTW's own on-camera radar installation.
- A facsimile weather map machine.
- A battery of high-speed weather teletypes.
- An on-camera Bendix Friez instrument panel which automatically registers outside weather conditions.

KWTW's modern meteorological equipment, plus the interpretive skills of two professional meteorologists make KWTW "Oklahoma's Weather Eye."

Represented by



The Original Station Representative



GO FIRST CLASS

with **KMJ-TV**

FRESNO

CALIFORNIA

NATIONAL REPRESENTATIVE
THE KATZ AGENCY



KMJ-TV, Fresno's first television station, offers a wide variety of programming to satisfy the tastes and needs of Fresno viewers. The accent is on quality, with local programs produced with first class skills and equipment.

Any way you measure a TV buy, KMJ-TV rates high. *Take a look.* And remember, this wealthy market's worth winning: the Number One agricultural income county of the nation.



WASHINGTON WEEK

6 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The survey on tv rating services conducted for the House Commerce Committee should see the light of day very shortly: At that time, it is quite possible, even probable, that the Committee will announce plans for a probe or for hearings.

There is a disposition from this combination of facts for flights into pure fancy. Some have predicted efforts to do away with the ratings, as anchors on good programing, as inaccurate, etc.

The inaccuracy of this sort of talk borders on the fantastic. Key legislators have always felt any efforts to ban tv ratings would be unconstitutional. Main Congressional critic of ratings has always been Sen. A. S. Mike Monroney (D., Okla.). Monroney has always conceded **Congress lacks power to do anything but publicize their shortcomings.**

The FCC certainly lacks legal power to do anything about it. The FTC could move, but only if it could prove fraud and then only against the services guilty of such fraud.

The areas in which Congress could act boil down more to persuasion than to prevention. This is exactly the case with the FCC, also. But for Congress to move even in this limited area, there would be a prior requirement for some appearance of a showing of inaccuracy. The FCC could work through its general strictures in favor of better programing, admonishing licensees to make programing decisions in terms of public interest, rather than ratings.

Even though Westinghouse had the only good words for proposed new rules against "trafficking in licenses," it doesn't appear that the FCC will be dissuaded from adopting the new rules.

The broadcasting industry and station brokers were almost unanimously opposed to a proposal that a new station or newly bought station must be held for three years, barring certain emergencies, before they may be sold.

Objections ranged from an argument (a) that station operators would have no spur to build stations through better programing, to (b) it would be a blow to the American free enterprise system of broadcasting, to (c) Congress never gave the FCC the legal power for such rules, to (d) the FCC already has the legal power to bar sales if it suspects the motives.

Westinghouse, however, agreed that **buying and selling for profit should be stopped, that the practice is at variance with the need of stations to operate in the public interest.**

Clamping down on rapid sales of stations was due to be the next step in the FCC's process of "getting tough." And if the FCC should waver, it had in the back of its collective mind the realization that the **Harris Committee is preparing to consider legislation forcing adoption of such rules.**

The word now is that Earl Kintner has been definitely refused an extension of his chairmanship of the Federal Trade Commission and that he will be leaving that body even if he is offered reappointment as plain Mr. Commissioner.

This is not apt to mean any change of regulatory direction, since Kintner believed in a hard stick under the velvet glove and new appointments are expected to believe in "hard" regulation.

Kintner is reported to believe he can make much more money in private law practice than he could on the FTC.

FILM-SCOPE

6 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Station managers and feature film buyers are sitting up to take notice of early ratings of the post-1948 Screen Gems package which premiered with *All The King's Men* on five CBS o&o's on 28 January.

A special Trendex showed how far specially selected recent feature films can succeed in the ratings race if they are saturation-promoted.

In New York, where overnight Nielsens were also available, the new feature on **WCBS-TV** scored **28.3 average audience** (11:15 p.m. to 1 a.m.) and **70.4% share—more than an 80% increase over the previous 4-week average** for the time period: 15.5 ratings and 44.4% share.

All The King's Men also won the ratings contest easily in **Chicago on WBBM-TV** and in **Los Angeles on KNXT**, according to the special Trendex.

In Philadelphia on **WCAU-TV** the new picture won over a serious contender, another Screen Gems entry, *It Happened One Night*, one in the low twenties and the other in the high teens in Trendexes, as sets-in-use shot up.

But in St. Louis on **KMOX-TV** the new Screen Gems release lost the Trendex match to *Seven Arts' Hondo* with John Wayne.

Since the same Screen Gems picture premiered in five cities simultaneously, three lessons can be drawn from CBS' experience with saturation promotion of post-1948's:

- 1) **Phenomenally high ratings are possible against "normal" competition.**
- 2) Strong ratings are even possible over hand-picked competition, if sets-in-use expand.
- 3) Features programed identically for station groups may run into trouble in certain markets **if a competing strategy appeals more to local tastes.**

WHEN-TV, Syracuse, a Meredith station, has abandoned its late afternoon feature film policy after many years in favor of half-hour programing.

The station is opening 15 half-hours a week to syndication and what's unusual also is that it's **not switching to a strip-run policy**, but is buying 15 shows.

CBS Films seems to have capitalized most on the opportunity so far; it sold these five shows for 5-6:30 p.m. showing: *San Francisco Beat*, *Deputy Dawg*, *Trackdown*, *Navy Log*, and *Assignment Foreign Legion*.

CNP is trying name stars in six new pilots, part of a national and regional sales push for 1961-62.

Names include Basil Rathbone, Hoagy Carmichael, and Corinne Calvet for *Warbirds*, and Richard Carlson for *Police Doctor*.

International syndication profits carried the burden of domestic operations for some companies in 1960.

At ABC Films, for example, a 61.8 per cent increase in international business, including brighter Canadian grosses, was said to have more than made up for any disappointments in domestic syndication.

But ABC Films reported **one of its best fourth quarters to date in 1960 and is optimistic about 1961.**

Incidentally, sales v.p. Howard B. Anderson has hired back an ABC Films alumnus as new southern manager in Houston: James F. Delaney.

Re-runs and feature films dominated syndication sales activity this week.

They are:

- **MCA's M-Squad** added on 14 station sales to boost its list to 30; stations are: KYW-TV, Cleveland; KPIX, San Francisco; WHEN-TV, Syracuse; WHIO-TV, Dayton; WFMJ-TV, Youngstown; KOOK-TV, Billings; KHSL-TV, Chico; KCPX-TV, Salt Lake City; WWJ-TV, Detroit; KEZI-TV, Eugene; WCHS-TV, Charleston; KFDA-TV, Amarillo; KGMB-TV, Honolulu, and KIFI-TV, Idaho Falls.

- **Seven Arts** sold 40 post-1950 Warner Bros. films to KSYD-TV, Wichita Falls, and WSOC-TV, Charlotte; also, ten films went to CKLW-TV, Detroit.

- **MGM** signed 150 Best of MGM features to WJRT, Flint.

- **UAA** added sales in Chicago, Evansville, and Albuquerque to its Boxoffice 26 station list for a total on the package of nearly 60 stations.

Lincoln-Mercury dealers (Kenyon & Eckhardt) are becoming increasingly important buyers of local syndication.

One such recent buy was Ziv-UA's *Man and The Challenge* and *Miami Undercover* on WGN-TV, Chicago, by the district dealers association on behalf of 45 dealers.

Elsewhere the dealers are using NP's Jim Backus in Philadelphia.

Walter Kingsley, president of ITC, has resigned in a policy dispute.

His departure follows by only a few months the exit of Earl Rettig as president of CNP and also comes in the wake of a wide series of moves by v.p.'s of other syndicators.

A Nielsen analysis of audience flow indicates that it's possible to increase commercial impressions by as much as 10 per cent simply by placing commercials correctly.

The two things to watch are flow of audience size and composition.

Early evening audiences increase constantly to around 9 p.m. and fall off later in the evening. Commercials late in shows in early hours and early in shows in late hours usually have bigger audiences available than those at other moments within the same programs.

The Nielsen study also found a coat-tail effect: commercials nearer to higher-rated shows, or further away from lower-rated shows often had better opportunities for reaching larger audiences.

When it came to reaching special types of viewers, the same rules applied: for best results commercials should be nearest to adjacent shows with the desired audience or furthest from shows with undesired composition.

In a series of commercial placement studies extra audiences of 10 per cent were common for such better-placed commercials even though the ratings were the same.

In brief, think of audience as a constantly twisting stream—not as a set of blocks that change like clockwork at station breaks.

Veterans of CBS Production Sales not already transferred to other CBS arms are quickly being taken up by competitors.

Videotape Productions, for example, has put on a few technicians formerly with the CBS unit, which had been one of the pioneers in the development and perfection of tape commercials.

The CBS unit shut down last month. (See SPONSOR, 30 January, p. 38.)

SPONSOR HEARS

6 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The rumor factory connected with the new Washington administration hasn't gone into high gear yet, but there's one report concerning new FCC chairman Newton Minow which has a wealth of import for tv stations.

The networks will be asked to submit logs showing what affiliates have been carrying or not carrying network-originated public affairs programs and the reasons given for rejecting them.

It will be recalled that at the CBS TV affiliates meeting in Washington, Rep. Oren Harris remarked that he understood that some stations were not carrying a substantial proportion of the public service programs provided them.

There are rumbles along Madison Avenue about Coty, which bills between \$750,000 and a million, and its present agency, BBDO.

Another report involving the same agency: du Pont is contemplating spinning off the finishes division.

A rep firm 10 years ago put out a tv data sheet showing all markets available, total stations in operation, total tv homes and estimated cost-per-1,000.

Here are the figures issued then and the parallel data that would be obtainable from the same firm as of now:

| PERIOD | MARKETS | TOTAL STATIONS | U.S. TV HOMES | CPM PER MINUTE PRIME SPOT |
|-------------|---------|----------------|---------------|---------------------------|
| 1 Feb. 1951 | 62 | 107 | 10,320,000 | 55¢ |
| 1 Feb. 1961 | 230 | 496 | 46,451,500 | 77¢ |

Call it conflict of interest or nepotism, this condition exists within a toiletries company that uses a lot of tv.

The chief executive's son has a piece of the time-barter firm with which his father's company does business.

Sometimes an agency that's loaded to the gills with account men can find that the situation breeds embarrassment.

Like getting a call recently from a client asking who that account man is who calls him about every two weeks—that is, in addition to his regular contact.

The marketing and ad managers of a major account located on Fifth Ave. have become extremely hesitant about making any outside lunch dates.

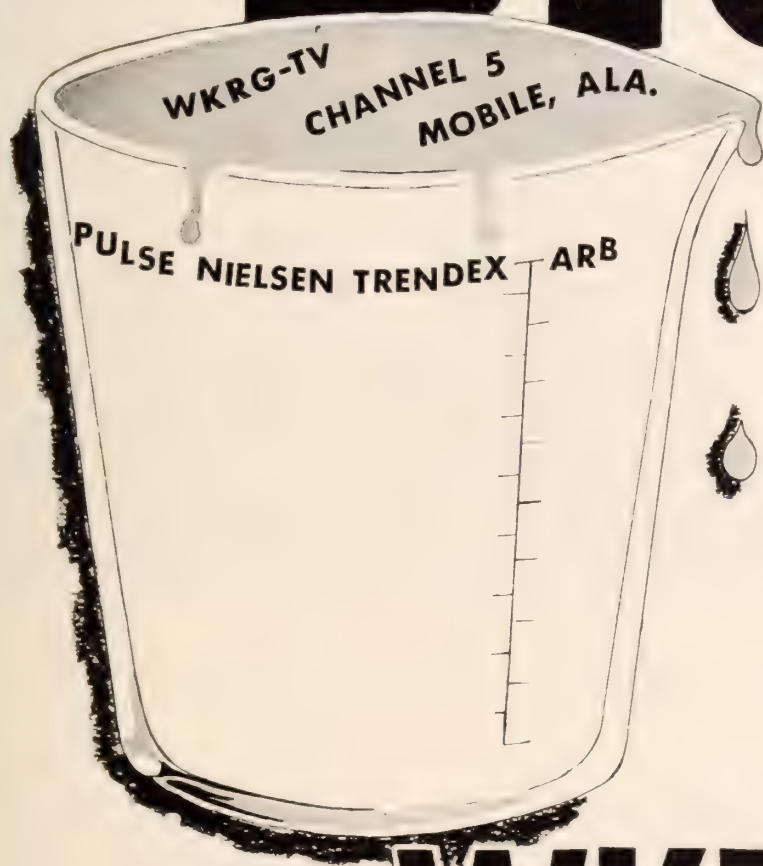
They have good cause. Their boss, regarded as the No. One autocrat in his field, has no compunction to summon them to a one o'clock luncheon meeting around noon.

Because of the economics of his business, the rep is often impelled toward greater expansion but it seems that there is one factor he can't escape.

Station representation is still a personal service business and the rep's prime necessity is to keep his biggest and best stations happy.

On The Gulf Coast

THE **BIG** ONE



Takes the *Measure*

WKRG-TV

CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager*

HEDGES

(Continued from page 39)

tastes, he was quick to point out that "Although I was brought up in western Colorado, I'm not a sitting duck for westerns, although there are some outstanding ones, such as *Wagon Train*."

"One of the lamented types of programs that should be brought back are quiz programs, made burglar-proof, if you please," he said. "The quiz show has tremendous educational value, more people benefited from them than were harmed."

"We also need a resurgence of comedy—we have all too little of it. Nowhere in sight do I see a successor to Hope, Benny, Skelton, or Bergen."

The American public, Hedges feels, has a taste for superb entertainment. "There are so many good things being done in present day tv that are lost sight of amid criticism," he said.

The tv industry must rise to the challenge of continuing to improve programing fare, Hedges went on, "and it's going to be a hard struggle. Too few advertisers are willing to experiment. They are more prone

to look for a proved formula than to venture into new and untried fields.

"This is where salesmanship comes in," Hedges asserted. "There are a good many excellent salesmen, but the best salesman in the whole business is the one who can translate to the client the effect that his participation in tv advertising will have upon him and his products."

Hedges expressed deep confidence in the future, "which is bound to be better than the past." For one thing, "creative selling will be more imaginative and more constructive . . . the type of human mind that can devise atomic fission and develop Salk vaccine is the type of mind we're going to seek more and more for tv, particularly in the programing field where completely new concepts should be the natural product of such minds."

Hedges plans an "active retirement" for himself. "My immediate plans involve getting my own affairs organized." Pointing to an overstuffed filing cabinet, he chuckled. "I guess I'd fire any file clerk who kept my files in that order." He added that the one person he misses most is his secretary, as he turns out

16-20 letters a day. He also hopes to do some writing.

Hedges plans to do a small amount of consulting work. All this after a trip to Hawaii and the Far East for the international Rotary convention. A past presidency of the N. Y. Rotary is one of the many such titles he has held for such organizations as NAB, RTES, and the Broadcast Pioneers.

"Although I've been in every state of the union, except Hawaii which will shortly be added, there are an awful lot of things right here in New York that I haven't seen or done," said Hedges. When he and his wife Meg return from their trip and settle down to "normal living again," he plans to "finally take in New York."

Hedges began his broadcasting career as manager of KYW Chicago and continued with that station when it was sold to NBC and became WMAQ. Subsequently he was general manager of KDKA in 1933, when that station was operated under lease by NBC, and the following year came to N. Y. as manager of NBC's o&o's.

MUELLER

(Continued from page 45)

leaving portions of her macaroni on his plate. The entreaty issued by her husband:

*Honey, there must be a brand
That cooks up tender—and tastes
just grand.*

Whereupon she asks a friend, who tells her about Mueller's.

*Muller's uses two kinds of wheat,
not one*

*This wise gal said. That's what
they've done—*

*They add fine farina from the very
best wheat.*

*And no matter how you serve it,
it's a treat to eat.*

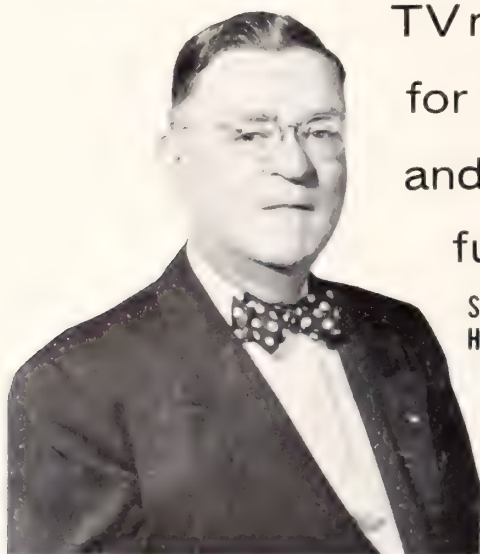
The bride followed this advice and bought Mueller's. The outcome of her decision:

*The macaroni was so tender, diges-
tible, delish—*

*The bridegroom insisted on a sec-
ond dish!*

Mueller has resumed its live, hard-sell commercials and based on the favorable reception of the first change-of-pace jingle, plans to run a new one, about a mother who has trouble satisfying her family's tastes until she tries Mueller's products.

"Look South for new economic strength . . . look at the Jackson TV market area for solid growth and a sound future."



Served, 1954-1957, as
Head of Largest World-wide
Masonic Organization
(Royal Arch Masons)

TOM Q. ELLIS

Clerk, Supreme Court
of Mississippi

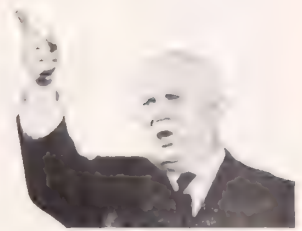
WLBT Hollingbery **3**

WJTV Katz **12**

Serving the Jackson, Miss., Television Area

"Your grandchildren will grow up under Communism!"

says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag? "Never!" you say. But are you sure? How can you oppose Communism? One sure way is to help Radio Free Europe.

The voice is that of Nikita Khrushchev. The audience is American.

"*Your grandchildren will grow up under Communism!*" he shouts.

Will your children live to see the Free World die?

Forget God? Salute the Soviet flag?

"Never!" you say. But are you sure?

What can you do to oppose Communism?

There is one sure way.

Help Radio Free Europe.

What does it do?

Every day, to 79 million captive people

behind the Iron Curtain, it broadcasts news of the outside world.

It helps keep these people from turning to Communism. The Poles, Czechs, Bulgarians, Rumanians and Hungarians.

It keeps alive their friendship for America. It reaches over 90% of these people, despite Communist jamming.

Thousands of letters echo the plea:

"*God Bless You! Please keep Radio Free Europe on the air!*"

These people are the buffers between Russia and the Free World.

They pose a major obstacle to the

Russians starting any war. *And Radio Free Europe is their strongest link with the Free World.*

But Radio Free Europe depends on individual Americans for its existence. How about it?

Will you help? . . . Give a dollar?

. . . Give five dollars? . . . or more?

Surely your heart tells you to give something so that our children—and all children—shall live in freedom throughout the world.

Give Now To... RADIO FREE EUROPE

The American People's Counter-Voice to Communism

Mail your contributions to: Radio Free Europe Fund, P. O. Box 1961, Mt. Vernon 10, New York



SPONSOR WEEK WRAP-UP

LOTTA LOOT—in form of \$1,000 check and trophy cup—is presented to China Grove, N. C., Mayor Carl Sloop (r) by WBT managing director Paul B. Marion. Town won prizes in station's annual 'Community Pride Award' contest and will use money to expand recreational facilities



'IT ONLY HURTS WHEN I LAUGH,' says KFMB-TV (San Diego) personality Bob Dale, who insisted on hosting 'Early Show' just barely after an emergency appendectomy. Station obliged by moving a complete mobile unit to Dale's hospital room, and the show went on as usual



LANDIS

(Continued from page 30)

is a country of private enterprise, existence of which is essential to economic growth. Regulatory agencies, in efforts to cure monopoly, conspiracy and other unfair trade practices, are promoting the theory of private enterprise."

Turning to current problems, within the agencies, Landis said systems have not proved efficient. "Delays, delays, delays characterize the action of nearly all of them." An important part of his assignment will be to devise ways to handle agency problems which are "shorter, speedier and still accurate."

He stressed there has been "too much of an effort to handle every problem by the bureaucratic method." The second part of his assignment, which Landis termed "much more difficult," is to try to develop broad national policy for each of the fields covered by the various agencies. He said: "There has been too much fragmentation in the handling of their problems."

Landis denied that any immediate



MISS AMERICA JOINS SNOW TURTLES. Welcoming beautiful Nancy Ann Fleming as honorary member of San Francisco's Snow Turtle Club is KSFO d.j.-supreme snow turtle Jim Lange. Over 800 turned out for event

attempt would be made to set up national "ministries" covering such matters as communications "we don't yet know enough to do this." Instead, he'll attempt "a persuasive process of coordination."

As to his own role, Landis said: "Please don't regard my function as that of a czar. I don't like them and you don't either. I hope to make a little dent in the problem. If I can, I think all of you will benefit."

Sitting on the dais at the luncheon were retiring FCC Chairman Frederick W. Ford and retiring FTC Chairman Earl Kintner. Kintner, who unlike Ford leaves government service when his successor is sworn in, received an enthusiastic ovation when introduced.

ADVERTISERS

Minnesota Mining (BBDO Minneapolis) keeps parleying its products: it's testing a new one, starting 20 February, in a few selected tv markets.

The item: Magic Tape, an im-

proved version of scotch tape, moisture resistant and containing other versatile factors.

Campaigns:

- **Arm & Hammer Soda Bicarbonate** has a radio spot campaign going this week in support of National Children's Dental Health Week. A total of 46 spots—16 minutes and 30 -30's over Mutual Broadcasting stations carry the theme urging regular dental check-ups for youngsters. Agency: Charles W. Hoyt.

- **Roman Products** has a heavy spot radio campaign rolling now and thru 22 April for its Italian frozen foods products. Minutes (39 weekly) on six New York City stations, and 80 minutes weekly on two Philadelphia stations. Agency: Smith Greenland.

- **Transogram** (toys, children's games) planning a heavy tv campaign in over 50 tv markets. Agency: Mogul, Williams & Saylor.

- **General Motors** began, this week, a radio spot saturation in 50 top U.S. markets for its Fisher Body Division. Agency: Kudner.

- **Tilt-Tip Pen, Scripto**, to saturate the Midwest with minute tv spots. The theme—*greatest advance in writing since the quill*—will be pushed via news programs, local shows and in fringe time for its regional market introduction.

- **Sanitary Paper Mills** readying a heavy spot tv schedule on selected New England stations for its Dovalettes. Agency: E. J. Hughes, Springfield, Mass.

PEOPLE ON THE MOVE: **Arthur F. Dries**, from advertising manager, to manager of public relations and advertising, Stran-Steel, division National Steel, Detroit . . . **Morton Schneider**, from sales promotion manager and showroom sales manager, to newly created post director of tv promotion, Ideal Toy.

Thisa 'n' data: **Wolper-Sterling Productions** and **F and M Brewing (BBDO)** has signed an agreement to sponsor an hour-long tv documentary entitled *Biography of a Baseball Rookie* scheduled for eastern market regional showing in April . . .



HONORING BROADCASTERS for their support of United Fund-Community Chest campaigns was occasion for luncheon in N.Y. recently. Accepting citation from John Hayes (r), v. chmn., Oliver Willits, nat'l chmn., United Community Campaigns of Amer., is NAB v.p. Charles Tower (l)

26-MILE HIKE, promoting Mother's March for local March of Dimes, is undertaken by 'WBZ' (Boston) Dave Maynard, shown training with his colleague-trainer Carl deSuzie



COVERING MOTOR BOAT SHOW for WNBC, at N.Y.'s Coliseum, gave station's Jim Lowe chance to chat with attractive show queen Alice Wakefield

Irving W. Hoff, v.p. and general products director for the Products Division of Warner-Lambert Pharmaceutical, has been appointed chairman of the American Cancer Society's advertising advisory committee.

AGENCIES

In Chicago last week, before a meeting of that city's AMA group, Tatham-Laird's Dr. Donald Kanter and Gross-Thumin Research president Edwin J. Gross, debated this question: *should advertising agencies get out of the research business?*

Highlights of the duo's pro and con views:

Gross:

- Agencies should concentrate more on qualitative research for particular products, as a background to determine an understanding of consumer attitudes.

- Advertising pre-testing for the agency's own evaluation of a campaign is not done often enough.

- Agencies are supposed to be experts in mass communications but instead they're leaving this sort of

thing up to universities and other non-profit organizations. If they don't re-establish their position as experts, agencies will find themselves losing control in mass media decisions.

Kanter:

- The question is not whether to use outside research facilities, but how, when, and for what purpose can they best be used. Decisions to use outside researchers are often not based merely on the questions of cost, internal communications, and agency bias, but more often revolve around such factors as timing and client security.

- The fact seems to be ignored that clients expect imagination, creativity and depth, from their agencies, in all phases of advertising operations—including research. This requires effort in all stages of the research problem, including definition, data-processing, interpretation and report writing. This can't be done, in all cases, by an outside firm which is, as a matter of necessary security, relatively unfamiliar with client strategic considerations.

RAB released last week its an-

nual awards for 1960's ten most effective commercials.

The winners: Budweiser (D'Arcy), Chun King (BBDO, Minneapolis), Ford (JWT), L&M (Dancer-Fitzgerald-Sample), Lucky Strike (BBDO), Nescafe (Esty), Northwest Orient Airlines (Campbell-Mithun), Schlitz (JWT), Winston (Esty), and Wrigley's Doublemint (Arthur H. Meyerhoff).

Agency appointments: Lewis Research Laboratories (Stain-Aid, Drain-Aid, Septi-Kleen, Swish-Kleen, Swim-Kleen) to **Frank B. Sawdon** . . . Boyle & Company (over \$100,000) to **Gumpertz, Bentley & Dolan, L.A.** . . . Kidde Manufacturing, Bloomfield, N. J., consumer and commercial division, to **Cayton**, New York City . . . Lever's Air-wick, from Foote, Cone & Belding, and its Dinner-Redy from K&E, both to **JWT** . . . Andes Coffee to **Smith/Greenland**, for its Brown Gold, 100% Colombian Coffee (\$350,000) . . . Danish Bakers, L.A., to **Beckman, Koblit, L.A.** . . . Harbison's Dairies, Philadelphia, to **W. S. Roberts**, Philadelphia . . . Sardeau Corp. to **Chester Gore**, for its Sardo bath oil and Sardoettes . . . Sanitary Paper Mills (Dovalettes Paper Products) to **E. J. Hughes**, Springfield, Mass. . . . Pittsburgh Brewing to **Ketchum, MacLeod & Grove**, for all its advertising . . . Transogram Co. from **Wexton**, to **Mogul, Williams and Saylor**.

TV STATIONS

Twenty-eight percent of U.S. homes are able to reach three tv stations, and 20%, four stations.

Following is a special tab from the ARB national report for March showing the percent of homes able to receive one to nine stations:

| NO. STATIONS RECEIVED | % U.S. HOMES |
|-----------------------|--------------|
| 1 | 3% |
| 2 | 13 |
| 3 | 28 |
| 4 | 20 |
| 5 | 15 |
| 6 | 6 |
| 7 | 12 |
| 8 | 2 |
| 9 | 1 |
| | 100% |

For that  **NEW IDEA**
visit the
IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

Age limit—over 18

Ideas at work:

• **WKBN-TV**, Youngstown, Ohio, is focusing attention to the 100th anniversary of the American Civil War by using a series of I.D.'s depicting scenes of that historical period. The I.D.'s, original sketches created by the station's art director, Al Parella, shows various land and sea battles, camp scenes, Civil War personalities, etc.

• **WTVN-TV**, Columbus, Ohio, promoted the premiere of the syndicates series, *San Francisco Beat* by running promo slides of six "wanted" persons. The audio portion designed to pique viewer interest, went like this: "this person is wanted—to watch the premiere of *San Francisco Beat*. Can you identify him?—stay tuned to channel six for other wanted people throughout the week." Prizes were offered to those able to correctly identify the wanted sextette. Personalities who posed for the wanted posters included the Mayor, and tv editors of local newspapers.

PEOPLE ON THE MOVE: **John Comas**, **WSJS-TV**, Winston-Salem, N. C., executive director of programming, elected v.p. Triangle Broadcast Corp. . . . **Todd Gaulocher** from eastern sales manager, **Crosley Broadcasting**, to account executive, **WCBS-TV**, New York City . . . **Ginny Griffin**, **KSTV**, Steubenville, Ohio, personality, named merchandising manager, that station . . . **Jack F. Brembeck**, promotion-publicity director, **KABC-TV**, Hollywood, taking on additional duties of newly created post. director of community services . . . **William A. Gietz** from local sales manager to general sales manager, **WTAR-TV**, Norfolk, Va. . . . **Richard W. Ostrander** from manager, **WTVN**, Columbus, Ohio, to national sales manager, **WTVN-TV**, that city . . . **Mark Mandala** from operations division to on-the-air promotion writer, and **Ed Crane** from guest relations staff, to administrative assistant, promotion department, both at **KNXT**, L. A.

MORE PEOPLE ON THE MOVE: **Don V. Lindsey** from regional sales manager to commercial manager, **WTVP**, Decatur, Ill. . . . **Thomas King** to director of promotion and public relations, **KOOL**, Phoenix, Ariz. . . . **William de Tournillon**

from sales staff, **KNOE-TV**, Monroe, La., to account executive, **KTVE**, El Dorado, Ark. . . . **Ridge Bond** from sales manager, **Vincent Marine Company**, to account executive, **KTUL-TV**, Tulsa, Okla. . . . **Kenneth L. Bagwell**, from national sales manager, **WTVJ**, Miami, to station manager, **WAGA-TV**, Atlanta, Ga.

Kudos: **WOW-TV**, Meredith, Omaha, recipient of *Outstanding Citizenship Award* from the Omaha United Community Services for its

support of the United Red Leather-Red Cross Campaign . . . **WTVN-TV**, Columbus, Ohio, presented award to Ohio State University Professor Henry Sims for his activities as president of the Columbus Civil War Roundtable Group.

New quarters: **WAGA-TV**, Atlanta, Ga., broke ground for the construction of an addition to its present site.

Social note: **WNEW-TV**, New

*growing, growing . . .
all the time !*



1960
ROANOKE VALLEY, VIRGINIA
A BELIEVING PLACE
ACTIVE, FULFILLING A PURPOSE
GROWING, GROWING, ALL THE TIME.

THE CHALLENGE OF A FUTURE
WE LIVE, WE LEARN, WE WORK TOGETHER
THE CHALLENGE OF TOMORROW
MORE FASCINATING THAN YESTERDAY'S
ACHIEVEMENTS
GROWING, GROWING, ALL THE TIME.

GROWING WITH ROANOKE VALLEY IS WSLs-TV
NOT A THING ESOTERIC AND APART
BUT INTEGRAL WITH THESE BELIEVING
PEOPLE AND THEIR ACTIVITIES.
ROANOKE, WSLs-TV, GROWING, GROWING,
ALL THE TIME.

WSLS-TV

WSLS-TV * National Representatives, Avery-Knodel, Inc.

York City, hosted a group of mid-western ad men and advertisers at a reception and briefing session in Chicago's Kungsholm restaurant, last week.

RADIO STATIONS

Sacramento, Calif., radio station KRAK, turned a much-discussed news event into a station promotion gimmick.

The news item: the pirating of the Portuguese liner.

The station's tie-in: A *Find The Pirates* contest—inviting listeners to guess the exact time that the ship would be found.

Ideas at work:

- **KALL**, Salt Lake City, Utah, with tongue in cheek, is offering its listeners a "double their money back" guarantee. The guarantee: listeners satisfaction of everything they hear on the station. The idea: listeners are asked to pick up a KALL Good Music list at their favorite record store, then to listen to the station for one full day and check off any record appearing on the list they may have disliked. The station then gives them "double their money back" for what it cost them to listen. The cost is evaluated like this: one-cent for the electricity used and four-cents for postage to mail an entry. The disgruntled listener receives ten new shiny copper pennies, plus two more days of free listening to KALL.

Daffydil department: KBEA, Kansas City, stirred up a turmoil of perplexity in its listening area when its announcers suddenly began reading, in an aimless and seemingly disheartened fashion, names from the phone book. The name-reading marathon, spread over a couple of days, roused comments like "why are the annnouncers so sad?"—and "they just called my name, what did I do wrong?" The not-so-daffy idea behind the idea: to prime the audience for the announcement of a new programming "sound."

Off-beat sales: Raytheon (Fuller & Smith & Ross) to sponsor stereo broadcasts of the Boston Symphony Orchestra on **WGMS**, Washington . . . Dine Downtown Association (12 Portland,

Ore., downtown restaurants) has signed for sponsorship of Candlelight and Silver, a dinner-hour program of light classical music on **KPFM**, Portland, for a 26 weeks period. The rep firm: Goodrich & Snyder.

Station acquisition: **WBOX**, Bogalus, La., sold by Joe A. Oswald to the Magic City Corporation, St. Louis, for \$80,000. Sale brokered by Hamilton-Landis & Associates . . . **WBEC**, Pittsfield, Mass., to Richard C. Jackson for \$95,000. Jackson was formerly with J. M. Matthes.

Call letter change: **WMBM**, Miami, Fla., changed to **WFUN** . . . **Consolidated Radio Enterprises** to **KTUL Radio, Inc.**

PEOPLE ON THE MOVE: **Jack R. Gelzer** from account executive to local sales manager, **WGR-AM-FM**, Buffalo, N. Y. . . **Steve Crowley** from general sales manager, **KVI**, Seattle, to eastern sales rep, the station's parent company, **Golden West Broadcasters** . . . **Don French** from program director, **KDWB**, Minneapolis-St. Paul, to program director, **WMGM**, New York City . . . **Ted Randal**, from **KEWB**, San Francisco, to program director, **KDWB**, Minneapolis-St. Paul . . . **Charles W. Purcell** to managing director, **WCAO-FM**, Baltimore . . . **Arthur W. Carlson** to newly created post, general manager, radio division, **Susquehanna Broadcasting** . . . **Irvine J. Vidadovich, Jr.**, to program director, **WWL**, New Orleans . . . **Orville J. Sather** from director technical operations, **CBS**, to director of engineering **WOR** division of **RKO General** . . . **Bill Mogge** to sales manager, **WYDE**, Birmingham, Ala. . . **Bert Noble** from commercial manager to station manager **WABQ**, Cleveland, Ohio.

Kudos: **KGO**, San Francisco, **Ann Holden**, recipient of special award from the American Cancer Society, for her "outstanding contribution to the 1960 fund-raising and educational drive" . . . **KPHO**, Phoenix, Ariz., director of promotion, **Steve Shannon**, elected president of the Sales Promotion Executives Association, Phoenix chapter . . . **Roy E. Morgan**, executive v.p. **Wyoming Valley Broadcasting**, recipient of Kiwanis Award for Outstanding Community Service.

Happy birthday: **WBIR**, Knoxville, Tenn., celebrated its 20th anniversary, 21 January . . . **WOR**, New York City, personality **Alfred McCann**, celebrated his 30th year in broadcasting, 27 January.

NETWORKS

CBS Radio, in its year-end review, highlighted these points:

- The introduction of 19 especially developed informational programs comprising 43 individual broadcasts per week.

- Its 77 on-the-hour news and analysis broadcasts in the weekly schedule were expanded from five to ten minutes in length.

- Ten five-minute sports broadcasts—*Coleman on Sports*—were introduced.

- The adoption of the proposal, by a committee representing the network's affiliates, to a shift from entertainment to information programming as a major ingredient of daytime broadcasting.

- The technical development of a system to increase the network's speed and flexibility of its *NetAlert*, an electronic means for instantaneous communication between the net and local stations.

- Its audience attraction (31% more than its nearest competitor, according to Nielsen reports for the first ten months of 1960).

- Its network affiliate count: 195 in the continental U.S. and 207 including Canada, Alaska, Hawaii and the Philippines.

Net tv sales: **Max Factor (K&E)** bought participations in **NBC's** *The Americans*, *Michael Shayne*, *Play Your Hunch*, *The Jan Murray Show*, and *From These Roots* . . . **Fedders, Inc. (Hicks & Greist)** in **NBC's** *The Americans* . . . **Manger Hotels Coffee (Wexton)** in **NBC's** *Garroway's Today Show* . . . **B. T. Babbitt (GMM&B)** participations in **ABC's** *A Day in Court*, *Queen for a Day*, *Who Do You Trust?* and *About Faces*.

Net radio affiliates: **KBUY**, Amarillo, Tex., back to **CBS**, after an absence of a year-and-a-half.

Net tv affiliates: **KMSP-TV**, Minneapolis-St. Paul, with **ABC**, 16

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



Q—You go to bed at eight o'clock in the evening and set the alarm to get up at nine in the morning. How many hours of sleep will this allow you?

Q—Who owns the sharpest "nose for news" in Eastern Michigan?

Q—One month has 28 days. Of the remaining 11 months, how many have thirty days?

Q—Besides bath night, what else does Saturday mean to TV viewers in the Saginaw-Bay City-Flint area?

Q—Who owns dominance of local strip programs, 7 to 7:30, Monday through Friday?



WNEB-TV
serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION —
ALL WAYS!

April . . . WISN-TV, Milwaukee, with CBS, in April. (For details see SPONSOR-WEEK.)

PEOPLE ON THE MOVE: Lester Gottlieb from GAC to director, special programs, NBC TV . . . David Fuchs from manager, sales presentations, to director of sales presentations, CBS TV.

REPRESENTATIVES

Bolling, whose acquisition of Headley-Reed triggered a large-scale expansion program, is setting up new offices in Atlanta and Philadelphia.

The Philadelphia branch will be managed by Frank A. Cason, Jr.; the Atlanta office by Robert S. Dome.

Bolling also added to its Dallas sales office staff, Edward R. Robbins, who, for the past 18 months, has been national sales manager for KOCO-TV, Oklahoma City.

Rep appointments: CKY, Winnipeg, Manitoba, to Devney-O'Connell, for United States representation . . . WGL, Fort Wayne, Ind., to Vennard, Rintoul & McConnell.

PEOPLE ON THE MOVE: Fred von Hofen from national sales manager, KOL, Seattle, to national manager, Heritage Stations Representatives . . . Wayne L. Anderson from Branham, Atlanta, to tv sales staff, Peters, Griffin, Woodward, Atlanta . . . Raymond R. Kaelin from radio account executive, Robert E. Eastman, to radio staff, New York office, Branham.

New offices: Broadcast Time Sales, Chicago, in the Lincoln Towers Building.

FILM

Three Ziv-UA Economee "Men" shows were awarded Department of Defense special certificates of commendation this week.

The awards went to *Men into Space*, *Men of Annapolis*, and *Men of West Point* for "outstanding service in ably presenting Armed Forces activities and achievement to the public."

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS
AL MASINI, YOUR
PETRYMAN IN NEW YORK



A—One hour—the alarm will ring an hour after you set it.

A—WNEB-TV news programs nose out all competition, with the "Top Of The News", Mondays through Fridays, at 6 p.m., attracting 124% more TV viewers than the area's other two newscasts combined. (Neilsen, Nov., 1960)

A—All of the other months have at least thirty days.

A—Channel 5 washes away all competition with a high of 87,900 viewing families on Saturday nights. (ARB, Nov., 1960)

A—Channel 5 outstrips all competition in the 7-7:30 p.m., segment, Monday through Friday, by delivering a high of 82,000 viewing families. (ARB, Nov., 1960)



WNEB-TV
serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION —
ALL WAYS!

Murray Snyder, assistant secretary of defense, public affairs, made the award to **Robert W. Friedheim**, Ziv-UA administrative v.p.

Sales: ABC Films reports 61.3% increase of international business in 1960 . . . MCA's *M-Squad* to 14 more stations . . . UAA's *Boxoffice 26* nearing total of 60 stations sold . . . Best of MGM to WJRT, Flint . . . Seven Arts' *Films of the 50's* to a total of 35 markets . . . Trans-Lux TV's *Ameri-*

can Civil War, produced by WBC, sold to the entire Armed Forces Network.

International: Charles Michelson adds information to ratings report on U. S. telefilm in Sydney (FILM-SCOPE, 30 January) that eight of the top 11 shows listed are on TCN, channel 9.

Programs and producers: CNP rolling at once on four pilots: *War*

Birds, 7 *Cannery Row*, *Cottage 54*, and *Police Doctor*.

Commercials: Paul Garrison introducing *Montagegraph*, a high-quality, low-cost film production process . . . **Fred Niles** reports five nominations in live action and animation at Hollywood Advertising Club's International Broadcasting Awards; commercials are for Ken-L-Ration (JWT), Dishmobile (Kircher, Helton & Collett), Riverside Tires, and Durkee's Onions and Spices (Meldrum-Fewsmith).

Research: CBS Films notes time period victories for *Deputy Dawg* in advance November ARB or Nielsen ratings in Atlanta, Baton Rouge, Boston, Charlotte, Columbia, Greensboro, Greenville, Knoxville, Louisville, Memphis, Mobile, Norfolk, Peoria, Richmond, Seattle-Tacoma, and Washington, D. C.

PEOPLE ON THE MOVE: Lester S. Ready to UAA as southwest account executive . . . **Walter Kingsley** resigns as president of ITC . . . **James F. Delaney** re-joins ABC Films as southern division manager in Houston.



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke 69,700 homes
Father Knows Best . . 77,700 homes
6:00 p.m. News . . . 76,000 homes
10:00 p.m. News . . 64,000 homes

*February Lincoln NSI

The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

If you've been "prospecting" around Nebraska for big television markets, you know there are just two. One is in the extreme East where three top TV stations have "staked their claims."

The other is Lincoln-Land where just one station — KOLN-TV — holds sway. And this big market has more than half the buying power of the entire state.

According to latest Nielsen, more than 57,000 Lincoln-Land homes tune in KOLN-TV during prime 6 to 9 p.m. viewing time. Compare this with any other station in Nebraska. Then compare cost-per-thousand figures for nighttime network shows.

Ask Avery-Knodel for all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

PUBLIC SERVICE

Public service programming continues to hold a strong attraction to advertisers.

A good case in point: WISE, Asheville, N.C., whose day-long public service broadcast of the opening of the city's new airport, was snapped up for sponsorship by 41 of the area's largest advertisers.

Three-quarters of the air-time (from 9:30 a.m. to 8 p.m.) was bought by hours; the rest went in quarter-hour blocks.

Public service in action: WPEN, Philadelphia, has launched an editorial campaign calling for the establishment of a minimum speed law in Pennsylvania . . . **WTOP-TV**, Washington, D. C., in cooperation with the University of Maryland, has begun telecasting a course on the behavior of young children entitled *Classroom 9: Human Development I* . . . **WDOX**, Cleveland, is staging a campaign urging Clevelanders to make



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives

themselves better-informed citizens by joining a world politics discussion group . . . **KGW-TV**, Portland, Ore., together with the State Executive Committee of Great Decisions, will sponsor *Great Decisions 1961* to be telecast weekly . . . **WWDC**, Washington, with the cooperation of the Civil Defense Office, originated 15 continuous hours of broadcasting directly from a fallout shelter . . . **WIP**, Philadelphia, and **WCAM**, Camden, are joining forces in a March of Dimes campaign.

Kudos: **WBAL-AM**, Baltimore, recipient of the Award of Achievement from the Department of the Army, "in recognition of meritorious contributions to the National Defense in fostering better public understanding of the role and mission of the U. S. Army and its Reserve Components."

TRADE DATES

The National Association of Tv and Radio Farm Directors have

chosen Washington, D. C., as meeting place for their mid-year get-together, next July.

The two-day session, 10-12 July, will be held at Washington's Shoreham Hotel.

Association president, George Roesner, KPRC-TV, Houston, Tex., will preside.

Other trade dates.

22-23 February, 6th annual NAB Conference of State Broadcaster Assn. Presidents, Washington, D. C.

3 May, Annual Station Representatives Association's Silver Nail Time-buyer of the Year Award luncheon, Waldorf-Astoria, New York City.

13-14 May, Illinois News Broadcasters spring convention, Northwestern University, Evanston, Ill.

INTERNATIONAL

Benton & Bowles' British subsidiary, Lambe & Robinson-Benton & Bowles, has added the following accounts to its roster:

Buxted Chicken Co. Ltd.; The Reed

Construction Group; C. W. F. Franco & Son Ltd.

New assignments have come from S. C. Johnson & Son, and J. Lyons & Co.

McCann-Erickson (International) has branched out in the Pacific area by merging with **Hakuhodo, Inc.**

The new agency - McCann-Erickson-Hakuhodo, Inc., will be headquartered in Tokyo.

PEOPLE ON THE MOVE: **Thomas Aitken, Jr.**, v.p. and general manager of the Buenos Aires office, McCann-Erickson, to the company's New York office to direct and coordinate activities of the company's offices in the southern portion of Latin-America . . . **Alfred W. de Jonge** from BBDO, Switzerland, to Benton & Bowles, as deputy to Charles A. Pooler, senior v.p. in charge of administration and international operations . . . **Michael Sklar** named executive producer of the American wing of the International Television Federation.



| WXLW CLIENT LOG | | |
|-----------------|--------------------|-----------------|
| Luckies | Hills Bros. Coffee | Camels |
| Pall Mall | Miller Brewing | Winston |
| Tareyton | Falstaff Beer | Campbell's Soup |
| Cadillac | Nat'l Tea Stores | Ford |
| Chevrolet | Kroger Stores | Mercury |
| Fels & Co. | Schlitz Beer | Oldsmobile |
| Jello | Swift Allsweet | Chrysler |

Your Product is Known by the Company it Keeps

As you can see, your product enjoys the best of company on WXLW. And the list of national advertisers continues to grow as time buyers recognize the value of showing their product off in the best light. By this we mean on the right station . . . at the right time . . . to the right audience. WXLW has proven to be the right station in Indianapolis as attested to by this ever-increasing list of national advertisers. WXLW's well-balanced, exclusive adult programming lets you select the right time . . . and the right audience. In addition, your product image is never destroyed by the type of music featured on many stations. Instead, your message reaches

the consumer who has been put into a receptive frame of mind by pleasant music, a consumer who will remember your message. So buy the audience that *can* and *will* buy your product. Always include WXLW in your Indianapolis buy.

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE



how does a tattoo



concern you ?

Two ways.

First—it's a perfect illustration of what a great campaign can do. Second—it proves that the advertiser who believes in advertising ends up a power in his industry.

So—how does this concern a broadcaster?

So—it works the same way here.

Every station that sells advertising—and has equal faith in buying it as well—always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best—then call SPONSOR.

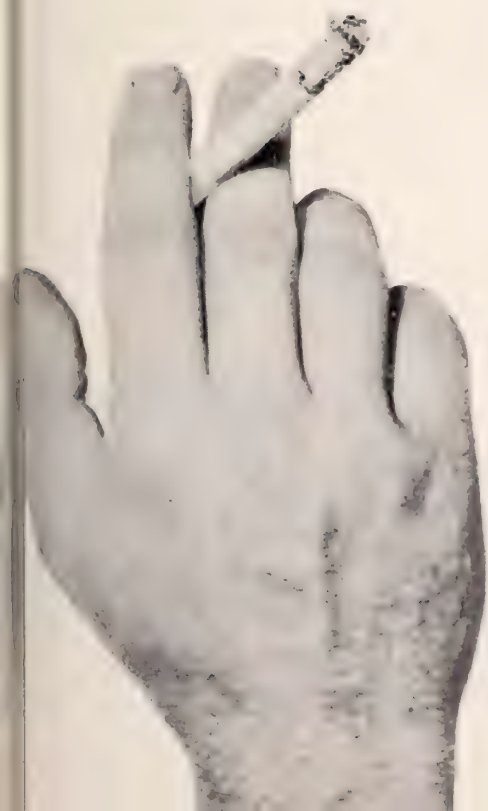
SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

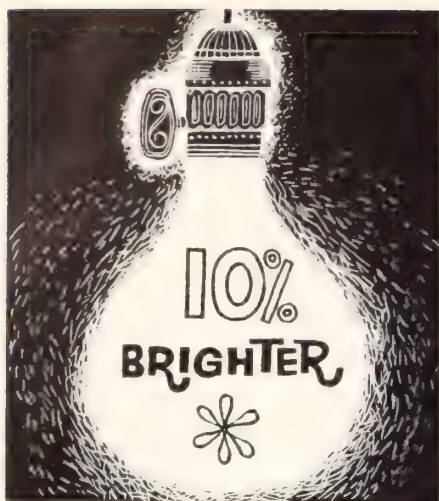
That's our sales "tattoo"—substantiated by every independent survey made.

► **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17





* Picture, in the
Oklahoma City Area!

KOCO-TV

abc **5** **CHANNEL**

OKLAHOMA CITY

BLAIR TELEVISION ASSOCIATES
National Representatives

**Rooms &
Suites**

... to please the most
discerning at the **BELMONT**

Overlooking Lake Michigan and
Belmont Yacht Harbor. 12 min-
utes from the loop—direct busses
at the door. Spacious parking. New
Banquet and Meeting rooms accom-
modate up to 400 persons.
Charming, new Mansion House
Dining Room and unique Cocktail
Room—The Dam Site.

700 Rooms & Suites
TRANSIENT
& PERMANENT

Full Hotel Services
Singles from \$9
Doubles from \$13

F. J. PETITMAIRE
General Manager

**Belmont
Hotel**

BITTERSWEET 8-2100
3172 NORTH SHERIDAN ROAD

CHICAGO

Tv and radio NEWSMAKERS



Roger LaReau, an account executive in Petry's New York office for the past five years, has been named v.p. and director of the rep firm's newly created client relations department. In his new position, LaReau's responsibilities will embrace both radio and tv. Prior to joining Petry, LaReau was associated with Crosley Broadcasting. Before that, he was station manager of WRDW-TV, Augusta, Ga. Earlier, he served as general sales manager of WTVN-TV, Columbus, Ohio. LaReau, married, lives in N.Y.C.

Wallace J. Jorgenson has been appointed managing director of the Jefferson Standard Charlotte, N. C. tv station, WBTV. He replaces Kenneth I. Tredwell, Jr., who, this week, joins Wachovia Bank & Trust Co. as v.p. in charge of advertising. Jorgenson, a broadcasting industry veteran of some 20 years, joined Jefferson Standard as a local salesman, 12 years ago. He was elevated to general sales manager in 1953, and one year later, to assistant managing director. He began his career as an announcer in 1941 in Mnpls.



Martin Weldon, news and special events director of Metropolitan's N.Y.C. station, WNEW, has been named director of news and special events for the parent company. Weldon, who created WNEW's news and special events department when he joined the station in 1953 (and won for it the Peabody Award, three months later), will be immediately concerned with the development of an exchange and integration of NBC station's news and news specials. Before joining WNEW, Weldon was with WCBS.

Robert S. Hix, former manager of radio station KHOW, Denver, Colo., has formed a regional advertising and sales rep company. Headquartered in Denver, the firm will function as a sales representative in the Denver, and other key Rocky Mountain area markets for broadcast stations in 11 western states. Hix, a veteran radio man, sold his stock interest at KHOW, and resigned as manager, to head up the new company. Hix joined KHOW three years ago. Prior he served KOA, Denver, in management.



The seller's viewpoint

Two types of buyers are targets for criticism in this piece by Stephen A. Machcinski, executive vice president of Adam Young & Co., N. Y. C. Namely, the "emotion buyer," (a term he uses for the guy who buys on the basis of his own subjective thinking), and the buyer who shies away from new outlets, regardless of ratings. The first type, says Machcinski, manifests his prejudice in anti-rock 'n roll—often a misnomer for stations programing "upbeat" music—while the second submits too easily to the "bought audience," label some operators attach to a station's dramatic ratings rise.



Let the individual product guide your buy

There has been much written and discussed about the so-called "rating buyers," media people who slavishly adhere to the numbers when selecting a station. Accolades are heaped on buyers who use the figures merely as a guide, and take into strong consideration such criteria as public affairs programing and community service.

But scarcely a voice is raised about that very small but potent minority who make buys on the basis of their own subjective thinking—I call them "emotion buyers." While comparatively few in number, the group includes some very important buyers, and in the aggregate controls millions of dollars of annual billing.

The most prevalent form of buyer prejudice manifests itself in anti-rock 'n' roll attitudes. Most timebuyers are part of an upper socio-cultural group which largely prefers "good music"—symphonic, show tunes, album types. Therefore, to a segment of buyers, rock 'n' roll stations are degraded.

But the word "rock 'n' roll" has become an emotion-tinged catch phrase without real meaning. To many buyers, a rock 'n' roll station is any outlet which programs a good percentage of upbeat numbers—even if the station *never* spins true raunchy rock records. And remember, close to 60% of all radio listeners prefer upbeat music.

Be that as it may, a buyer who bypasses a station merely because it violates his own taste in music might well be violating his client's trust. It is the buyer's express duty to get the best possible buy for the individual product.

It is a rare buyer who does not consider himself to be a programing expert. Many possibly are. But media men listen to radio differently than does the general public. They give too much attention to the musical selections and endow them with inordinate importance. Remember, music is on for only about 30-35 minutes per hour on the best run stations. The impression that listeners get of a station results

from a distillation of all its components—its public service, commercial content, news delivery, etc., and music, too, as one ingredient of the total sound image.

Many buyers resent their old favorites becoming eclipsed in the ratings. Some view it as a personal affront when an "upstart" station begins to pull away large segments of audience from the status quo operation. And some buyers won't put their money on that brash new outlet, no siree, not even if it means short-changing the client. But clients are by no means immune from this type of thinking. Many times they force the agency to conform to their own biases.

Naturally, the non-creative operators encourage this kind of thinking and action as best they can. They often sell negatively, and castigate the newer outlets. Buyers should beware when station men and their reps talk down other stations. Beware of such negative-selling words as "juke box radio," "screamer," etc.

Another outcropping of this prejudice is the refusal to be convinced when a station comes up with a dramatic ratings rise. Many times the buyer will mutter the derisive phrase, "bought audience." It is a tenet of our business that the best advertising in the world cannot continue to sell an inferior product. Similarly, the most intensive promotion cannot make listeners *stay on* a station if the basic ingredients are lacking.

In other words, there's no such thing as "bought audience." A listener is just as valid a sales prospect no matter what originally induced him to dial a station. At any rate, in some instances it takes up to a year to overcome the buyer's suspicion caused by a rapid rating rise—all the while his client is getting a second-best deal.

The key to a radio station's success is its ability to integrate itself into, and gain acceptance in its community. And that is the best criterion for buying.

SPONSOR SPEAKS

Behind Radio Free Europe

You sit at a crowded luncheon table (crowded with representatives of the networks and the trade press). You listen to Don McGannon of Westinghouse, Henry Schachte of Lever, and William (Bev) Murphy of Campbell Soup talk about Radio Free Europe.

You think about last year when you sat at the same table and discussed the same urgent project with the same men. You wonder how last year went.

You learn that the radio and tv facilities of America delivered three billion RFE impressions to listeners and viewers. You learn that broadcasters, despite their huge contributions in other public service, adopted RFE as their pet project and developed a minute-man corps of top station managers that worked wonders.

You learn that besides Don McGannon, chairman, the prime movers in our field this year are Leonard Goldenson, Frank Stanton, Robert Sarnoff, Robert Hurleigh, Sol Taishoff, and Clair McCollough.

You listen to explanations of the invaluable role that RFE plays in countering communist propaganda and you think. You think that this kind of service cannot be measured on a station log. It can't be calculated in hours. It is an expression of dedicated service by a whole industry far beyond the call of duty.

The Presidential press conference

President Kennedy's first live tv press conference elicited, as might be expected, mixed reactions from a number of the nation's newspapers.

Though most comments were favorable, there was a strong undercurrent to the effect that this wasn't the way things were ordered in the "good old days."

Well, it certainly wasn't, and we for one are delighted that our new president has seen fit to break with tradition and give the country the benefit of up-to-the minute electronic reporting.

In his obvious sympathy for the power and importance of radio and tv, Mr. Kennedy has set a pattern that we trust will be followed by his entire administration and we hope, the Congress.

10-SECOND SPOTS

Solution: Honest to Marconi, this came in on a January NBC TV network program supplement: "4-5 p.m. Kill: Purex special for women—*The Ordeal of the Single Woman*. Reinstate: *Make Room for Daddy*."

Consumption: Jackie Gleason tells of a guy who goes up to a bartender and asks, "Did I come in here last night and spend my entire pay check?" The bartender replies, "You sure did." "*Whew!*" says the guy. "*I was afraid I'd lost it.*"

Radio's Reach: A small grocery store, the Shop Rite Market in Evansville, Ind., was running five minute spots on WJPS to promote the fact that they were now open on Sundays. The owners of the store reported to the station after the second week that the response to the ads had been "marvelous." In fact, they said, on the first week a man called after hearing the spots, inquired where the store was located, and arrived a few minutes later to cash a \$45 check. Shop Rite's owners called back a little later to inform WJPS that the check was forged and that "*you certainly have a diversified audience.*"

It's lighter, too: The AP reported that the government will start hearings next month on a new process that could lead to the sale of beer in dehydrated form similar to concentrated orange juice. Union Carbide, who makes it, said users would convert the product into regular beer "by adding water and carbon dioxide." *Sounds great, but where do you get the carbon dioxide?*

Udder bliss: KOMO, Seattle, morning man Bruce Vanderhoof received a fan letter from "the heart of the dairy country," Chimacum. He had remarked on his show that it was so early that possibly only the engineer was listening. This prompted a listener to write that at least 10,000 cows listen to his program every morning. "The smooth music soothes the cows," he wrote, "*and they let their milk down better.*"

Same thing? From CBS—"Insert Jan. 30: President's address to Congress. Delete: *Search for Tomorrow.*"

30
years

**...of service to the
entertainment industry.**



**1931
1961**



SESAC INC.

THE COLISEUM TOWER • 10 COLUMBUS CIRCLE • N.Y. 19, N.Y.

SOUNDSMANSHIP

DEFINITION: Today's radio business. The business of creating that different, can't-be-copied sound-image for your radio station. The sound-image that produces peak sales.
SOUNDSMANSHIP = RADIO SALESMANSHIP

How do you get SOUNDSMANSHIP?

EASY. Call your Ullman-Man. He'll tell you the facts about



the program and
production service
that digs more
dollar\$ for you

IMN JINGLES and TARGET JINGLES

the station jingles with the most ear appeal for every format

SPOTMASTER tape cartridge equipment

the complete hi-fi, low-cost recorder-playback unit

to put SOUNDSMANSHIP
to work for you now,



RICHARD  ULLMAN, INC.

1271 Avenue of the Americas, New York 20, N.Y. PLaza 7-2197

THE BIG SOUND is produced
by Stars International, Inc.
and sold exclusively in the U.S.A.
by Richard H. Ullman, Inc.,
both Divisions of



THE PETER FRANK ORGANIZATION, INC.

Hollywood, Calif.

New York, N.Y.

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

*Makes
you feel
like a king
every day!*



KPRC-TV

HOUSTON, TEXAS

*the best faces
on each KPRC-TV
Channel*

2



Courtesy of KING'S MEN



Fresh up yourself
and your day with
KPRC-TV--known
everywhere as the
world's finest tele-
vision. It's a habit
you'll enjoy.

RADIO/TV AD FOCUS IN '61: WASHINGTON

Major ad and station
associations schedule
confabs in capital to
build industry image

Page 35

Tv kid shows are S.R.O. in major markets

Page 38

Tv programing firms buck big network odds

Page 40

Savings & Loan group widens its video role

Page 44



TAKE NINE



Take a break. Take coffee, tea, milk or Martini—but also take nine digits: 1, 2, 3, 4, 5, 6, 7, 8, 9.* Make them total 100 by placing arithmetical signs among them. Stumbling blocks, just to make the break longer: Don't alter the order. Do it with the least possible number of signs, using the fewest pen or pencil strokes. (If you use brackets, count the brackets as one sign but two strokes; a minus sign is one stroke—and one sign, of course; a plus sign is two strokes; a division sign is three strokes.)

After you prove your ability to buy the solution at minimum sign-and-stroke cost, send us the answer and win a copy of Dudency's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you have a copy, say so and we'll provide a different prize.

** Take 6 P.M. to midnight, all week. WMAL-TV's audience is the biggest in the Washington market. (ARB Dec. '60)*

wmal-tv

Washington, D. C.

WMAL-TV, Channel 5, is a member of the National Association of Broadcasters.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

IN RADIO IT'S THE...

SALES CLIMATE THAT COUNTS!

WPEN

MATURE, ESTABLISHED
PERSONALITIES

•

EXCLUSIVE HELICOPTER
TRAFFIC REPORTS

•

FIGHTING EDITORIALS

•

ADULT MUSIC

Certainly, we have respectable ratings to talk about — but so do many other stations. WPEN has a big plus that is shared by few other stations — the ideal selling climate. The WPEN advertising atmosphere is the product of responsible management who provides established selling personalities . . . outstanding program features . . . and non-frantic music. Result: the best sound on WPEN is your commercial.

PHILADELPHIA
WPEN

THE STATION
OF THE STARS
CALL BILL-PERNA

WPEN

OUR BEST

SOUND

IS A

RINGING

CASH

REGISTER

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.
- **The Best of NBC**
Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Perry Como . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!

© Vol. 15, No. 7 • 13 FEBRUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|-------------------------|-----------------------------|
| 8 Newsmaker of the Week | 60 Film-Scope |
| 19 Sponsor-Scope | 66 Sponsor-Week Wrap-Up |
| 29 Sponsor-Week | 66 Sponsor-Week in Pictures |
| 59 Washington Week | 72 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

Focus for '61: Washington

- 35 With AFA, ANA, and NAB all scheduling major meetings in Washington, there's an unprecedented drive to build prestige with government

Kiddie show S.R.O. in major markets

- 38 Availabilities very tight on top-rated tv shows in top 20 markets, but smaller markets who are ignored see hope clients will look their way

Tv producers buck big odds

- 40 McCann-Erickson chart of fatality rate of network film shows which are the output of top tv production houses, shows less than 50% market

Talented grads join salute to WLW

- 42 Many show biz luminaries broke in at WLW, Cincinnati. About 100 of them will witness station's receipt of Broadcast Pioneers' award

S&L group widens tv's role

- 44 Savings & Loan Foundation hikes net tv investment to \$500,000; sponsors sports, Presidential Inaugural, new special, 'The Real West'

Inaugural's record air coverage

- 46 Radio/tv newsmen flocked to Washington for local angles on presidential inauguration. Corinthian's five tv stations sent a 14-man contingent

How tv audiences vary by market

- 47 Analysis of network situation comedy show indicates strong variation in popularity by region and local market. Section includes comparagraph

FEATURES

- | | |
|--------------------------|---------------------|
| 10 Commercial Commentary | 62 Sponsor Hears |
| 26 49th and Madison | 74 Sponsor Speaks |
| 16 Reps at Work | 57 Spot Buys |
| 73 Seller's Viewpoint | 74 Ten-Second Spots |
| 54 Sponsor Asks | |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: Murray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: Superior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY HILL 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 13 FEBRUARY 1961

Here's why 50,000-watt WHO RADIO belongs on any list of 14 or more largest radio markets!

RETAIL spending in Metropolitan Des Moines accounts for only 11% of Iowa's total. All eight of Iowa's Metro Areas, combined, account for only 36% of retail sales.

75% of Iowa's total retail spending is done in areas in which WHO Radio has an NCS No. 2 circulation of more than 10%.

This circulation covers 800,000 Iowa homes. There are only 13 markets in America in which any radio station gives you larger circulation. Or more buying power.

We know you know these facts. What about the less experienced people who may help (or hurt) your station-selections? We would be delighted to have the name of anybody who should know the realities about radio-listening in Iowa. Write us, or PGW!

IOWA POPULATION-DOLLAR DISTRIBUTION

| | Population | % of State Population | CSI | % of State's CSI | Retail Sales (\$000) | % of State's Sales |
|---|------------|-----------------------|-----------|------------------|----------------------|--------------------|
| Des Moines Metro Areas | 284,200 | 9% | 581,160 | 12% | 401,903 | 11% |
| Iowa's 8 Leading Metro Areas including Des Moines | 943,600 | 33% | 1,832,792 | 38% | 1,259,097 | 36% |
| Remainder of Iowa | 1,904,400 | 67% | 2,975,489 | 62% | 2,286,754 | 64% |

WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives



IN CLEVELAND THE GOOD MUSIC STATION GETS THE GOOD RATINGS*

*THE LATEST NIELSEN RATING FOR THE CLEVELAND AREA SHOWS
THAT WDOK'S GOOD MUSIC DOMINATES LOCAL LISTENING!
IN 26 QUARTER-HOURS WDOK IS FIRST WITH 26% AVERAGE SHARE

WDOK's good music with news and public service features in the
same key, offers you the selling climate needed to get the most
out of your sales message. When you add good ratings to good taste
in programming, you get good results.

WDOK

CLEVELAND'S No. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio • MAin 1-2890 • TWX: CV 158
Fred Wolf — President & General Manager
National Rep.: H-R Representatives, Inc. — PLaza 9-6800

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Frances Giustra

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker; Michael Crocco; Syd Guttman;
Hermine Mindlin; Wilke Rich; Irene Sulz-
bach

Why WSB-TV bought Warner's 'Films of the 50's'

Says Jean Hendrix

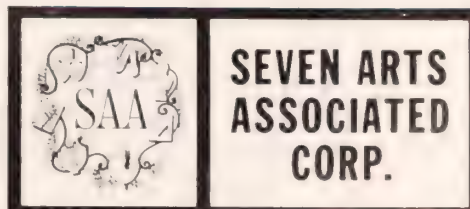
"WSB-TV has always been strong in feature film programming. We acquired the Warner pictures **to make it still stronger.**

The first thing we will do is use the 26 color films in a Friday night slot we'll call "Warner Bros. Premiere." Also, the high caliber of this Seven Arts release gives us pictures we'll run as specials in "A" time. Actually all of these films have the high quality we require for our spot carriers. All in all I'd say these "Films of the 50's" will strengthen our leadership in feature film audience here in Atlanta."



Jean Hendrix
Assistant to
the General Manager
WSB-TV
Atlanta, Georgia

Warner's Films of the 50's..
Money makers of the 60's



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-0192

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

ROUTE 66 "NETS"

Trigg-Vaughn Talent

from

KOSA-TV Odessa-Midland



KROD-TV El Paso



KOSA-TV staff announcer, Doyce Elliott, and remote rig on location with "Route 66" cast.



Marlin Haines, KROD-TV top News Man, portrays net newscaster for "Route 66".

Millions of CBS viewers thrilled to this recent episode of "Route 66" filmed on location at Carlsbad Caverns.

Network quality talent and facilities from Stations were used to add action.

To Sell West Texans-Buy



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chmn. of the Board Cecil L. Trigg, President
George C. Collie, Nat'l. Sales Mgr.

NEWSMAKER of the week

Tremors of upheaval and change are still passing through the CBS News Division as attorney-administrator Richard S. Salant takes over as president in the wake of the resignations of three long-time key executives. He heads a unit which bills some \$35 million annually and a world-wide news staff which was considered first in networking and invincible for many years. His major goal: to re-claim those distinctions.

The newsmaker: Richard S. Salant, after a two-month stint as chairman of the interim CBS News Executive Committee (organized in December to re-vamp news-documentary-public affairs styles and presentation), succeeds Sig Mickelson, who resigned without comment. One of Salant's first moves was to name Blair Clark to the new position of general manager and v.p. of the news unit, a job comparable to the v.p.-ship of John F. Day, who resigned two days before Mickelson. The third ace pro in the line-up to leave was Edward R. Murrow, now director of the U. S. Information Agency.

Salant's new role is causing much trade comment because of the long-range significance of a lawyer and an experienced trouble-shooter taking over one of the nation's—and the world's—most responsible and powerful news posts.

His succession to the top at CBS is a move in what appears to be a continuing ebb and flow of activity which became most marked

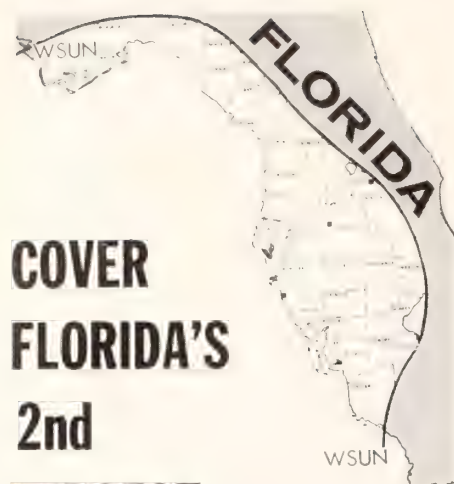
with the advent of NBC TV's successful Huntley-Brinkley brand of news reportage. The H-B combo at first thought by the trade to be something of a fluke—proved to be a time-tested, audience-getting twosome after the Presidential election coverage.

Salant has solved many a CBS problem, and is expected to put the same determined effort and mental astuteness into those which face him now. He's a graduate of Harvard Law, after which he served two years with the National Labor Relations Board, then two years more as a staff member and acting director of the attorney general's committee on Administrative Procedure. Another two years in the office of the solicitor general in Washington preceded service with the U.S. Navy, from which he was discharged with the rank of lieutenant commander.

Salant then joined the noted law firm of Rosenman, Goldmark, Colin & Kaye, of which he was a partner at the time he joined CBS in 1952 as v.p. and general executive. He's been a member of the network's editorial board for the past five years.



Richard S. Salant



COVER FLORIDA'S 2nd LARGEST MARKET*

and
29 Counties
with 1 station

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453*! But that's not all! *WSUN* is the only station on Florida's West coast covering the entire 29 county area with 1,420,007* residents.

ADD TO THIS *WSUN*'s GREAT ADULT AUDIENCE (97.2%)* . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!

REACH ALL OF FLORIDA'S 2nd LARGEST MARKET ON THE ADULT STATION!



Natl. Rep: VENARD, RINTOUL & MCCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6/60

Commercial commentary

Magic in the air

I don't know about you but I'm getting fed up to my epiglottis with some of the tired, dreary cliches that pass for radio "selling" these days.

O.K. so there are 156 million U. S. radio sets in use. So what? So there are 40 million car radios and umpteen million portables. Who cares?

So more people have radios than bathtubs. So they listen 1.82 hours per day. So radio "goes where you go." So it has reach, ratings, efficiency, bigness.

Brother, such talk leaves me colder than an emasculated brass monkey. And I think it does a terrible disservice to a great medium.

Somehow, in our frantic haste to promote its marketing virtues we've lost all sense of what radio really is.

We've fell to talking about it like aging Babbitts and senile CPA's. And we've wholly forgotten its mysterv, wonder and beauty.

Does radio need more research? More statistics? More plodding case histories of advertising successes?

Well maybe. But I submit that radio's most desperate need today is for more creative spokesmen, more poets who can express in vibrant living terms its truly astonishing and mysterious qualities.

Radio at its best is "magic in the air"—more so than any other medium. And I think that we ought to begin rediscovering and restating some of this magic.

Not even in tv such power

The other day I dropped in at E. 52nd Street for a chat with Jules Dundes, v.p. for station administration of CBS Radio.

Jules wanted me to hear *Dimension*, the new program service that's going to the seven CBS-owned radio stations.

Since last September, under Allen Ludden's direction, the network has produced and shipped 593 individual *Dimension* program vignettes (1½ to 3 minutes) covering 13 different series. (And, as I pointed out to Dundes, that's a heck of a lot more program creativity than ever took place at CBS or NBC during radio's supposed "golden age" 20 or more years ago.)

But what fascinated me in hearing the *Dimension* programs was to realize all over again radio's unique and wondrous power.

A three-minute dramatic monologue by Raymond Massey on Stonewall Jackson had more spine-tingling impact than anything I've ever seen on tv.

A beautiful spot titled "American Sunrise" summoned up more pictures, stimulated more imagination than any camera. It took me back to one of the greatest of all radio programs, Stephen Benet's *The States Talking* which appeared in the early '40s.

And such glimpses into radio's special and exciting magic are by no means rare, if we will only look and listen for them.

(Please turn to page 12)



on top of the news

in DETROIT

Just as the world watches Detroit, most Detroit-area viewers watch the world on WWJ-TV's complete, high-rated newscasts. Here's the vast audience the city's largest broadcast news department and NBC's award-winning reporters attract.*

On an average week night . . .

Paul Williams—6:30.....308,500 viewers
Huntley-Brinkley—6:45.....390,500 viewers
Dick Westerkamp—11:00.....397,200 viewers

And news is only one way that WWJ-TV consistently programs in the people's interest. Get the complete story today—from your PGW Colonel or your WWJ-TV local sales representative.

*Source: ARB, Detroit, December, 1960

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
 Associate AM-FM Station WWJ
 Owned and Operated by The Detroit News



Paul Williams
for Manufacturers National Bank and Bristol-Myers



Chet Huntley and David Brinkley
for Texaco, Inc.



Dick Westerkamp
for National Bank of Detroit

Even parsimonious purchasers
are persuaded by KOIN-TV,
sales window for the Portland,
Oregon market and 33
surrounding counties. KOIN-TV
inspires confidence with
programming tailored to fit
the needs and interests of a
wide audience eager to learn
about your product or service.
Be so kind as to check Nielsen
for proof*.

KOIN-TV persuades people in Portland



* Highest ratings and widest coverage...7 of every 10 homes in Portland and 33 surrounding counties.
KOIN-TV—Channel 6, Portland, Oregon.
One of America's Great Influence Stations. Represented Nationally by CBS-TV Spot Sales.

Recently I received from Don McGannon records of the eight half-hour Westinghouse programs on the *American Purpose*.

I had seen these *Purpose* pieces when they appeared in *Life* and in the *New York Times*. But until I heard Archibald MacLeish read his own essay on the Westinghouse series I had never really grasped its richness and significance.

Radio provided a depth of meaning that the printed page could never give. And it stimulated my own thoughts more profoundly than a tv presentation of MacLeish could possibly have done.

A couple of weeks ago in Detroit I talked with Lee Murray who is director of women's programs at WJR.

Lee has come into radio after considerable tv experience and I asked her what differences she noticed between the two media.

"In radio," she said, "you're much, much closer to your audience. My mail proves it. People look on you as a member of the family. It's sort of frightening. And a terrific responsibility."

Magic and prestige

I mention these three isolated examples of radio's power (there are hundreds more) because they illustrate something which all of us who have worked in radio instinctively realize.

Radio is the one medium in which the audience is constantly participating, constantly providing a personal "third dimension" of their own thoughts, feelings and ideas.

People build into the program they hear something of themselves. And because this happens radio has certain magical and mysterious powers no other medium can touch. (Orson Welles' Martian scare could never have been prompted by newspapers or even tv.)

Also because it happens, a really first rate radio station enjoys a unique position. It not only serves, but in the truest sense, it expresses its community.

Someday I hope we'll see an important novel about a radio station manager, a book that will deal as accurately and sympathetically with his fascinatingly complex and publicly-oriented life as other novels have dealt with newspaper editors, lawyers, and doctors.

Such a book could help enormously in building radio's image and prestige. But until it appears, let's try to express, in all our radio selling, the essential beauty and magic of the medium itself, not simply statistics about its marketing and advertising efficiency.

Last year the *New York Times* set an all time newspaper record of \$96 million in advertising revenues. But you can bet that the *Times* did not achieve this because it preached circulation, Starch figures, or costs-per-1,000.

The enormous editorial prestige of the *Times*, the respect of advertisers for such *Times* men as Reston, Krock, Daley, Atkinson, Sulzberger, and Lawrence, meant the difference.

With radio, the matter of editorial (program) prestige has been too neglected, and for much too long. This I think is one of the great occupational dangers of all media selling.

I see disturbing signs, for instance, that tv selling today is losing itself in statistics at the expense of the medium's prestige. And tomorrow we may have to face a tv reckoning.

With radio, however, the case is clear cut. Radio must recapture for itself and for its listeners and users—a sense and awareness of its own magical and wonderful powers.



STATUES ON THE SCHUYLKILL portray early American history for plaza strollers and thousands of motorists who get in and out of town along beautiful East River Drive. Many have their radios on. Many of the many are dialed to 610.

Mr. & Mrs. Metrodelphia live with history, not alone through preserved national birthplaces, but as well through modern work, whose creators and endowers share a sense of history. The statuary is in the Ellen Philips Samuel memorial, on the East bank of the Schuylkill, just above "Boathouse Row." The list of sculptors reads like a fragmentary U. N. roll-call—Jose de Creeft, Karen der Harootian, Ahron Ben-Shmul, Waldimar Raemisch. On the other side of the statues, are thousands of mobile Metrodelphians, a growing portion of whom are listening to **WIP**, which has been attentive to the area's history and cultural life for 40 years. (Incidentally, our fm station, which already carries U. N. proceedings, will transmit all presidential press conferences.) Now, with the added impact of Metropolitan's new concepts, **WIP** is growing rapidly to the foremost audience position in Philadelphia. Many advertisers are re-writing their schedules. **WIP, Metrodelphia, Pa.**



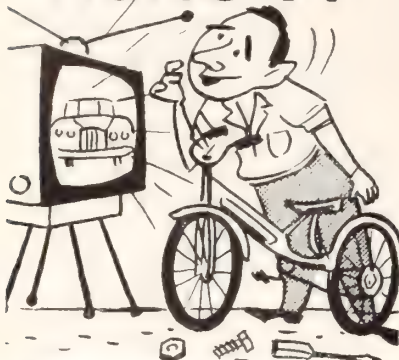
IN

television there's only
one place to be—
if you really want to be IN.
For the last 133 national
Nielsen reports
one network has been first
in evening audiences*
131 times
— and OUT only twice.
(Each of the other
networks has been IN once
and OUT 132 times!)
Obviously any advertiser
who is not on the
CBS Television Network
is way

OUT



What they see on WJAC-TV



THEY BUY!



If you're interested in sales results in the Johnstown-Altoona market, you should know about WJAC-TV! Happy sponsors say that WJAC-TV sells everything, from automobiles to zithers, and in large quantities, too.

And no wonder! Both ARB and Nielsen rate WJAC-TV tops, month after month. But more important than statistics are results. Statistics don't buy products . . . people do! And purchasing people watch WJAC-TV

For Complete Details, Contact:
HARRINGTON, RIGHTER
AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



Reps at work

Ed White of Hollingbery, New York, takes a hard look at ratings. "When large organizations, 'employing the latest scientific methods,' consistently issue audience circulation measurements in the same area at the same time with only occasional agreement, then obviously all can't be right. Since the economic welfare of station, client, and agency is directly involved, I think it mandatory that we constantly keep in mind the fact that rating reports are no more than the published results of a survey based on measurement of a sample. Distortion, and loss of detail have many opportunities of becoming part of the sample as it is constructed, measured, proportioned, and then increased enough to show the characteristics of the real thing. So many things can happen—machine limitation in rounding of figures in the sample can lead to variations of thousands of units in the enlargement to market size. Is the size of the sample adequate? Do families viewing in March represent families in May? Does initial contact with the family and compensation cause a change in viewing habits? Would the sample then cease to be typical of the whole population? And so on!"



Arthur Gordon, sales manager of National Time Sales, New York, points up some of the "extras" in the business beyond the thrill of dollar volume. "We get our biggest 'kicks' from selling radio to accounts that either don't use radio at all, or do not use it in a particular market. Second on the list of sales that give us the greatest pleasure are those where we've persuaded a radio user to use the medium in a different way.



Since the continued health of the radio business depends to a great extent on creating new users, we work hard at just that. We have persuaded tv-oriented accounts to use only radio in markets with high tv penetration. We've an account on one station that uses radio nowhere else in this country. While all our time

cannot be devoted to this work of selling the medium, we feel it is too important to ignore.

Too many salesmen give up when told that "we don't use radio." We start to sell at that point. In more than one case the 'convert' has advised us of measurable results—and boosted the radio budget."

DRAG YOUR DRACHMS / In ancient Greece a drachm delivered many things... a seat at a Sophocles play, a ride in a two horse chariot, a ticket to the Olympic games! Drachms, of course, aren't what they used to be... even the name has changed! But drachms, drachmas or dollars, they still go a long way in Baltimore at WBAL-Radio. WBAL-Radio takes the Greek out of station buying by translating these facts into sales: WBAL-Radio is powerful – dominating the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states. WBAL-Radio is progressive – providing its listeners with a distinctive format of full range programming and music for mature minds. WBAL-Radio is productive – reaching more homes in a given week than any other Baltimore radio station, providing more unduplicated coverage in this market than any other station. If you want your advertising to deliver sales in Baltimore and Beyond, drag your drachmas to WBAL-Radio today... or call our reps and let them do your heavy work!

WBAL-RADIO BALTIMORE  Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by  Daren F. McGavern Co., Inc.

WGAL-TV serves the public interest

I wish to thank you for the splendid television coverage you gave us for our Thirteenth Annual Auto Box Derby. It is with such assistance as yours that we are able to proudly carry our slogan, "Friend of the Boy".

Reading Optimist Club

Please accept our many thanks for the fine production of our York Suburban Band. I wish to congratulate you for giving the students an opportunity to perform good school music literature in a program of this type.

York Suburban High School

We wish to express our deepest appreciation for the wonderful reception your station accorded us on our recent stay at Olmsted Air Force Base. We feel that the public at large learned a great deal about Civil Air Patrol through your efforts.

Pennsylvania Wing Civil Air Patrol

I want to take this opportunity to personally thank you and your excellent staff for your support of our Armed Forces Day activities. I received many, many favorable comments concerning the special taped show, and I am convinced that this is one of the best we ever produced.

Middletown Air Materiel Area, USAF

Please accept our sincere personal thanks for your station's television coverage of the 30th Anniversary ceremonies.

State Hospital for Crippled Children, Elizabethtown

Please accept our sincere thanks and appreciation for your very excellent program on hunting safety.

**Pennsylvania Game Commission,
Commonwealth of Pennsylvania**

In behalf of our Poultry Federation I wish to express our sincere thanks for the time you allotted to us on your farm program.

Pennsylvania Poultry Federation

a record attendance of 1,221. Much of the credit in attracting this number of Rotarians and Rotary Anns is due to your television broadcast.

District 739, Rotary International

My sincere thanks for your public-spirited cooperation during the recent Federal income tax filing season. Your generous contribution of television time and facilities in the production of our "Is It Taxable?" series of tax information programs, certainly constitutes a public service of the highest order.

Internal Revenue Service, U. S. Treasury Dept.

On behalf of thousands of teachers in your viewing area, may I express the appreciation of the Pennsylvania State Education Association and the National Education Association for your cooperation in scheduling and showing the NEA film series, "The School Story". Your interest in education is genuinely appreciated.

Pennsylvania State Education Association

We believe that your ready assistance in helping to publicize Civil Service examinations is a valuable adjunct to the efforts of the State Civil Service Commission and a worthy public service to Pennsylvania viewers of WGAL-TV.

**Civil Service Commission,
Commonwealth of Pennsylvania**

The Publicity Committee of the Good Samaritan Hospital wishes to thank you for your generous allowance of TV time. With your help, our Fair was a gratifying success.

Good Samaritan Hospital, Lebanon

The thanks of all those involved at Franklin and Marshall for your cooperation in showing "Education is Everybody's Business". I hope we did some good for the fund-raisers in the Channel 8 area.

Franklin and Marshall College

I wish to thank you for the wonderfully fine coverage your station gave our Civic Club program. We found that your station was widely seen by folks generally, from our wealth of favorable comments.

Civic Club of Harrisburg

This is to thank you for cooperating with the Pennsylvania State Police by withholding broadcast of information of bombing threats in the Central Pennsylvania area . . . the persons making these threats are pleased, even inspired, by the notoriety accorded them, even anonymously.

Pennsylvania State Police

Please accept my sincere thanks and congratulations for having made the facilities of station WGAL-TV available for our hour-long presentation of the need for widespread public support of the struggle to end the exploitation of our fellow human beings making up the migrant labor force.

AFL-CIO

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

13 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The advertising outlook with regard to the heavy goods accounts may be much brighter than the business only recently had been led to believe.

Two of the top New York agencies last week reported that some of the accounts in that category **have unfrozen their 1961 budgets** and advised the agencies to submit their recommendations for the balance of the year.

One such advertiser is quoted as being spurred by this: (1) the heavy outflow of funds by the Government would be felt by the economy in another two or three months; (2) an **ensuing jump in orders for durables**; (3) belief that the activity will not cheapen money; (4) inventories in many lines—of course, excluding autos—are **reaching the threadbare level**.

Just a few examples of this resurgence of confidence: Alcoa (F&S&R) will be spending **\$7 million in tv for 1961-62 as compared to \$4.9 million this season** and du Pont, U.S. Steel and Armstrong are all increasing their air media budgets for the coming season.

Fedder's (air conditioning) own gesture of confidence in the business outlook: **it's pouring \$4 million into air media for 13 weeks starting in May.**

The buy consists of **34 minute participations on CBS TV and NBC TV nighttime programs** and 23 five-minute news programs on Mutual, with local dealers urged to buy **cut-ins** on the 412 MBS stations. (Hicks & Greist is the agency.)

Marketing emphasis will be on **two demonstration qualities** of Fedder equipment: (1) 77-second installation and (2) the Climatimer, or clock control.

The encouraging word of the week for national spot radio: **Brown & Williamson is coming back into the fold after a long absence and in a big way.**

In requesting availabilities Bates noted that this campaign for Kool, Viceroy and Kentucky Kings will be **on a 52-week basis.**

The market pattern is rather hoppity-skip but the list **will probably run well over 100** and involves schedules of about **50 spots a week per market.** In a way, the B&W leap back into spot radio will provide a pretty strong weight alongside Reynolds'. At the moment there isn't much, if any, radio coming from the other cigarette giants.

Among the other radio avail calls out of New York: Purolator (JWT); Q Tips (Gumbinner); Philip Morris' Alpine (Doyle-Dane-Bernbach), eight weeks.

While the tv network business continues to go through a period of drastic evolution—assuming in the process more and more of the private preserves of spot—advertisers themselves are faced with **no small quandary.**

Are they wise in spreading their risk and perhaps lowering their CPM by the participation program route when, in exchange, **they have to surrender the plus value** of having the star do the commercial?

Those perplexed by this notion obviously realize they can't have their cake and eat it too. And, as some agency men have observed, it is because of this added value that the industry can expect **such giant network users** as P&G and General Foods **to persist for years to come in the selection and control of their own programs.**

Another angle motivating the twosome in that respect: they can thus be free of **network dictation** as to scheduling and survival of their program. In effect, they can move them to whatever network they please.

Come the fall ABC TV nighttime advertisers will be paying more for their peak-hour time, 8:30-10:30 p.m., through the network's device of lowering the discount.

For instance, advertisers in that span who have been entitled to a maximum discount of 30% will get a maximum of 25% next season.

However, the maximum will remain as is for advertisers who happen to have a participation announcement in hour programs that straddle the period.

Lever breaks its tv test for Swan liquid in a flock of markets 19 February.

The schedule: 9-10 spots a week via BBDO, new agency on the account.

Another test brand in the same company's stable, Reward, a detergent tablet, is also taking off with a sizeable schedule in a batch of markets through JWT.

Still another soap, Duz (Compton), is stepping up its spot tv push.

There's good reason for the still-mounting demand for late fringe time among women-appeal products: more women are staying up late for tv.

Witness this Nielsen comparison covering November 1960 vs. November 1959:

The average women viewers in 1959 at 11-11:30 p.m. was 13 million and at 11:30-midnight, 9 million, whereas in 1960 the average at 11-11:30 p.m. ran 14.6 million and at 11:30-midnight, 10.1 million.

Nielsen gives the following percentage breakdown of audience composition in November 1960 of the late nighttime tv audience across the country (per 100 viewers):

| TIME BEGINNING | % WOMEN | % MEN | % TEENS | % CHILDREN |
|----------------|---------|-------|---------|------------|
| 10 p.m. | 45 | 34 | 9 | 12 |
| 10:30 p.m. | 46 | 35 | 8 | 11 |
| 11 p.m. | 48 | 38 | 6 | 8 |
| 11:30 p.m. | 49 | 37 | 6 | 8 |

If sellers of spot radio are wondering about GMAC's plans for the coming summer, the answer is that there'll be a campaign with the same dimensions of 1960.

It'll involve over 120 markets, run 19 weeks starting the end of May and encompass 15 spots a week.

However, Campbell-Ewald will not entertain pitches for at least six weeks.

Y&R is doing some digging into the recent rate histories of optional network tv stations with the prospect of lopping them off lineups.

The study was activated by clients who wanted to know what optional, or marginal, stations have been upping their rates automatically and without benefit of more audiences.

The spread of the rotating commercial in network tv—stemming from spot carriers and daytime minute sales—is creating its own sense of alarm within spot selling circles.

What precipitated the alarm was this: the discovery that more and more advertisers were checking their agencies' reports on product conflict, that is, from the view that their chainbreak spot was adjacent to a competitive product on the network.

The sellers of spot point out that they're being thrust in the role of villains just because the affiliates stations no longer are getting adequate notice of what products are being scheduled on certain days by the network. This jumping in and out of products, they add, can only progressively augment the conflict problem.

Retorts CBS TV: We'll try our hardest to keep the affiliates sufficiently apprised of the brands scheduled in the 10-noon strip and the only possibility of conflict is when some corporate advertiser will slip in a special campaign. In that event, we'll tell the client not to take it out on the station if there's a chainbreak conflict.

There's an increasing reluctance with each passing year by networks and advertisers to change their nighttime programing in mid-season.

Two obvious reasons: the incidence of more one-hour shows and the hesitancy of freelance producers to letting a new series battle its way as the warm weather approaches.

Result, declining casualty rates at the midway point, as attested by this SPONSOR-SCOPE comparison:

| | 1960-61 | 1959-60 | 1958-59 | 1957-58 |
|--|---------|---------|---------|---------|
| Total number of entries | 108 | 119 | 114 | 120 |
| Total shows dropped since fall | 8 | 15 | 30 | 34 |
| Casualty rate for all sponsored series | 7.4% | 12.6% | 26% | 28% |
| Total newcomers in fall | 44 | 43 | 36 | 45 |
| Total newcomers dropped | 6 | 9 | 17 | 26 |
| Casualty rate for new shows | 12.6% | 21% | 47% | 58% |

ABC TV's competitors seem to be taking its proposal to give affiliates 40-second station breaks at night this fall with a grain of salt.

At NBC TV in particular the announcement was greeted as a trial balloon.

The immediate reaction on the agency and advertiser front, in part:

- General Foods asked its agency to examine the move from the viewpoint of its **becoming a generator of triple-spotting**. (ABC is suggesting to stations that they sell only two 20's in these breaks and avoid splitting the time up into a 20 and two 10's.)

- Compton, a P&G agency, wrote ABC to this effect: (a) **time was being "stolen" from advertisers**; (b) the rate card should be **reduced** proportionate to the 10 seconds deducted; (c) more time given affiliates between programs could only lead to the **dilution of each commercial before and after the break**.

NBC TV's cost-per-1,000-homes-per-commercial-minute slid off slightly for the November-December period, while ABC's showed a hardly perceptible rise.

The two-year comparison:

| NETWORK | NOVEMBER-DECEMBER 1960 | NOVEMBER-DECEMBER 1959 |
|------------------------|------------------------|------------------------|
| ABC TV | \$3.69 | \$3.67 |
| CBS TV | 4.36 | 3.90 |
| NBC TV | 4.57 | 4.68 |
| Average CPMHPCM | 4.19 | 4.08 |

Note: the 1960 figures are based on the **earned winter discount** (15%), whereas the 1959 costs are based on the **average 52-week discount** (25%). The difference is 10% on time and about 5% on programs.

CBS TV's 10-noon minute plan went into effect today (13 February) even though its holdouts from the plan included such groups as Meredith, Taft, Storer and Corinthian.

Observed the network on the eve of the plan's debut: **there are enough affiliates enthusiastic about the plan to make it attractive to advertisers.**

The network avowed it had **no intention of calling a special meeting** of its affiliates advisory board with the idea of solving the holdout situation.

What is of provocative significance about the refusal of the four groups to carry the morning schedule is this: **it is the first time that a network has been faced with a challenge of such nature from a combination of so much coverage strength.**

To a philosophic observer of the business this maverick gesture can have two implications: (1) the posing of a power threat of no small dimensions; (2) **the beginning of a trend that in due time could undermine the prime props of network might**—(a) the ability to deliver the maximum coverage desired by a national advertiser; (b) the difference between a firm economic base and a dubious one for a station as a result of affiliation or non affiliation; (c) easy acquiescence by affiliates of new network policies or plans.

It may interest Shell to know that women are still quite an influential factor in deciding on what brand of gasoline to buy.

A survey just completed by Ethyl Corp. on this question showed that in 56% of the cases women have no say, in 30% of the instances **they have a partial influence** and in the remaining 14% **they do their own deciding** of brand and gasoline station.

What influences the women drivers in their selection of stations when at home: location, 48%; personnel, 38%; service, 17%; husband's choice, 17%.

When they're on the road **a lot more factors enter**, like credit cards, restrooms, dining facilities nearby, minor repairs and whatnot.

ABC TV may switch the originating of some of its films to Chicago as a result of the insistence by New York City that a 3% sales tax be paid on shows.

The tax is paid on 15% of the cost of the show on the grounds that 15% of all tv homes in the U. S. are in New York City.

There's also a gross receipts twist: the city's taxmen are seeking to assess the net sales on time by New York stations and the commissions paid to ad agencies.

Soap operas continue to outpull easily the other types of daytime programing.

The number of shows in each category has increased substantially over the 1958-59 season, what with ABC TV's daytime expansion, but the **serials managed to maintain as big a margin in respect to audiences.**

A comparison of daytime program types based on the second November 1960 Nielsen:

| CATEGORY | SPONSORED SEGMENTS | AVERAGE AUDIENCE | AVERAGE HOMES |
|-------------------------|--------------------|------------------|---------------|
| Film repeats | 93 | 5.4 | 2,441,000 |
| Soap operas | 120 | 7.4 | 3,345,000 |
| Quiz-aud. participation | 199 | 6.0 | 2,712,000 |

TvB has in process a study of how much furniture stores are using the medium and what their attitude is toward tv.

Cooperating on this project is the National Retail Furniture Association.

Also in the works at TvB: what tv did to give the **cranberry growers a whopping sales season in 1960** following the setback they got from the Food and Drug Administration over spray effects the year before.

Lever Bros. is really taking a leaf out of the P&G book in one area: it's proliferating its brands in burgeoning new facets of the soap field.

Like adding a Swan liquid to its already established Lux liquid.

The marketing gimmick here: You get a lot more sales opportunities and **you wind up with a still fatter volume.** You're doubly smooth if you can cash in on a recognized name, such as P&G has done with Ivory liquid.

Parker Pen last week integrated its sales force with Eversharp, a division of Parker. It could be that Compton's role with Parker will go from an interim to a permanent basis.

Compton is already Eversharp's agent.

Given reason for the integration: during one call by a Parker-Eversharp salesman **the prospect can scan a pen line starting with 39¢ and ending with \$150.**

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 57; Sponsor-Week Wrap-Up, page 66; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.

still America's favorite cookie...



My Little Margie

audiences everywhere... every day... My Little Margie... cause audiences ask for her. Gale Storm... through 126 episodes into the hearts of... Now in 7th, 8th, 9th and 10th runs. Ratings getting better all the time.

Available for strip programming

MY LITTLE MARGIE still beats all competition in her time slot

| | |
|--|-------------------|
| NO. 1 IN 10TH RUN | 7.6 CHICAGO |
| My Little Margie outrates programs such as I Love Lucy, I Married Joan, Abbott & Costello. | |
| NO. 1 IN 9TH RUN | 12.9 RICHMOND |
| My Little Margie outrates programs such as Life, The Dick Van Dyke Show, and many others. | |
| NO. 1 IN 8TH RUN | 7.7 NEW YORK CITY |
| My Little Margie outrates programs such as Life, The Dick Van Dyke Show, and many others. | |
| NO. 1 IN 7TH RUN | 8.3 DETROIT |
| My Little Margie outrates programs such as I Love Lucy, I Married Joan, and many others. | |
| NO. 1 IN 7TH RUN | 10.1 BOSTON |
| My Little Margie outrates programs such as I Love Lucy, I Married Joan, and many others. | |

| | |
|--|----------------------|
| NO. 1 IN 6TH RUN | 7.2 DALLAS FT. WORTH |
| My Little Margie outrates programs such as I Love Lucy, I Married Joan, and many others. | |
| NO. 1 IN 7TH RUN | 8.2 PITTSBURGH |
| My Little Margie outrates programs such as I Love Lucy, I Married Joan, and many others. | |
| NO. 1 IN 6TH RUN | 12.2 MINNEAPOLIS |
| My Little Margie outrates programs such as I Love Lucy, I Married Joan, and many others. | |

Source ARB Nielsen



Another favorite **Trouble with Father** starring **STU ERWIN**





The Embassy of Spain

Senorita Mercedes de Areilza, daughter of His Excellency Jose Maria de Areilza, former ambassador of Spain to the United States, photographed at the Spanish Embassy in Washington, D. C. . . . another in the continuing WTOP-TV series on the Washington diplomatic scene.



REPRESENTED BY CBS TELEVISION SPOT SALES



49th and Madison

New 'depth' approach

Regarding your new "Sponsor Week," (30 January 1961). I think it's great and combines the best features of a news-letter and a "depth" approach.

(Mrs.) Alice Koch
promotion director
KMOX
St. Louis, Mo.

Exceeds expectations

The new "Sponsor Week," (30 January 1961), exceeds our expectations by far in its delivery of significant television and radio advertising news, differently and in depth.

Congratulations on an excellent

new feature. It adds substantially to the value of your already meaty and well-balanced editorial content.

Bob Hutton
v.p.
Edward Petry & Co.
New York, N. Y.

Segregated entertainment

May I voice strong disagreement with the statements of general manager Harry Wilbur, WBEE, Chicago, pertaining to Negro radio. ("Seller's Viewpoint," SPONSOR, 26 September, 1960.)

If the Negro wants varied, creative and informative radio as well as entertainment, why does he need Ne-

gro radio? This describes general radio for all Americans. As a professional radio man, I deplore so-called Negro radio. The middle class Negro has the same general tastes as the middle class white. The same is true of the upper and lower echelons of Negro and white society. What possible reason, therefore, exists for specific Negro radio?

I despise segregation, and segregated entertainment is every bit as discriminatory as segregated housing. It creates an illusion of difference between white and Negro that does not exist. Indeed, it stresses difference rather than sameness by its very existence. Why not Oriental radio stations. Indian radio stations. radio stations for redheads, etc.?

Furthermore, I have observed that in most cases, although the Negro station displays a facade of good deeds, it still programs junk, appeals to the lowest classes, and often lacks even a minimum respect for its listeners. Whatever good it does is counterbalanced by the fact that there supposedly (if we were to believe these stations) is a need for special radio stations for people whose skin is darker than the majority of American citizens, leaving the obviously incorrect impression that skin pigmentation, and not intellectual development, is responsible for tastes in entertainment and information.

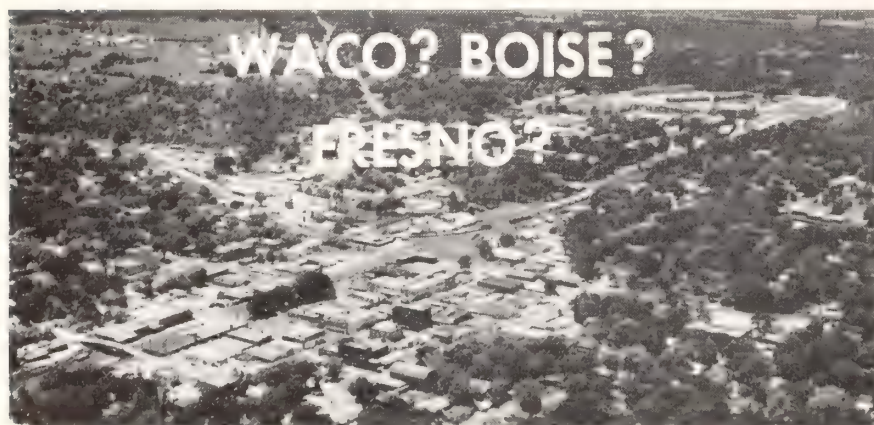
I do agree with Mr. Wilbur that there are many ways to improve it. Might I suggest the best method? Forget temporary gain and eliminate it. Negro radio helps to separate rather than unify our people. It does a disservice to our industry's image.

Richard J. Scholem
co-manager
WTIG, Massillon, Ohio

Support of NAB well liked

I want you to know how deeply grateful all of us connected with the NAB Radio Code activities are for your excellent article. "NAB puts teeth in Radio Code," 16 January, 1961. We feel this kind of support is the finest service you can perform for the entire advertising industry.

Cliff Gill
president and general manager
KEZY
Anaheim, California



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in the Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: KNOE-TV, a station of Louisiana Broadcasting Institute



WSJS-TV

WSJS-TV

WSJS-TV

WSJS-TV

Spend your time more profitably
in North Carolina where WSJS
television gives you grade A
coverage of more large cities
than any other station

WSJS television
Winston-Salem / Greensboro



CHANNEL 12





An ever-expanding program pattern

Dimension is creating a new depth of audience interest in seven of the largest markets, coast-to-coast.

Dimension—exciting vignettes in sound that stir the imagination: "This is my Profession," "Hometown Recollections," "American Landscape," "Bennett Cerf Stories," "Wonderful World of Teens,"

"Yesterday's Heroes Today," "The Year 2000," Richard Joseph's "Travel Notes," "Dorothy Kilgallen Introduces," and more.

Dimension—conversation pieces by the world's most interesting people: Raymond Massey, Vincent Price, Burgess Meredith, Hildegard, Carl Sandburg, Celeste Holm, Shelley Berman, Zsa Zsa Gabor, Mischa

Elman, Theodore Bikel, Margaret Mead, William Zeckendorf, and many others.

Dimension has been added to the strongest local programs on radio, those of the CBS Owned Radio stations—the idea stations.

Dimension is an added reason for expanding your sales by reaching large and attentive audiences on:

WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco, WCBS New York, WEEI Boston, WBBM Chicago: The CBS Owned Radio Stations

13 FEBRUARY 1961

SPONSOR-WEEK

- ✔ **Pepsi bounces back to net tv, puts \$20 million in air**
- ✔ **CBS emerges from smoke-filled confabs as General Foods winner**
- ✔ **Need for backfield tv action influences Timex agency switch**
- ✔ **Biggest net tv billing gains come from cars, apparel**

Pepsi allots \$20 million to air media

Tv and radio can best use bouncy, swinging music to sell a concept of youth in the view of Pepsi-Cola and its agency, BBDO, which last week allotted some \$20 million to the two media.

More than half of the total \$34 million ad budget for Pepsi's biggest ad-promotion push in history goes to network and spot, supplemented with intense local-level activity in cooperation with 500 bottlers.

John J. Soughan, v.p. in charge of P-C marketing services who has responsibility for all creative aspects of the company's operation, told SPONSOR-WEEK the \$34 million tag is 10% higher than the previous budget.

Some of his thinking:

- The new jingle, with many variations on the old hit "Making Whoopee," "lends itself to air media. We've been very successful with radio jingles, and we picked a known song because we want to get fast audience recognition."
- "We'll aim for the general audience across all viewing and listening segments on three tv and four radio nets which "gives our bottlers a national advertising umbrella."
- Radio gets the biggest push in spring and summer, tv during the remainder of the year in three variations: "participations, spectaculars and continuing shows."

General Foods keeps its 8 shows on CBS TV, but no one's telling why

The heat's gone but there's still a lot of smoke clouding issues which led General Foods, Y&R and Benton &

Bowles to their "unanimous" decision to keep the hefty GF program line-up on CBS TV.

Ten days of heated sessions with all three nets led to Wednesday's decision to remain in the CBS stable with eight show slots valued between \$15 and \$20 million.

H. Allan Dingwall, Jr., director of broadcast programming for GF, told SPONSOR-WEEK that all "network propositions were very tempting and it was difficult to come to a decision"; that there were "many facets, very unusual circumstances" which determined final nod. He termed conclusion "partial" (though commitment involves GF for season starting next October). This implies negotiations are complete but details are to be set. No one involved will detail these "facets" and "circumstances." Educated guesses suggest money was secondary consideration, that other elements (promotion, merchandising) were involved.

Another view: "The Monday 9 to 10 p.m. slot (Danny Thomas and Andy Griffith) is a good thing; they didn't want to make waves. This is the key," said one network exec.

Key negotiators with Ed Ebel, ad v.p. of General Foods, and Dingwall were Lee Rich of B&B and Mort Werner of Y&R.



Ed Ebel



To add "atmosphere" to the sales pitch ... RCA Special Effects!



French chef sprite is electronically ...



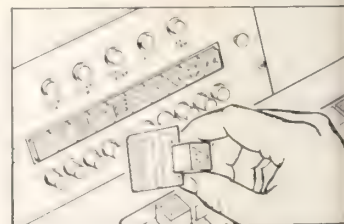
fitted into a backyard scene

Products of your local sponsors can be given that "distinctive" appeal with intriguing traveling matte effects. Using RCA Special Effects equipment, exciting slide or film backdrops can easily be inserted into commercials. You can place an animated figure into a moving background or add "atmosphere" details that give results, very simply. The system will accept signals from several sources to produce a variety of effects.

In addition to traveling matte backgrounds, RCA can provide modules for 154 special effects, including wipes, split screens, block, wedge, circular and multiple frequency patterns. Any ten effects may be preselected—simply plug ten modules into the control panel. You get the right effect to add that extra sell to your programs and commercials every time!

Your RCA Special Effects will sell itself to advertisers and give your station a competitive edge. See your RCA Representative. Or write to RCA, Broadcast and Television Equipment, Dept. RB-22, Building 15-1, Camden, N. J. for descriptive booklet. In Canada: RCA VICTOR Company Limited, Montreal.

RCA Broadcast and Television Equipment • Camden, N. J.



RCA Special Effects Panel



The Most Trusted Name in Electronics
RADIO CORPORATION OF AMERICA

NAB's new radio code limits commercials to 14 minutes hourly

Palm Springs: Radio Board of National Assn. of Broadcasters Wednesday amended its code to specify maximum advertising time in announcements and/or multiple sponsorship programs.

Previously code's commercial standards applied only to programs under single sponsorship.

New code reads: "Maximum time to be used for advertising shall not exceed average of 14 minutes an hour computed weekly; in no event shall maximum exceed 18 minutes in any single hour or five minutes in any 15-minute segment. Such program types as classified, swap shop, shopping guide and farm auctions shall be considered as containing one and one-half minutes of advertising for each five-minute segment."

NAB president Leroy Collins Friday closed meeting with two suggestions: (1) Proposing broad positive program for improvement of broadcast industry; (2) Calling attention to need for far-reaching reorganization of NAB. Plans for latter may be readied for June board.

MEDIA NEEDS BACK-STOPPING

Marketing-research influence Timex switch

A giant tv budget and its size in relation to a national advertiser's total advertising appropriation requires heavy backfield agency action in marketing and research, in addition to media, which is the key to why U. S. Time is switching its account to Warwick & Legler.

Timex last week announced it's dropping the W. B. Doner agency in May, at which time W&L will pick up \$3½ million worth of tv billing as well as additional newspaper and magazine appropriations.

Robert E. Mohr, v.p. and director of sales and adver-

tising for the New York client, says tv plans won't be set until he's seen the new agency's recommendations.

But he expects: "a new, creative approach; a continuation of television specials, which have been very successful; adherence to programing rather than announcements; possible ventures into new formats accompanied by public service and variety forms of specials."



Robert Mohr

W&L expects to add new creative staffers to handle the account but has made no decision as to which top account people will be assigned to Timex. Another of the agency's jobs will be to plan and coordinate sales-marketing strategy on a variety of new products which are in the works, Mr. Mohr said.

From NBC to CBS: salt for its tv wounds

There's no official comment—not even a small moan—from CBS TV as a result of NBC TV rubbing salt in its rotation plan wounds last week.

The latter, alerting its affiliates to the new CBS TV Monday-Friday 10 a.m.-noon sales revamp, charged its competitor with "cutting prices, cutting compensation, drastically altering the basis of compensation, and completely changing the basis of sales in offering 100 minutes per week in four program strips."

A nine-page research analysis went from NBC station relations in an attempt to clear up industry confusion. One conclusion about the CBS TV move: "At this time, programs are unknown, ratings are unknown, clearance is unknown—the only certainty is the cut-rate price."

The timebuyer's role is a hard one, both buyers and sellers agree

That special breed of broadcast pro—the buyer—got a dual-angled analysis last week as Sam Vitt, v.p., Doherty, Clifford, Steers & Shenfield, and Bill Vernon of Blair-TV probed the timebuying mystique.

They agreed on buyer basics, despite different approaches, before regulars attending the RTES Timebuying and Selling seminar last Tuesday.

Among Vitt's contentions: A good buyer must "absorb the advertiser's media and marketing strategy, thoroughly analyze all stations in cities he plans to purchase, develop a rational



Sam Vitt

philosophy to explain his actions." This requires "a keen degree of intelligence, an ability to see all sides of a problem, an extraordinary amount of hard work under a great deal of pressure."

A rep, he contends, is most successful if he "has and inspires faith in himself and his product—the availabilities he wants to fill"; understands rudiments of the agency business and the client-agency interaction; understands the buyer and knows how he uses his non-buying time; knows what the buyer wants and helps him get it; and if he "keeps at it—everlastingly at it."

Vernon, commenting on the steady rise of many buyers to top media and account levels in agencies, traces success to three factors: curiosity, conviction and courage. The buyer with curiosity to "develop convictions and the courage to act on them will be handing down the rules and regulations of tomorrow."



**DON'T PUT YOUR
MINUTES
TO BED AT 7 PM**

Sell the 23-county San Francisco Bay Area at night with high-rated minute announcements on KTVU. No forced combinations. Buy one announcement. Or buy a schedule on the money-saving penetration plan. Minutes, 20's and ID's combine for penetration plan discounts. Additional discounts on 13, 26 and 52-week schedules. Call KTVU or H-R Television Inc. for availabilities.

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND

One Jack London Square, Oakland 7, California

SAN FRANCISCO BAY AREA

Net tv shows major gains in 2 of top 4 consumer markets—cars and apparel

Two of the country's four major markets—clothing and shoes, and automobiles and parts—represent consumer product categories which are increasing their network tv advertising expenditures significantly.

This is shown in new TvB figures, which indicate that most of the gains in network tv time billings for the first 10 months of last year (the latest data available) came from three sources: automotives, apparel and drugs-toiletries.

McCann-Erickson's Marplan has high hopes for these two categories of business as well as for food-beverages and furniture-household equipment, the four of which "account for three-fourths of all personal spending."

The marketing group, in a new survey on "The Decade of Incentive," cites the 1960 averages and anticipated high and low points for 1961, as shown in the chart.

| | 1960 \$ in billions average | 1961 Forecast \$ in billions high | low |
|------------------------|-----------------------------------|---|--------|
| Discretionary income | \$125 | \$138 | \$125— |
| Clothing and shoes | 28 | 30 | 28 |
| Automobiles, parts | 18 | 20+ | 16+ |
| Food, beverages | 81 | 83 | 81 |
| Furniture, hse. equip. | 18+ | 21 | 18 |

A key factor: so-called discretionary income, which averaged \$125 billion in 1960 and may hit \$138 billion this year "if business conditions begin to recover immediately." However, "if business conditions continue to decline through the spring and then experience a typical recovery," the discretionary level might go a bit under that \$125 billion figure of last year, notes Marplan's study.

BROADCAST CODE HITS CANADA

Toronto: For the first time in Canadian broadcast history, individual stations on their own initiative last week adopted a code of ethics and told their viewers and listeners about it.

Two-thirds of all Canadian tv and radio stations have agreed to conform to this Canadian Assn. of Broadcasters' code, which has been in the works for more than a year. Total number of stations: 144 out of 217 Canadian facilities (169, radio; 48, tv).

The code relies on voluntary station action, solicits listener and viewer attention and comment and is to be checked on by a CAB watch-dog committee.

Code provisions are similar to those established for the U. S. by the National Assn. of Broadcasters.

National Revenue Minister George Nowlan, after com-

menting on the decline the number of newspapers "in recent years," said "During that same period the number of broadcasting stations has rapidly increased. Every day we are becoming more and more influenced by what we see on tv, what we hear on radio."

'Untouchables' set for pressure pickets

Culver City: Constant interjection of pressure groups—with or without irritation—is s.o.p. for any network, show, agency or advertiser, and the newest barrage is due to be aimed at ABC TV's Untouchables.

A New York Italian-American group plans a picket demonstration before network studios in New York on 9 March proclaiming that program "defames Italians."



Josef Shafitel

Josef Shafitel, program producer, told SPONSOR-WEEK last week that Desilu (packager), the network and the producers have never intended deliberate defamation. He went on:

"I have endeavored to portray other ethnic groups—Jews, Poles, Irish—as well as Italians in gangland activity; to portray gangsters who lived, operated in pro-

hibition era.

"No deliberate attempt has been made to single out any one group or to show them in a derogatory light. Unfortunately, a great many of the gangsters of that era were Italian, and provided the colorful characters that we have portrayed."

MBS becomes first network to retain station rep for sales

For the first time in broadcast history, a network has named a station representative firm to handle its sales. Thursday the Mutual Broadcasting System announced it has retained Broadcast Time Sales to represent the network outside New York City.

Effective date is 15 February when six BTS sales offices across the country will represent MBS. Announcement was made by MBS President Robert F. Hurleigh and BTS President Carl L. Schuele. Latter says "Our research shows sale of spot and network is completely compatible; the two areas have grown closer together in philosophy and in practice."

Hurleigh announces the network now guarantees 80% clearances instead of the previous 75%.



As served at Maylie's, tensions fade away.

Robbignac

OLD
NEW ORLEANS
FAVORITE...



Here's how to make it:

Fill Old Fashioned glass with ice cubes. Pour in 1 oz. brandy or cognac, 1/2 oz. rye whisky, grenadine syrup to taste and a squirt of seltzer water. Twist piece of lemon peel over drink, stir and serve on rocks. If you prefer, prepare it with crushed ice in shaker, blend, strain and serve as a cocktail.

WWL-TV... new New Orleans Favorite

The best known railroader in these parts, Brakeman Bill, hosts WWL-TV's big new afternoon kid show Monday through Friday 4:30 - 5:45. He's a model railroad engineer, and his fabulous train layout is the envy of every child's eye. Big entertainment package includes Popeye and Bugs Bunny cartoons, too.

In the New Orleans market Brakeman Bill puts you on the inside sales track with the kids and their moms. Ask Katz for details.

 **WWL-TV**
NEW ORLEANS



AT AFA: N.Y.U. prof. Hector Lazo, Ad Council pres. Repplier, Rep. Robert Wilson (R.-Calif.) AAAA pres. Gamble, FTC comm. Anderson, FTC chmn. Kintner, Westinghouse pres. Don McGannon, AFA pres. Proud, special asst. to Pres. Kennedy, Landis, Grey Adv. pres. Fatt

FOCUS FOR '61: WASHINGTON

- ✓ AFA, ANA, and NAB all schedule major meetings in Capital in all-out drive to build industry prestige
- ✓ Unprecedented efforts by admen and broadcasters to promote their cause with Congress and Administration

Put down Pennsylvania, not Madison or Michigan Avenues as the Main Stem of radio/tv advertising activity for the first half of 1961.

By mid-May the greatest concentration in history of advertisers, agency men and broadcasters will have descended on this Capital City with more facts, figures, speeches, sales pitches and presentations on the vir-

tuates of advertising than Washington (or any other city) has ever seen.

Kickoff of the mass invasion was the Advertising Federation of America's Third Annual Midwinter conference, held here early this month which attracted more than 750 persons, including some 300 senators, congressmen and administration officials.

It's a Washington Year for Major Trade Meetings

| | |
|-------------------------------|----------------|
| AFA..... | 31 Jan.-1 Feb. |
| <i>(Midwinter conference)</i> | |
| ANA..... | 16-19 April |
| <i>(Spring meeting)</i> | |
| NAB..... | 7-11 May |
| <i>(Annual convention)</i> | |
| AFA..... | 27-31 May |
| <i>(Annual convention)</i> | |

In mid April, the Association of National Advertisers comes to town for its annual open spring meeting which is generally held in Chicago. In early May, Washington will play host to some 3,000 members, associates, friends and guests of the National Association of Broadcasters which is varying its usual Conrad Hilton—Chicago routine for a march on the Nation's Capital.

Obviously the reason for all this massive Washington-based activity is the fact of an Inauguration year with both advertisers and broadcasters anxious to woo aggressively the new Kennedy Administration and the new 87th Congress.

But veteran observers of the advertising and broadcasting scenes say that the 1961 concentration of firepower is both greater and different than previous industry attempts to influence government action. They point to the following:

1. *Involvement of advertising leaders.* It has been no secret in New York and other ad centers in recent months that many high-ranking ad-

vertising leaders have been deeply concerned about the unfavorable image of advertising held in certain political and government circles, and have been working quietly to develop constructive plans for improving it.

The recent AFA meeting was probably the first public evidence of their labors. While past AFA gatherings have often lacked support by larger agencies and national advertisers, the 1 February conference was planned by a blue ribbon committee, chaired by Arthur Fatt, pres. Grey Advertising, and including such industry lights as Ralston H. Coffin, v.p. RCA, Barton A. Cummings, pres. Compton, A. N. Halverstadt, adv. mgr. P&G, and Max Banzhaff, dir. adv. Armstrong Cork.

2. *Concern about administration advisors.* The furor last summer when numerous admen resented anti-advertising cracks made by speakers at the Democratic and Republican conventions was heightened by the suspicion that several members of the official Kennedy family, particularly Arthur D. Schlesinger, Jr. and John

K. Galbraith, regard advertising as a shameful and expendable economic waste.

Speaker after speaker at the recent AFA meeting excoriated Galbraith and Schlesinger, along with Vance Packard. ("Dogooders . . . morality hucksters," said Northwestern professor and former adman Steuart Henderson Britt.)

3. *Concern about anti-advertising legislation.* With over 200 bills proposed in Congress in 1960 which would have limited or controlled "almost every phase of marketing and advertising" admen are more than ordinarily disturbed about anti-industry legislation.

Of almost equally great concern is the rash of tax chiselling by a growing number of states which are holding out-of-state advertisers liable for sales and use taxes on products sold within the state. Federal legislation is believed necessary to curb this practice.

4. *Concern about regulatory agencies.* With tough-minded veteran James M. Landis installed as special

TvB presentation "Progress of Discontent" seen by more

A HIGHPOINT in the 1961 drive by admen and broadcasters to improve the prestige of the industry with members of Congress and the Administration was TvB's presentation of its Cellomatic program, "Progress of Discontent," at the recent AFA meeting in Washington. TvB Chairman Glenn Marshall, introducing the presentation said, "We all share the responsibility of keeping our American economy moving forward. Only advertising can provide the magic path for new success stories."



Senator Olin D. Johnston (Dem.- S. C.) discusses TvB's "Progress of Discontent" with Norman ("Pete") Cash, president of the Bureau at the AFA breakfast session



Senator Sam J. Irwin (Dem.-N. C.) talks over tv and ad images with fellow-North Carolinian, Fred Fletcher, gen'l mgr., WRAL-TV, Raleigh, and director of TvB

presidential assistant on the regulatory agencies, and with both FTC chairman Earl Kintner and FCC chairman Frederick W. Ford stepping down, advertisers and broadcasters have been unusually concerned about drastic new policies at these commissions which might restrict or hamper radio/tv advertising.

5. *Greater advertiser-broadcaster cooperation.* Faced with common worries and common problems, advertisers and broadcasters are working together more closely this year in an all-out drive for government support than ever before, say industry experts.

Donald H. McGannon, president of Westinghouse, was a member of the AFA Conference Committee and was chairman of one of the sessions. Numerous broadcasters attended the AFA meeting, and one of the high points of the conference was the TvB presentation *Progress of Discontent*.

TvB president Norman ("Pete") Cash and exec. v.p. George Huntington staged the sixth showing of the widely praised Cellomatic presenta-

tion before a breakfast audience of 500 including more than 100 government and Congressional leaders from the "Hill."

Though *Progress of Discontent* emphasizes the virtues of tv, it makes such a strong pitch for the value and importance of *all* advertising, that AFA members hailed it as keynoting the conference.

6. *Industry strategy for the '61 Drive.* Basic industry strategy in promoting advertising to government, as evidenced in all AFA speeches and presentations, is to hammer hard on the role of the business in the national economy.

Said James S. Fish, v.p. General Mills and AFA Chairman, "Our aim is to show the millions of buyers in all walks of life how advertising creates the demand that keeps our mass production economy moving forward."

Said Arthur Fatt of Grey, "The lack of fundamental understanding of advertising and selling on the part of some clergy, some educators, some government officials and even some

economists, can be downright dangerous, even catastrophic, not only to advertising but to the system which has brought us a standard of living envied by the rest of the world.

Said Professor Steuart Henderson Britt, whose new book "The Spenders" has been widely hailed as the answer to Messrs. Packard, Schlesinger and Galbraith, "If we did not spend as much on advertising and marketing as we do, our economy would wane, and would not have as much money for taxes and gifts to support our schools, hospitals and even national defense.

Said W. B. Murphy, president of Campbell Soup, "One of the basic truths of business is that good advertising lowers the cost of the product to the consumer."

Said Glenn Marshall, Jr., board chairman TvB and president WJXT, Jacksonville, in introducing the *Progress of Discontent*, "We in advertising and in television all share in one responsibility, to keep our national economy moving forward."

From the *Progress of Discontent*

than 100 legislators at recent AFA Washington session



Glenn Marshall Jr. chairman of TvB and president of WJXT, Jacksonville, Senator Roman L. Hruska (R.-Neb.) and George Huntington, exec. v.p. of TvB were among many industry-Congress groups at AFA Washington breakfast, attended by 500



Senator B. B. Hickenlooper (R.-Iowa) at the Statler-Hilton showing of TvB's "Progress of Discontent" with Andrew Haley of Meredith Publishing Company and Paul Adanti, v.p. and gen'l mgr., WHEN, Syracuse. Presentation scored with legislators from the "Hill"

"Advertising is the form of communication that must help spread the demand for progress."

7. *Tactics for advertisers and broadcasters.* While the basic strategy of the industry's drive for government support is to emphasize the economic role of advertising, the tactics proposed involve increasingly close contacts between admen, broadcasters and legislators.

Representative Robert Wilson (Republican, California) told the AFA, "I cannot emphasize too much the importance of getting to know your own Congressman. You can be a tremendous force for good advertising if you will take the time and trouble to make his acquaintance."

Best attended feature of the AFA conference was a Congressional Reception with advertisers, agency men, broadcasters and media representatives acting as hosts to over 300 members of Congress. A SPONSOR check on governmental reactions showed most senators and representatives thoroughly enjoying good talk, good fellowship and good Statler-Hilton food and drink.

"Save my badge for me; I'll be back next year," said Senator Kenneth B. Keating (R. N.Y.), as he left the ballroom.

8. *A summary of prospects.* How effective will be the mass Washington invasion by advertisers and broadcasters? A summary of opinions gathered by SPONSOR shows that most industry experts believe the following:

a) *No predictions possible on specific points or problems.* Congress and the FTC and FCC may conceivably enact laws or impose regulations which will hamper some phases of the business.

b) *However, the general Washington climate is improving for advertising.* Administration leaders who addressed the AFA, such as James M. Landis and Under Secretary of Commerce Edward Gudeman were generally friendly and conciliatory.

c) *Advertising and Commercial Broadcasting have certain forces working for them more strongly than ever before.*

Chief among these: a growing Washington recognition that the basic

(Please turn to page 65)

KIDDIE SHOWS S.R.O. IN MAJOR MARKETS

➤ **Availabilities are very tight on top-rated tv shows in the top 20 markets, but smaller markets are ignored**

➤ **Smaller outlets hope protection woes, record number of features in works, will spur client reappraisal**

Leo Burnett, Chicago, last week launched a 13-week spot flight in 19 top markets to advertise Cracker Jack on childrens' television programs. The difficulties encountered by the Burnett spot tv buyers were typical of a situation that is growing tighter each week. The barriers they kept bumping against:

- The concentration of national spot interest in only 20 or so leading markets.

- The concentration in most of these markets of the major "kiddie block" on one channel.

- The problems, compounded by the kiddie block, of product protection or even separation (Burnett wanted separation from "confections" as well as from "munchies" like Fritos).

In mid-February, the height of the kiddie-viewing season, the situation shows the big-rated programs getting bigger, the small smaller, and more and more advertisers in more and more categories interested in buying in. (They now spend an estimated \$50 million in advertising aimed at the children.) Their only answer, it appears at this juncture, would be to look—in popular phraseology of the day—to a "New Frontier."

For there's gold in them thar hills for canine cowboys, lispig cats, spinach-eating sailors—and the hyperopic and sagacious national advertiser. As one rep salesman put it, "Outside the top 20 markets there are millions of kids available for hundreds of shows, less expensive shows, and the shows are starving."

The smaller market shows are undernourished for several reasons.

First, agency buyers concentrate on the top programs, which eat up most of their budgets at premium prices. And secondly, according to several reps, when the products can't get on to these shows because of a "sold out" sign or a product protection barrier, instead of investigating the smaller market they stay and take their chances on other channels in the major area which counterprogram against the dominant "kiddie block."

Changes in the buying habits of the bigger users of kiddie shows have also tightened availabilities in the Top 20 markets. Advertisers of toys and games once nearly exclusively limited buying to the two months just prior to Christmas. Now they are advertising almost around the calendar. Candies used to drop tv advertising in the hot summer months. Now they have stretched their buying to 52 weeks. Bakery products have also begun to ignore the seasons in favor of 52-week exposure.

What kind of shows are so much in demand? In almost every case (except Kellogg's sponsored half-hour shows, *Huckleberry Hound* and *Yogi Bear*) the programs are a half-hour, feature a live host who takes care of bridging the gaps between short cartoon and film episodes and often (advertisers prefer this) entertains children who come to the studio and appear on camera.

Commercials are on a participation basis, and stations try to accommodate as many as they can on the leading shows. While some products, such as toys, usually demand

less protection, reps said that food products are more finicky. Because of this, many personalities avoid endorsing any, merely doing a lead-in.

"An amazing thing about all this," said an agency timebuyer, "is that so often they play the huge kid audience down. Except in the top markets, we don't hear very much about the kid shows. And yet the big advertisers on these shows have had sensational successes. There's no reason why shows on smaller market stations can't be just as successful for the national advertiser."

The major advertisers through the years on kid shows have been Kellogg's cereals, Continental Baking (Hostess cakes) and General Mills (Cheerios, Twinkies, Cocoa Puffs, Caramel Puffs). Other standouts around the country are Bosco, Kasco and Cocoa Marsh milk additives, Crayola crayons, Miles, Vitayums

and Chok vitamins, Maypo, Downy-flake waffles (testing now for what may be 52-week buys), Nestle's cocoa and Cocoa Malt, Post (Sugar Puffs and Alpha Bits), Wonder Bread, Pepsi Cola, B. F. Goodrich and Wilson.

Most of the leading toy advertisers are represented: Marx, Ideal, Mattel, General, American Doll & Toy, Remco Industries, Parker Brothers, and so on.

Buitoni, LaRosa and Ronzoni have put their pasta products on kid shows, Buitoni with an imaginative promotion featuring premiums as well as "wagon wheel" and "space wheel" shaped macaroni. Many candies, such as M&M's and Mars bars are heavy advertisers; toothpastes, "Golden Books" and other childrens' book firms use these shows: Junket, Bumble Bee Tuna, Fritos, Matey soap products for children, Alpo dog food, Welch's and Sunkist juices.

and amusement parks and shows such as the Ice Follies pitch to the youngsters.

"There are not many products that don't apply to kids these days," said a spokesman for the Television Bureau of Advertising. "The cereals spend \$15 million to reach them, the toy and game firms about \$1.5 million."

The kid shows have also meant a bright spot for an industry that hadn't many in 1960—the syndicators. Somewhere between \$20 and \$30 million will be spent in 1961, one syndicator estimated, just in animation products for childrens' shows.

The heyday of network childrens' programing was passing its peak almost five years ago, and today syndicators indicate that it's almost strictly a local matter. These shows have now about run out of the backlog of featurettes—cartoons, slapsticks and

(Please turn to page 64)



Top-rated local kids' programs are almost 100% sold out

BOSTON AREA childrens' shows, 'Boom Town' with Rex Trailer (left) and 'The Big Brother Show' with Bob Emery are 90% and 100% sold out, respectively, over WBZ-TV. Emery, nationally known for his Mutual, DuMont and "Red" Network radio-tv shows, has participations from Continental Baking, Miles Labs, Colonial Provisions, Junket, Schraffts candy, Fritos, United Farmers milk, Matey Soaps. Borden and Drake Bakeries sponsor 15-minute segments of Trailer's show, with participators including Continental, Schraffts, Colonial, Junket, Miles, Bumble Bee Tuna, Cott beverages, Maypo, Alpo, Welch's.

TV PRODUCERS BUCK BIG ODDS

▼ A McCann-Erickson chart of fatality rate of network film shows which are output of top production houses, shows less than 50% see more than one season

The entrance of McCann-Erickson into tv program production may have raised many an eyebrow in the business but no one can say the agency isn't aware of the rocky road ahead.

As part of its analysis of the risks involved, the agency has prepared a track record of major producers during the past two seasons. The figures reveal that a producer who can turn

out a series which lasts more than two seasons rates a resounding pat on the back. More than half of the programs turned out by Hollywood's shrewdest program producers fall by the wayside before the second season is finished. Some of them can't even boast a single show lasting more than two years.

Why is McCann defying the odds?

For one thing the agency is co-producing an action-adventure series with Desilu, a studio which boasts one of the most recent phenomenal successes in *The Untouchables*. For another, the series will be offered by M-E to its own clients, before being put on the block amid the other hundreds of pilots.

McCann has a 50-50 deal with

Here is how McCann-Erickson rates the track record of

FOUR STAR

| | | | |
|------------------|-------|-----|------------------|
| TOM EWELL | 1960* | CBS | "Successful" |
| DETECTIVES | 1959 | ABC | "Successful" |
| STAGECOACH | 1960 | ABC | "Successful" |
| MR. JONES | 1960 | ABC | "Unsuccessful" |
| PETER LOVES MARY | 1960 | NBC | "Unsuccessful" |
| JUNE ALLYSON | 1959 | CBS | Cancelled (9/61) |
| WESTENER | 1960 | NBC | "Unsuccessful" |
| MICHAEL SHAYNE | 1960 | NBC | "Unsuccessful" |
| DANTE | 1960 | NBC | Cancelled (4/61) |
| RICHARD DIAMOND | 1959 | NBC | Cancelled |
| JOHNNY RINGO | 1959 | CBS | Cancelled |
| PLAINSMAN | 1959 | NBC | Cancelled |

SCREEN GEMS

| | | | |
|--------------------|------|-----|----------------|
| DENNIS THE MENACE | 1959 | CBS | "Successful" |
| FLINTSTONES | 1960 | ABC | "Successful" |
| ROUTE 66 | 1960 | CBS | "Successful" |
| NAKED CITY | 1960 | ABC | "Successful" |
| MY SISTER EILEEN | 1960 | CBS | "Unsuccessful" |
| RAVEN | 1960 | NBC | Cancelled |
| MAN FROM BLACKHAWK | 1959 | ABC | Cancelled |
| TIGHTROPE | 1959 | CBS | Cancelled |

REVUE

| | | | |
|----------------|------|-----|------------------|
| CHECKMATE | 1960 | CBS | "Successful" |
| TALL MAN | 1960 | NBC | "Successful" |
| LARAMIE | 1959 | NBC | "Successful" |
| DEPUTY | 1959 | NBC | Cancelled (9/61) |
| RIVERBOAT | 1959 | NBC | Cancelled |
| STACATTO | 1959 | NBC | Cancelled |
| OVERLAND TRAIL | 1960 | NBC | Cancelled |

* Introduced. Definition of "successful" and "not successful" are McCann-Erickson's. Except for those already depicted, shows for each producer are ranked

Desilu for *Counter Intelligence Corps*. To date the companies have invested \$350,000 in two pilots of the series.

McCann-Erickson prepared the charts based on Nielsen's 1 January 1961 rating report. Although the ratings are not shown, the Nielsen average audience figure was 18.3. M-E vice chmn. Terry Clyne draws the line between "successful" and "unsuccessful" around 17.0, as shows falling below the line had ratings of 17.0 or less.

The percentages speak for themselves. As the charts show, 32 out of 50 shows on the three networks, have already been cancelled or are in the rating brackets where their continuation might be questioned.

The highest rated show on the chart, according to the 1 January Nielsen report, was *Dennis the Menace*, which got a 27.0.

McCann's casualty list is based on Nielsen ratings. Just how important actual ratings figures are these days isn't as easy to pin down as in the past. Many sponsors, for instance, are willing to settle for a low rating, if they are reaching a desired economic or age group with their show. Therefore, what may look like a failure by one standard, may be a success by the standard of the holder of the purse strings.

The instance of the demise of new network properties has been increasing steadily since 1954. In that year,

12 new programs were introduced by the webs, with only 55% returning in 1955. This figure has steadily decreased to where in 1958, 44 shows were introduced with only 43% returning in 1959. And in '59, 50 new shows found their way into the nation's living rooms and only 38% found their way back in '60.

However, there are plenty of die-hards in this business. A quick look at *Television Digest's* annual pilot production chart, published last month, shows approximately 200 pilots are currently in preparation or in the can, involving 74 production outfits, most of which are independents who have one or two credits, or who are taking their first dip into

1959-60 film programs of Hollywood's top tv producers

ZIV-UA

| | | | |
|-------------------|------|-----|------------------|
| AQUANAUTS | 1960 | CBS | "Unsuccessful" |
| KLONDIKE | 1960 | NBC | Cancelled (4/61) |
| MAN AND CHALLENGE | 1959 | NBC | Cancelled |
| MEN INTO SPACE | 1959 | CBS | Cancelled |
| DENNIS O'KEEFE | 1959 | CBS | Cancelled |

GOODSON-TODMAN

| | | | |
|----------------|------|-----|--------------|
| REBEL | 1959 | ABC | "Successful" |
| HENNESSEY | 1959 | CBS | "Successful" |
| PHILIP MARLOWE | 1959 | ABC | Cancelled |

DESILU

| | | | |
|------------------|------|-----|----------------|
| UNTOUCHABLES | 1959 | ABC | "Successful" |
| GUESTWARD HO | 1960 | ABC | "Unsuccessful" |
| HARRIGAN AND SON | 1960 | ABC | "Unsuccessful" |

WARNER BROTHERS

| | | | |
|---------------------|------|-----|----------------|
| SURFSIDE SIX | 1960 | ABC | "Successful" |
| HAWAIIAN EYE | 1959 | ABC | "Successful" |
| BUGS BUNNY | 1959 | ABC | "Successful" |
| ROARING 20's | 1960 | ABC | "Unsuccessful" |
| ALASKANS | 1959 | ABC | Cancelled |
| BOURBON STREET BEAT | 1959 | ABC | Cancelled |

20TH CENTURY-FOX

| | | | |
|------------------|------|-----|----------------|
| DOBIE GILLIS | 1959 | CBS | "Successful" |
| ADV. IN PARADISE | 1959 | ABC | "Successful" |
| HONG KONG | 1960 | ABC | "Unsuccessful" |
| FIVE FINGERS | 1959 | NBC | Cancelled |

MGM

| | | | |
|-----------------|------|-----|------------------|
| ISLANDERS | 1960 | ABC | Cancelled (4/61) |
| NATIONAL VELVET | 1960 | ABC | "Unsuccessful" |

by rating.

M-E's VIEW OF HOW THE WEBS FARED WITH '59-'60 FILM ENTRIES

| | Successful | Probable Cancelled | Total |
|------------|------------|-----------------------|-----------|
| ABC | 10 | 11 | 21 |
| CBS | 6 | 7 | 13 |
| NBC | 2 | 14 | 16 |
| | 18 | 32 | 50 |

Based on Nielsen's 1 January 1961 rating report, McCann has tallied the networks film shows and points to 36% of shows as successes

the pilot pool. Of these pilots, there are a good number of situation comedies, 60-minute action and adventure shows, but a marked absence of new westerns, except in rare instances. Other sources indicate western pilots will number less than 5% of the hopefuls' 1961 output.

Of the successful shows on McCann's list, 18 in all, four are westerns, eight are adventure-action-mystery series, two are animated comedies and four are situation comedies. Two of the four westerns are hour-long shows, while all eight of the action-adventure-mystery shows are 60-minutes. All of the comedy and animated series are 30-minutes in length.

Of the shows that M-E reports are dead or gasping for their last breath, seven are classified as westerns, 17 as action-adventure-mystery and eight as situation comedies. Of the unsuccessful westerns just two were hour long. Of the unsuccessful action-adventure-mystery 11, or two-thirds, were 60-minutes in length.

The hour-long format which was so successful for series such as 77 *Sunset Strip* seems not to have a golden touch for so many others. Although most of the "flops" have newcomers as stars, several boast such names as Howard Duff and Richard Denning, both heretofore successful with tv series (Duff with

Mr. Adams and Eve, Denning as Mr. North).

It is interesting to note that ratings have dropped, overall, over the past five years. For instance the tenth-rated show in 1956 received a 31.5 while in 1958 it received a 29.6 and in 1960 a 26.4. The same proportionate drop is seen for the 20th rated show. Although drops in ratings are consistently noted between 1958 and 1960, the ratings begin to level off somewhere around the top 50th ranked program.

M-E's entrance into production marks a first for agencies. Although many agencies have produced shows in the past and some are doing so today, McCann is the first to undertake production without clients' money behind it. BBDO, on the other hand, is involved in at least three network tv projects, but all are under the financial auspices of clients: Rexall (National Velvet), General Mills (Father of the Bride) and at least one unnamed package for an anonymous client.

McCann is fairly confident that it will sell *Counter Intelligence Corps* to one or more of its clients. The producer of the initial pilot was Joseph Shaftel.

According to Clyne, McCann is involved only in the production of *Counter Intelligence Corps*, and has no future plans, as of the moment. ▼

TALENTED

▼ Broadcast Pioneers 1st "Mike Award" will furnish occasion for stars' reunion

▼ Careers by the hundreds launched in the course of WLW's 39 broadcast years

A talent-bedecked alumni gathers in New York for re-union 26 February. Their alma mater: WLW, Cincinnati.

The occasion is presentation of the Broadcast Pioneers' first annual "Mike Award," which goes to WLW just prior to its 39th anniversary. Along with officials of the Crosley station and parent Avco, the New York Pioneers chapter has invited over 100 of the now-celebrated performing artists, producers, directors, writers and technicians whose careers were launched at the station.

WLW came into existence in 1922 at the 50-watt level, limping into the homes of crystal set owners within a 200-mile radius. The procession of entertainment big-names-to-be got underway in 1926-27, when power reached 5,000 w and the station was assigned a clear-channel on 700 kc.

Among the earliest were "Singin' Sam" and Jane Froman, who shared the WLW microphones in the late twenties. Also on hand around that time was pianist "Little Jack" Little, who left in 1931 to lead a band for NBC. During the same period the Mills Brothers shifted their harmonic blend of voices from their father's barbershop in Bellefontaine, Ohio, to WLW. Before long they were on some 14 shows a week, most of them fed to NBC.

Fats Waller's keyboard wizardry and whimsical singing were carried via WLW in the early thirties, before he became a legend. Billy Williams and the Charioteers came to the station around this time fresh out of college. The Charioteers are still singing, with a replacement for Williams who formed his own group.

GRADS JOIN SALUTE TO WLW

During the thirties, a host of singers who went on to fame appeared on the program *Moon River*, which began October, 1930, and continues today. They include Doris Day, born in Cincinnati; Rosemary and Betty Clooney, who were 16 and 13 respectively when they got their start on the show; Lucille Norman, Anita Ellis, the Devore Sisters and Jeanette Davis.

Durwood Kirby, of *Garry Moore Show* fame was a WLW announcer and reader of poetry back in the

thirties. At that time the station's program director was Ed Byron, who went on to write *Mr. District Attorney*, the radio series which starred Jay Jostyn, also a WLW graduate. Harry Holcombe, who became an executive producer for CBS, the Glenn Sisters and the Morin Sisters were on hand during this period.

James E. (Smilin' Ed) McConnell, a 32-year radio veteran when he died in 1954, performed over WLW's facilities 1933-38. "Ramona," the singer-pianist, met and married Al

Helfer, now a network sportscaster, when the two of them were at WLW. Musicians Lloyd Shaffer, a network orchestra director, and Burt Farber, a noted pianist and orchestra conductor, served a WLW novitiate.

The late thirties saw Red Skelton originating a Saturday night show via WLW. And it was in that period that sportscaster Red Barber, now with the Yankees, formerly in Brooklyn, broadcast the Cincinnati Reds' games over WLW. The station also

(Please turn to page 64)

Here's the way they looked during those early days at WLW

THE TALENT reading from left to right, top row: sportscaster Red Barber, who announced the Cincinnati Reds play-by-play before moving on to Brooklyn and the Yankees; Durwood Kirby, Garry Moore's sidekick on CBS-TV; renowned singer Jane Froman, and Charles W. Godwin, formerly on WLW's announcing staff and v.p.-ad director for SPONSOR, now Mutual's v.p. in charge of stations. All-time greats at bottom: Fats Waller; the Mills Brothers





What does a man want most in his life? . . .



Then things begin to hum on that tiny piece of land



As all the builders' men start working hand-in-hand

HOME BUYING IS PROMOTED in a Savings and Loan Foundation tv commercial through the use of stills dramatizing the process from its inception to completion. The voice-over audio consists of a ballad sung to guitar accompaniment. Lyric samples are shown above, more or less

S&L GROUP WIDENS TV'S ROLE

- ❖ Savings & Loan Foundation hikes tv investment to \$500,000; sponsors sports, Inaugural, Cooper special
- ❖ Two- and one-minute film commercials utilize motion, still techniques in dramatizing services performed

Network television looms ever larger in the media strategy of the Savings and Loan Foundation. That organization's ad budget has trebled in the past five years, reaching some \$2 million, and tv's share now stands at one-fourth. (TvB estimates the '59 tv investment at \$27,464 out of \$1,004,200 spent on media.) The steady growth in advertising appropriations is expected to continue, with the bulk of new monies tv-bound.

The Foundation's goal is to promote thrift and home ownership via the services of its members, the savings and loan associations. In promoting these aims it has sizeable competition. This consists of mutual savings banks (concentrated in the New England and the Middle Atlantic states), commercial banks, mutual funds, and the stock market. William Divers, president of the Foundation, sees tv as a means to deliver its mes-

sage to "millions of people you don't reach with magazines." (The remainder of the Foundation's ad budget is in magazines.)

Most recent tv venture of the Savings & Loan Foundation consisted of sole sponsorship on CBS of the Presidential Inauguration festivities between 10:45 a.m. and 3 p.m. Twelve commercial minutes were aired over some 185 stations during this period (which did not include the formal ceremonies, noon until 1 p.m.).

This sponsorship gave the Foundation a welcome opportunity to identify with an important national event, a natural builder of its image, since one of its main copy points is that deposits are insured through an agency of the federal government. In fact, one of the commercials is devoted almost entirely to this theme, and includes several scenes of Washington, where the Inauguration, of

course, took place. This plus the daytime rate charged was a source of great satisfaction for the advertiser.

Sporting events make up another area the Savings and Loan Foundation finds advantageous for tv sponsorship. In financial matters, such as selecting a savings institution and/or negotiating a home-building loan, the male usually plays the major role, and he, of course, is to be found in high concentration in tv sports audiences.

On 31 December the Foundation was sole sponsor of the first half of the East-West college all-star football game over NBC, both tv and radio. "Radio is an economical way of reaching a substantial number of people," says Divers. Half of the professional football championship game, between the Philadelphia Eagles and Green Bay Packers (26 December) was also presented by the Foundation via the NBC radio network.

Upcoming 29 March in the net tv plans is motion picture star Gary Cooper's first sizeable appearance on the home screen. Entitled "The Real West," this hour-long program will trace the area's development from discovery of gold to discovery of oil.



The walls begin to rise and soon the roof tree's overhead



And before you can believe it, all the kids are tucked in bed. . .

in conjunction with the video on screen at the time they are sung. Prepared by McCann-Erickson, the commercial shows how savings and loan association can make it all possible

with narration by Cooper. The Foundation looks forward to added prestige through association with this documentary, part of NBC's *Project 20* series, in addition to broad audience appeal.

For the Inauguration telecast, the Foundation's agency, McCann-Erickson, developed four commercials, two of two-minute duration, two that run 60 seconds. Each was aired twice during the program.

One of the two-minute commercials dramatizes, through flash-back technique, the parade of a family's savings goals. It opens with a contented-looking, grey-haired married couple relaxing in their sun-drenched patio. The man states that he is retired now, and proceeds to think back over the various steps that led to this blissful state, his voice doing the narration while the video illustrates with artful stills.

It all starts when he gets his first job and opens an account at a savings and loan association. As time goes on his savings help pay for his wife's wedding ring, their honeymoon and the furniture in their first apartment. Then, when the apartment is just about furnished, along comes a baby boy, followed not long after by his sister.

By this time the apartment is getting crowded, so the family draws all of its savings, borrows the remainder from the same savings and

loan firm, and builds a home. After that step is completed and the savings are built again, they're used for the boy's college education, a family vacation, the girl's wedding, "And finally . . . the day came we had planned for so long. Retirement! Our cottage! Years ahead to enjoy ourselves in peace and contentment."

At the close, hand-in-hand with his

wife, the man holds up his saving and loan passbook and says, "Yes, there *are* wonderful things to save for in the life of every family." He recommends that others follow his family's example and start early saving at a savings and loan association.

The other two-minute commercial is devoted to the safety of funds on deposit with savings and loan associations. It opens with an aerial shot of Washington, D. C., and zooms in on the Federal Home Loan Bank Board Building, where the operations of savings and loan associations are checked for compliance with government regulations. The scene shifts to a savings and loan office where a government auditor is discussing the books with the manager.

The commercial illustrates the Federal Board's reserve system, whereby eleven banks around the country stand ready to advance money to associations in time of unusually heavy demands such as floods, as shown on screen. Copy goes on to state that savings and loan associations invest their money principally in "sound

(Please turn to page 65)



Spot tie-in by eight Spartanburg firms

BANDING TOGETHER to enhance the benefits of their national organization's sponsorship of Inauguration coverage by CBS TV, eight savings and loan associations in the region of WSPA-TV, Spartanburg, S. C., bought five 20-second spots on that station during the telecast. In the spots, an announcer stated "The savings and loan association in your area is pleased to bring you the Presidential Inauguration ceremonies," followed by slides with the organizations' names. Bank scene (above) depicts use of supportive wall posters and counter cards.



CORINTHIAN stations at Inauguration festivities sought local personalities for interviews. Sen. Robert S. Kerr (D., Okla.), is cornered by KOTV, Tulsa, news dir. Roger Sharp, cameraman Houston Hall



RAYBURN-JOHNSON reception at Washington's Hotel Statler on 18 January was one of pre-Inaugural events covered by radio/tv. Dan Rather of Corinthian's KHOU-TV, Houston, talks with Texas ladies



GROUP OPERATION by Corinthian stations at Distinguished Ladies' Reception was moderated by Mrs. Katie Louchheim (2nd from l), who talks to Mrs. Clair Engle, Mrs. Robert Kerr, Mrs. A. S. Monroney



INDIANA STATE BALL is scene of confab between Sen. Vance Hartke (D.) and Phil Wilson (r) of WANE-TV, Fort Wayne. Sen. Hartke is a member of the important communications subcommittee

Inaugural's record air coverage

The Presidential Inauguration and assorted festivities and hoop-la that preceded it lured scores of radio/tv newsmen and tons of equipment to Washington. While network personnel and cameras were familiar features in the nation's capital, the amount of coverage by stations themselves set a new high.

Among the most active local tv contingents was Corinthian Broadcasting, which sent a group of 11 men and women to search out local angles

to the Inauguration. (For details about Corinthian's thinking on local coverage of national events, see "Why local public service sells," SPONSOR, 21 November 1960, page 41.)

Each of the five Corinthian tv outlets had its news director and cameraman on the scene while four additional Corinthian people coordinated the coverage and shipping problems.

The newsmen spent from eight days to two weeks on the scene feeding their hometown stations while bounc-

ing from reception to ball and back again. Most personnel arrived on Friday, 13 January. During the weekend the peripatetic Corinthian crews addressed themselves to interviewing the various Congressmen they were interested in pinning down.

The following Wednesday started the round of receptions and the like—which was also covered by mike and camera. On 17 January alone, the Corinthian group shipped 5,000 feet of film.

How tv audiences vary by market

✓ Network situation comedy analysis on a local market basis reveals a substantial variation in audience appeal

The Nielsen chart below shows how the audience to a network tv program can vary substantially according to market and location.

Based on a period covering October-December 1960, the figures represent an analysis of one network situation comedy show on a local market level. An average was computed for all areas with the exception

of the South which is averaged and ranked by market.

As the figures indicate, situation comedies, or at least this situation comedy, enjoy a high rating in the Pacific region. A 22.0% rating was reported here although the national average was 18.9%.

A market breakdown of the South—the lowest rated region—shows a

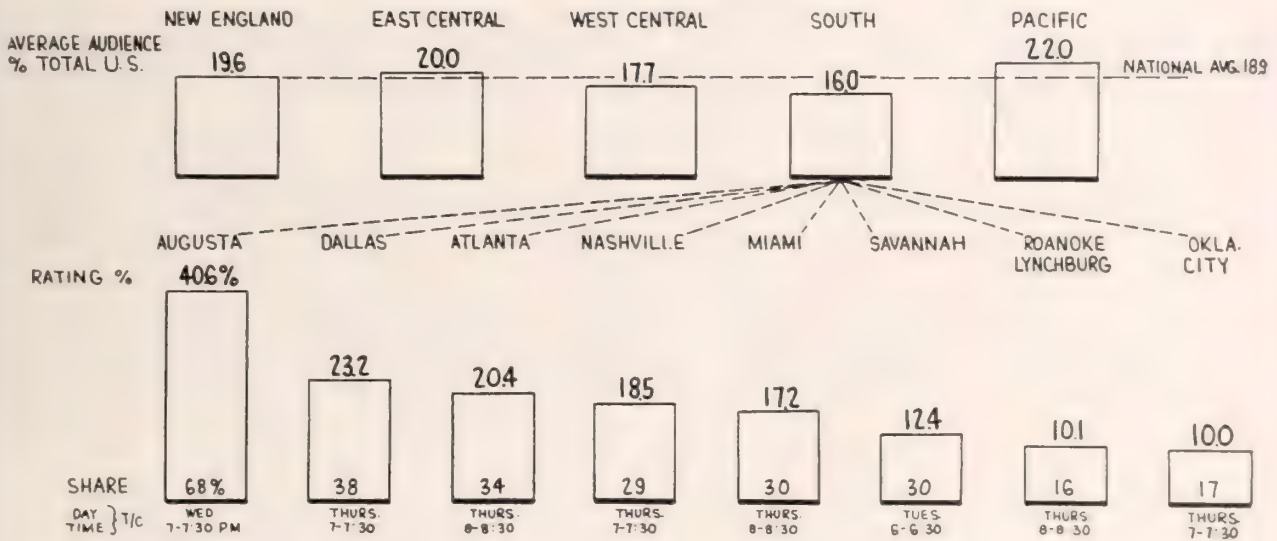
sizeable variation in average audience in spite of a virtually consistent time slot. The show was telecast in prime time in every market, yet Augusta reported a 40.6% rating while Oklahoma City's rating was a low 10.0%.

Share figures show a popularity variation but the picture changes.

Nashville had a higher rating than Miami and Savannah but a lower share. This indicates the latter got a larger piece of the viewing tv homes. Such is the case of Oklahoma City vs. Roanoke.

Average audience and share of network situation comedy show

OCT.-DEC. 1960



Source: A. C. Nielsen, October-December 1960

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 12 February

| PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE | PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE |
|-----------------------------|-----------|--------------------------------|---------------------------|---------|------------------------------|
| Astaire Time (N) | \$350,000 | Chrysler, McManus, J & A, 2/20 | The Great Challenge (C) | | 2/19 |
| NBC White Paper (N) | 50,000 | Timex 1/2 Doner, 2/14, 2/20 | J.F.K. #1 (N) | | 2/28 |
| Bell & Howell Close-Up! (A) | 30,000 | Bell & Howell, McCann, 2/16 | N. Y. Philharmonic (C) | 175,000 | 2/26 |
| Bell Telephone Hour (N) | 285,000 | AT&T, Ayer, 2/17, 3/3 | Omnibus (N) | 120,000 | Aluminum, J.W.T., 3/5 |
| Buick Sports Award Show (N) | 320,000 | Buick, McCann, 2/15 | Our American Heritage (N) | 230,000 | Equitable, Foote, 6, B, 3/11 |
| Cry Vengeance (N) | 50,000 | Purex, Weiss, 2/21 | Show of the Month (C) | 300,000 | Du Pont, BBDO 2/18 |
| Family Classics (C) | 265,000 | Breck, Reach, McC., 2/13 | Sing Along With Mitch (N) | 40,000 | Ballantine, Esty, 2/24, 3/10 |
| | | | 25 Years of Life (N) | | Life Mag., Y&R, 3/2 |

*Program costs include production and talent only. Time costs excluded.

2. NIGHTTIME

COMPAR

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|-------|---|--|--|--|--|--|--|---|--|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC |
| 6:00 | | I Love Lucy Clairmont (FC&B) Block Drug (SSCB) | Meet The Press co-op L-L \$6,500 | ABC News sust. | | | ABC News sust. | | | ABC News sust. |
| 6:30 | Walt Disney Presents Ludens (Mathes) Derby (McC-E) Gen. Mills Norwich (B&B) A-F \$94,000 | Twentieth Century Prudential (R-McC) D-F \$35,000 | People Are Funny Squibbs (Donahue & Coe) Q-L \$24,000 | | D. Edwards News Amer Home (Bates) N-L \$9,500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500†† | No net service | D. Edwards News Am. Home (Bates) Schlitz (JWT) N-L \$9,500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500†† | |
| 7:00 | Walt Disney Presents B6:30-7:30 Canada Dry (Mathes) Brillo (JWT) Am. Chicle (Higgs & Greist) | Lassie Campbell Soup (BBDO) A-F \$37,000 | Shirley Temple (7-8) Nabisco (McCann) 2/2 S B-Nut Life Savers (Y&R) Dr-L \$70,000 | | No net service | | Expedition Ralston (GB&B) A-F \$26,000 | No net service | D. Edwards News Am. Home alt Schlitz (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Nozema (SSCB) W-F \$82,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F \$36,000 | Shirley Temple | Cheyenne (7:30-8:30) Brillo (JWT) Ralston (Gard.) Peter Paul (DFS) Bris-My (OBM) W-F \$93,000 | To Tell The Truth Am. Home (Bates) Helene Curtis (McCann) Sc-F \$18,000 | The Americans 1/23 S Block (SSCB) (7:30-8:30) Dow (N.C. & K) Max Factor | Bugs Bunny G. Fds. (B&B) Golgate (Bates) | No net service | Laramie (7:30-8:30) Am Gas (L&N) Reynolds (Esty) Gillette (Maxon) Gold Seal (C-Mithun) W-F \$85,000 | Hong K (7:30-8:30) Kaiser (F) Armour (F) Derby (McCann) A-F \$10,000 |
| 8:00 | Maverick R.J. Reynolds (Esty) Armour (FC&B) | Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,000 | National Velvet Rexall (BBDO) Gen Mills (BBDO) A-F \$37,000 | Cheyenne R. J. Reynolds (Esty) P&G (R&B) A.C. (Brother) | Pete and Gladys Goodyear (Y&R) Carnation (EWR) Sc-F \$37,000 | The Americans | The Rifleman P&G (B&B) W-F \$40,000 | Father Knows Best Kyser Roth (D&C) Sc-F \$34,000 | Laramie B-Nut Life Savers (Y&R); Pitt, Glass (BBDO); | Hong K Reecham |
| 8:30 | Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000 | Ed Sullivan | Tab Hunter P. Lorillard (L&N) West- clor (BBDO) Dr-L \$39,000 | Surfside 6 (8:30-9:30) Bm & Wmsn (Bates) Pontiac (MacMJA) J&J (Y&R) A-F \$120,000 | Bringing Up Buddy Scott (JWT) Sc-F \$35,000 | Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000 | Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000 | Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F \$37,000 | Alfred Hitchcock Ford (JWT) My F \$65,000 | Ozzie & Harriet Kodak (Coca-Cola) McCann |
| 9:00 | The Rebel P&G (Y&R) L&M (D.F.S.) W-F \$42,500 | G. E. Theatre Gen Electric (BBDO) Dr F \$51,000 | The Chevy Show (10/2 S) (9-10) Chevrolet (Camp-E) V-L \$120,000 | Surfside 6 Whitehall (Bates) | Danny Thomas Gen. Fds. (B&B) | Acapulco (2/27 S) R. J. Reynolds (Esty) \$38,000 | Stagecoach West (9-10) U. Mtrs. (C-E) B & W (Esty) Miles (Wade) W-F \$88,000 | Tom Ewell Quaker Oats (JWT) P&G (Burnett) Sc-F \$38,000 | Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am | Hawaiian (9:30-10) Carter (F) Decham Whitel My F |
| 9:30 | The Islanders (9:30-10:30) L&M (McC-E) Luden's (Mathes) Simoniz (DFS) W. L. Lumber (L&F) A-F \$95,000 | Jack Benny Lever (SSC&B) State Farm (NL&B) V-L \$80,500 | The Chevy Show | Adv. In Paradise (9:30-10:30) Nozema (SSC&B) Brillo (JWT) Luden's (Mathes) A-F \$110,000 | Andy Griffith Gen Foods (B&R) Mu-L \$47,500 | Dante A. Culver (Wade) Singer (Y&R) My F \$37,000 | Stagecoach West Gen. Fds. (OBM) Ralston (Gardner) Sc-F \$54,000 | Red Skelton Show S. C. Johnson (F,C&B) Sc-F \$54,000 | Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); (My F \$85,000) | Hawaiian Am. C (Bate) Oldsmo (Broth) |
| 10:00 | The Islanders United Mtrs (Camp-E) W. L. Lumber (L&F) W. L. Lumber (L&F) W. L. Lumber (L&F) A-F \$95,000 | Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000 | Loretta Young Toni (North) alt Warner Lam (Lam & Fealey) Dr-L \$49,500 | Adv. In Paradise (9:30-10:30) J. B. Williams (Parkson) Whitehall (Bates) Am. Chicle (Bates) A-F \$110,000 | Hennessey Lorillard (L&N) G. Fds (Y&R) | Barbara Stanwyck Theatre (2/27 S) A. Culver (Wade) Amer. Gas Co (L&N) Dr-F \$41,000 | Alcoa Presents Alcoa (FSR) Dr F \$36,000 | Garry Moore Show (10-11) Plymouth (Ayer) B. C. Johnson (NL&B) Polard (DDB) V-L \$115,000 | NBC Specials (10-11) Various sponsors | Naked (10-11) A.C. (Br) Derby (M) My-F P&G (J) Pan Am (BB) |
| 10:30 | Winston Churchill's The Valiant Years Ed. Dalton (K&E) Dr. \$50,000 | What's My Line Kellogg All-State (Burnett) Q L \$32,000 | This Is Your Life Block (Grey) AuP-L \$24,000 | Peter Gunn Bristol-Myers (DCSS); R. J. Reynolds (Esty) My F \$39,000 | June Allyson Show Dupont (BBDO) | Jackpot Bowling (Bagak (Wermer & Seher) Brunswick Balke (McC-E) Sp-F \$37,000 | No Net Service | Garry Moore Show | NBC Specials | Naked Bria Brn & W. Lu (L&F); (Mad) Brillo |

Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 16 Jan 12 Feb. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

AGRA PH

13 FEB. - 12 MAR.

| WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|--|---|--|--|---|---|---|---|
| 5 | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| | | ABC News sust | | | ABC News sust | | | | | |
| wards ws (Bates) \$9.500†† | Huntley- Brinkley Rep. Texaco (C&W) \$8.500†† | | D. Edwards News Phillip Morris (Burnett) alt Schlitz (JWT) N-L \$2.500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$6.500†† | | D. Edwards News Parliament (B&B) alt Amer Home (Bates) N-L \$9.500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$8.500†† | | | |
| service | | | No net service | | | No net service | No net service | | | |
| wards ws Huntley- Brinkley Rep. Texaco (repeat feed) | | | D. Edwards News Phillip Morris alt Schlitz (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) | | D. Edwards News Parliament alt Amer Home (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) | | | |
| uanauts (S-30) Carter (L&N) (Morse) \$37.000 | Wagon Train (7:30-8:30) Ford (JWT) W-F \$88.000 | Guestward Ho! Ralston (GB&B) Gardner 7-Up (JWT) Sc-F \$38.000 | Ann Sothern S. C. Johnson (B&B) Gen. Fds. (B&B) | The Outlaws B&W, Pillsbury (C-Mithun) W-F \$88.000 Peter Pan | Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10.000 | Rawhide (7:30-8:30) G. Fds (B&B) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F \$80.000 | Happy B&W (K,M&J) | The Roaring 20's (7:30-8:30) Anahist (Bates) Hazel Bishop (Spector) B&W (Bates) My-F \$83.000 | Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80.000 | Bonanza (7:30-8:30) Pillsbury (C-Mithun) RCA (JWT) Am. Tob. (BBDO) W-F \$78.000 |
| he nauts | Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E) | Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F \$40.000 | Angel S. C. Johnson (B&B) Gen. Fds. (B&B) | The Outlaws B-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates) | Harrigan & Son (10/7 S) Reynolds (Frank) CC-F \$39.000 | Rawhide Nabisco (Mc-E) | One Happy Family sust | The Roaring 20's Derby (Mc E) Am Chicle (Bates) Beecham (K&E) Pan Am Coffee (BBDO) | Perry Mason Sterling (DFB) Dracket (Y&R) Moore's (B&B) | Bonanza regs open |
| ed— w Alive (FC&B) (Bates) \$39.000 | Price Is Right Lever (OBM) Q-L \$22.500 | The Real McCoys (Compton) P&G (Compton) Sc-F \$41.000 | Zane Grey Theatre S. C. Johnson (B&B) P. Loril- lard (L&N) W-F \$45.000 | Bat Masterson (9:20 S) Sealtest (Ayer) Hills Bros. (Ayer) W-F \$39.000 | Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F \$44.000 | Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Phillip Morris (Burnett) A-F \$85.000 | Westinghouse Phs. Westinghouse (McCann) | Leave It To Beaver Ralston (Gardner, GB&B) GE (Grey) Sc-F \$30.000 | Checkmate (8:30-9:30) Bm & Wmsn (Bates) alt K. Clark (F,C&B) My-F \$80.000 | Tall Man R. J. Reynolds (Esty) B&W (S&C) W-F \$36.000 |
| Sister teen (L&N) (L) | Perry Como Kraft (JWT) V-L \$125.000 | My Three Sons Chevrolet (C-E) Sc-F \$49.500 | Gunslinger (9:10 p.m.) R. J. Reynolds (Esty) Gillette (Maxon) | Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$38.000 | 77 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85.000 | Route 66 | Bell Telephone Hour (9-10) AT&T (NW Ayer) V-L \$175.000 Sing-Mitch (S-10) (S-10) | Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45.000 | Checkmate Bm & Wmsn (Bates) alt Lever (K&E) | The Deputy Bristol-Myers (Y&R) (Gen. Cig. (Y&R) W-F \$39.000 |
| Got a cret (Esty) Myers & R \$27.000 | Perry Como | Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) My-F \$90.000 | Gunslinger | Tennessee Ernie Ford Show (JWT) V-L \$45.000 25 Years Life (S-10-11, S-20) ● | 77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E) | You're in the Picture (K&E) (L&B) L&M (DFS) A-F \$37.000 | Bell Telephone Hour | Lawrence Welk | Have Gun, Will Travel (Wmsn & Bm) alt Lever (JWT) W-F \$40.000 Dupont Show- Month (2/18) ● | The Nation's Future Our American Heritage (9:30-11; 7/11) ● |
| Steel Hr (10-11) Steel DOI \$80.000 | Peter Loves Mary P&G (B&B) Sc-F \$38.000 Buick Show (10-11; 2/15) ● | Untouchables Whitehall (Bates) Beecham (K&E) | CBS Reports alt Face the Nation | Groucho Marx Lorillard (L&N) Toni (North) AuP-L \$30.000 | Robert Taylor in The Detectives P&G (B&B) My-F \$45.000 | Twilight Zone Gen Food (Y&R) Colgate (McC) A-F \$36.000 | Michael Shayne (10-11) Oldsmobile (Bates) Max Factor (K&E) (Lorillard) (L&N) Dana (N.C.) My-F \$78.000 | Fight-Week Gillette (Maxon) Miles (Wade) Sp-L \$45.000 | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$42.000 | |
| Theatre (10-11) (strong DOI) \$80.000 | No net service | Ernie Kovacs Take A Good Look Consolidated Cigar (EWR&R) Close-Up! ● (10:30-11, 2/16) | CBS Report alt Face the Nation | Law & Mr. Jones P&G (B&B) Gen. Fds. (OBM) Seymour (DFS) A-F \$11.000 | Eyewitness to History Finestone (C-E) P-A \$25.000 | | Michael Shayne | Make That Spare Bm & Wmsn (Bates) Gillette (Maxon) | No net service | Man From Interpole Sterling (DFB) A-F \$25.000 |

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc.
(Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation
Comedy, (Sp) Sports, (V) Variety, (W) Western, †No charge for repeats.

L preceding date means last date on air. S following date means starting
date for new show or sponsor in this slot. (P) Pre-empted.



There is nothing harder to stop than a trend



| NETWORK | MONDAY THRU FRIDAY | MONDAY THRU SUNDAY |
|---------------|-----------------------|-----------------------|
| ABC-TV | 21.0 | 20.4 |
| NET Y | 16.7 | 19.2 |
| NET Z | 18.7 | 15.9 |

Source: Program Appraisal Supplement to National NTI Report for 4 weeks ending January 22, 1961. Nielsen 24 Market TV Report, Average audience Sunday 6:30-11 P.M. Monday through Saturday 7:30-11 P.M.

ABC is off and winging again. *Every Nielsen rating thus far this year** continues to show ABC-TV the strong network on week nights and the leader all week.

It figures when you check program performance. The current Nielsen TV Report* gives ABC-TV five out of the ten top shows. And the only two brand new shows to make it in the top ten are My Three Sons and The Flintstones. ABC shows, that is.

The trend in '61 is to ABC-TV



3.

DAYTIME

C O M P A R

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|-------|--|--|--|--|--|--|--|---|--|---|
| | ABC | CBS | NBC | ABC† | CBS | NBC | ABC† | CBS | NBC | ABC |
| 10:00 | | | | | | | | | | |
| 10:15 | | Lamp Unto My Feet sust | | Sponsors A. E. Staley; Armour; Block; Am. Chicle, Bon Ami; Babbits | December Bride sust | Say When Sterling alt sust | Sponsors Brillor; Carter's Little Pills; B. Myers; Better Various; Chemo-way | December Bride sust | Say When sust Anahist sust | Sponso General Powell M Globe |
| 10:30 | | | | | | | | | | |
| 10:45 | | Look Up & Live sust | | Beltone cont'd Tues. | Video Village S. C. Johnson alt Lever | Play Your Hunch sust alt Whitehall Colgate | Ex Lax; Filbert; cont'd Wed. | Video Village sust Am. Home Pils. alt sust | Play-Hunch sust alt Colgate Sterling alt Simontz | Hartz; John Johnson; L cont'd T |
| 11:00 | | | | | | | | | | |
| 11:15 | | UN in Action sust | | Morning Court | I Love Lucy S. C. Johnson alt Lever | Price Is Right sust. Sterling alt Whitehall | Morning Court | I Love Lucy S. C. Johnson S. C. Johnson | Price Is Right sust alt. B-Nut Mentholum alt Lever | Morning C |
| 11:30 | | | | | | | | | | |
| 11:45 | | Camera Three sust | | Love That Bob | Clear Horizon sust | Concentration Culver alt Lever Mennen alt Miles | Love That Bob | Clear Horizon Vick alt. sust sust | Concentration Frigidaire alt. Gen. Mills A. Culver alt Leaning | Love That |
| 12:00 | | | | | | | | | | |
| 12:15 | Meet the Professor | CBS TV Workshop sust | | Camouflage | Love of Life sust Amer Home Prod alt sust | Truth or Consequences Miles alt sust P&G | Camouflage | Love of Life sust alt. Quaker Oats Am. Home (whip) | Truth or Consequences Nabisco B-Nut Culver alt Jergens | Camouf |
| 12:30 | | | | | | | | | | |
| 12:45 | The Piper Gen. Mills | CBS TV Workshop CBS News 12:55 | | Number Please Beat The Clock | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Culver alt sust P&G alt Mnthum News (12:55-1) Gen. Mills | Beat The Clock | Search For Tomorrow P&G Guiding Light P&G | It Could Be You Miles alt sust P&G News (12:55-1) G. Mills | Beat The |
| 1:00 | | | | | | | | | | |
| 1:15 | Direction '61 sust | | | About Faces | News (1-1:05) sust | No net service | About Faces | News (1-1:05) sust No net service | No net service | About F |
| 1:30 | | | | | | | | | | |
| 1:45 | Issues & Answers | | Frontiers of Faith sust | | World Turns P&G Lipton alt H. Curtis | No net service | | World Turns P&G Sterling alt Quaker | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | | | Pro Basketball (2-concl.) various sponsors | Day In Court | Full Circle sust | Jan Murray Show sust sust alt Anahist | Day In Court | Full Circle sust | Jan Murray Show sust sust | Day In |
| 2:30 | | | | | | | | | | |
| 2:45 | | Sunday Sports Spectacular (2:30-4) Schlitz, I.&M. Carter, B. Myers | Pro Basketball | Road To Reality | Art Linkletter Whims alt sust Williams alt S. C. Johnson | Loretta Young sust alt B-Nut P&G alt sust | Road to Reality | Art Linkletter Chicken of the Sea alt Sust J. B. Williams Kellogg | Loretta Young G. Mills alt sust | Road to |
| 3:00 | | | | | | | | | | |
| 3:15 | | | Pro Basketball | Queen For a Day | Millionaire sust | Young Dr. Malone Leeming alt sust P&G | Queen For a Day | Millionaire sust alt Vick sust alt Quaker | Young Dr. Malone sust alt P&G Glenbrook alt P&G | Queen Da |
| 3:30 | | | | | | | | | | |
| 3:45 | Roundup U.S.A. | Sunday Sports Spectacular | Pro Basketball | Who You Trust? | Verdict Is Yours S. C. Johnson alt sust Amer Home alt sust | From These Roots sust alt Mentholum sust alt B&B | Who You Trust? | Verdict Is Yours S. C. Johnson alt sust | From These Roots Frito alt Simonize Lever alt Anahist | Who You |
| 4:00 | | | | | | | | | | |
| 4:15 | Championship Bridge S. Am. Vanities Various Sundays only | The Great Challenge (2:30-3) ● | Pro Basketball | American Bandstand Strider Am. Chicle, W. Lambert, Vicks | Brighter Day Secret Storm Amer Home Prod | Make Room For Daddy sust | American Bandstand Noxzema, Strider B-Nut, Am Chicle, B. Myers | Brighter Day Vick Secret Storm Quaker alt sust | Make Room For Daddy Frito alt sust P&G | Amer. B. Nut Welch's Int. Shoe Stri |
| 4:30 | | | | | | | | | | |
| 4:45 | Paul Winchell Hartz Mountain | Bernstein's N.Y. Philharmonic (11:00-12:00) ● | Pro Basketball | Amer. Band. Int. Shoe M&M | Edge of Night P&G H. Curtis alt Vick | Here's Hollywood Simoniz Colgate alt Jergens | Amer. Band. M&M, Lever; Toni | Edge of Night P&G Sterling alt R. T. French | Here's Hollywood Whitehall alt Magen David Colg | Amer. Gen. W. Li |
| 5:00 | | | | | | | | | | |
| 5:15 | Matty's Funday Funnies Mattel | Amateur Hour Williams N. Y. | Celebrity Golf Kemper (alt) Omnibus P&G, 5:00 ● | American Bandstand ad-op | | | American Bandstand ad-op | | | Ame Band ad-op |
| 5:30 | | | | | | | | | | |
| 5:45 | Rocky & Friends G. Mills, Am Chicle, P. Paul | College Bowl GE | Chet Huntley Reporting Pro Basketball Kemper Ins. Co. | Rin Tin Tin Gen. Mills, Simoniz | | | Rocky & Friends Gen. Mills, Simoniz | | | Lone Gen. |

††† ABC Mon. Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for any particular shows or time periods. Alphabetical.

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (43, 49) includes regularly scheduled programming from 13 Feb.-12 Mar., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

13 FEB. - 12 MAR.

| WEDNESDAY | | THURSDAY | | FRIDAY | | SATURDAY | |
|------------------------------------|---|--|---|--|--|---|---|
| BS | NBC | ABC | CBS | ABC | CBS | ABC | CBS |
| Say When Block Drug alt sust | Say When Block Drug alt sust | Sponsors Minute Maid Lehn & Pink Northwestern Lump, Morton | December Bride sust | Say When sust | Sponsors Revlon, M&M Sterling, Lever, Welch, White M&M, Sylvania | Say When sust | Captain Kangaroo |
| Video Village alt Johnson | Play-Hunch sust alt Sweets Colgate | Old London, Pan Am Coffee cont'd Fri. | Video Village R T French Alt Best Foods Borax alt Alt | Play Your Hunch Colgate alt Nabisco | Video Village S C Johnson Lever alt Armstrong | Play-Hunch sust alt, Colgate Colgate alt Mentolatum | King Leonard G Short Subjects Gen Mills, Sweets |
| Lucy alt Johnson | Price Is Right Gen Mills alt Glenbrook Heinz alt Culver | Morning Court | I Love Lucy Best Fds alt S C Johnson S C Johnson (2:15) alt Lever | Price Is Right sust alt Gold Seal Miles, Leeming | I Love Lucy sust alt S C Johnson sust alt R T French | Price Is Right Lever alt Anad Culver | Kellogg Magic Land of Allakazam |
| Horizon alt sust | Concentration Lever alt Gen Mills Nabisco alt Jergens | Love That Bob | Clear Horizon sust sust alt Borax | Concentration G Mills alt Lever Heinz alt Whitehall | Clear Horizon sust | Concentration Lever Simons alt Miles | Roy Rogers Nabisco |
| Life alt sust | Truth or Consequences Heinz sust P&G | Camouflage | Love of Life R T French alt sust Amer Home | Truth or Consequences sust P&G | Love of Life Borax alt sust sust alt Nabisco | Truth or Consequences Frige. alt sust P&G alt Whitehall | Lunch With Soupy Sales Gen Foods |
| For arrow alt | Could Be You Leng alt Whitt Heinz alt Tont | Beat The Clock | Search for Tomorrow P&G | It Could Be You P&G | Search for Tomorrow P&G | Could Be You P&G sust P&G | Pip the Piper Gen Mills |
| Light alt | News (12:55-1) G Mills | Guiding Light P&G | News (12:55-1) G Mills | Beat The Clock | Guiding Light P&G | News (12:55-1) G Mills | Mighty Mouse Phs. sust Colgate alt sust |
| News alt sust | No net service | About Faces | News (1-1:05) sust No net service | About Faces | News (1-1:05) sust No net service | No net service | CBS News sust |
| Turns alt sust | No net service | As the World Turns P&G Pillsbury | No net service | World Turns Best Foods alt sust Carnation alt R T French | No net service | No net service | Mr Wizard sust |
| Circle alt | Jan Murray Show sust sust | Day In Court | Full Circle Best Fds alt Lever sust | Jan Murray Show sust sust | Full Circle Lever alt Best Foods sust | Jan Murray Show Whitehall alt, sust sust alt Monon David | Championship College Basketball B Myers Gen Mills |
| Linkletter alt sust | Loretta Young sust Frigidaire alt Knox Gelatin | Road to Reality | Art Linkletter Lever alt Drackett Pillsbury | Loretta Young P&G alt sust Heinz alt P&G | Art Linkletter Lever Bros Williams alt S C Johnson | Loretta Young sust alt G Mills P&G alt G Mills | Championship College Basketball |
| Maire alt sust | Young Dr. Malone Plough, G Mills Heinz, Plough | Queen For a Day | Millionaire S C Johnson alt sust Drackett alt Best Fds. | Young Dr. Malone Miles alt Culver P&G alt G. Mls | Millionaire Quaker alt R T French Gerber alt Nab | Young Dr. Malone Mennen alt sust Glenbrook alt Jergens | Championship College Basketball |
| Is Yours alt sust | From These Roots sust alt G Mills Nabisco alt | Who You Trust? | Verdict Is Yours Sterling alt Lever S C Johnson alt R T French | From These Roots Simz alt Heinz Patex, Dow alt Pax | Verdict Is Yours Quaker Oats alt S C Johnson Lever | From These Roots Colgate alt Plough Sweets alt B Nut | Championship College Basketball |
| Day alt sust | Make Room For Daddy Frito alt sust Heinz alt sust | Amer. Band. G. Mills, B-Nut, Welch, B Myers, W Lambert | Brighter Day Drackett Borax Secret Storm A Home alt R T French | Make Room For Daddy sust alt Leeming sust alt Frigidaire | Amer. Band. Welch, Gen. Mills, Lever, Toni, Noxema Garner | Brighter Day Lever alt Best Fds. Secret Storm Am Home alt | Make Room For Daddy sust alt G Mills sust alt Culver |
| Storm alt sust | Here's Hollywood Gold Seal alt Jergens Culver | Ame. Band. Toni, Stridex | Edge of Night P&G Pillsbury | Here's Hollywood B Nut alt G. Mls Heinz alt Whitehall | Amer. Band. B-Nut M&M W Lambert | Edge of Night Quaker Oats alt Drackett Amer Home alt Sterling | Here's Hollywood G Mls alt Simons Dow alt Colgate |
| Night alt sust | American Bandstand co-op | Rocky and His Friends Am Home Fds Gen Mills, Sweets | American Bandstand co-op | Rin Tin Tin Gen Mills Am Home Fds | American Bandstand co-op | All Star Golf Reynolds Metals Armour | Captain Gallant Gen Mills B-Nut Life Savers |
| | | | | | | | Saturday Prom B Nut Life Savers |

ing of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. *These are package prices and include time, talent, production and office costs.

led programs appearing during this period are listed
s well, with air dates. The only regularly scheduled pro-
grams not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m.,
Monday-Friday, participating sponsorship; *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9
a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m.,
8:45-9 a.m., Monday-Friday and *Today on the Farm*, NBC,
7-7:30 a.m., Sat. All time periods are Eastern Standard.

What tv programing areas might be more profitably

Rollo Hunter, v.p. and dir. of tv/radio, Erwin Wasey, Ruthrauff & Ryan, Inc., N.Y.

The eighth word in this question, I am assured, has no cultural implications. The subject here is *money*. With that premise established, let's examine first a tv treasure of Sierra Madre—unprime time.

Sunday afternoon, long considered a programing trash can, is beginning to get a little respect. It isn't quite the weak sister big advertisers thought, as evidenced by such commercial entries as CBS TV's Sunday Sports Spectaculars, ABC TV's Championship Bridge and NBC TV's Celebrity Golf. There's still room for more.

Monday through Friday daytime programing has undergone a concentrated revamping in recent times, particularly with the shower of new shows such as "Say When" and "Here's Hollywood" on NBC TV, and "Camouflage" and "Number Please" on ABC TV. The potential for revitalizing weekday programing, how-



Potential of daytime week-day programing is far from full realization

ever, is far from realization. There's more gold to be dug in the daylight hours with the help of fresh, better programing and greater buying flexibility. (Ed Bleier at ABC TV has some interesting new ideas along those lines.)

Over the years, the standard tv sports fare of football, baseball and fights has proliferated into bigtime basketball, golf, bowling, tennis and even jai alai. Now soccer is getting some consideration and there is a pilot kicking around which, if picked up, would bring the corner pool hall right into our living rooms. Yet, with all this diffusion, there are undoubtedly more veins to be tapped.

Obviously, one would not care to specify which ones, this being a business of jealously guarded ideas. But a prediction of at least one or two more innovations in this field during 1961 seems reasonable.

A corollary of programing itself which is undergoing some profitable development and offers an intriguing prospect for the future is show financing by clients. Last season BBDO had the only program completely angeled by its sponsor, Rexall with National Velvet. Now there are others in the act and more to come. Both Ogilvy, Benson & Mather and Benton & Bowles have clients investing in shows, and several other major agencies are developing variations on this concept.

As the program spectrum spreads out into more shows in the hour or longer bracket with higher production values and, of course, higher costs, we might pause to marvel at how profitably programing has *already* developed. Keen competition and quick minds have spawned a mighty lucrative business. Let's not get greedy.

Bill Todman, partner, Goodson-Todman Productions, New York and Hollywood

There are those who consider dollars-and-cents profits and entertainment values difficult to reconcile. I disagree. More strongly, I maintain you can't have one without the other.

Therefore, the first area to which we must turn our attention is the *quality* of tv programing. By quality I do not necessarily mean an *Omnibus*. I refer to high standards of production, whatever show is involved.

The only formula to follow is this: Talent plus Time plus Energy plus Money equal Quality. If one of the elements is lacking, greater emphasis must be placed on the others. It is possible, for example, for a low budget tv film (Money, in the formula) to achieve Quality by a larger

expenditure of Talent or Energy. Nevertheless, an over-abundance of one element cannot make up for a major deficiency in the others; all the Money in the world cannot create a good script if Talent is missing.

The second area which might be more profitably developed lies in the nature of tv programing. Formats



I anticipate a resurgence of live drama formats, game and panel shows

are not static. We must constantly re-examine the basic product itself. Is this really the best we can do? Has every idea been explored? When do we reach the end of the idea line? I submit that there is no last stop.

Sometimes it is necessary to delve into the past as well as to look to the future for television's development. In tv's early days, there was an excitement, a *joie de vivre* which is often lacking today. Before we can improve programing, we must find a way to recapture that spirit.

I anticipate a resurgence of "traditional" shows . . . live dramas, game shows, panel shows and the like, as a counteraction to the raft of mysteries, westerns and situation comedies. We are beginning to see this now. Goodson-Todman's game show department, for instance, has more programs on the air than ever before.

Finally, I think we must look to improved *techniques* of production. We must apply scientific methods of trial-and-error to our labors. Even if our ideas do not work, we will have at least learned something. And if they do pan out, we (and the public) have gained.

Recently, for example, our organization decided to "pre-test" our new series, *One Happy Family*, before a live audience several days before

developed?

filming. The technique added an extra \$2,000 per week to our budget. It's still too early to appraise the results of this experiment but I am convinced the experience alone was worth the additional cost.

In summary, the three areas of tv programming we must develop are the quality, the nature and the production techniques of our shows. These are the keystones of success.

James S. Bealle, v.p. in charge of tv, radio, Kenyon & Eckhardt, New York

Before attempting to pinpoint areas of television programming, we should define the terms we are introducing into this consideration.

"Tv programming areas" refers to program types.

"Profitably" means a lower cost per thousand or a higher viewer-



Public affairs programming of special interest to one state or region

interest-ratio to the program-commercial combination than now is generally available.

I believe that we are allowing television to drift into overly neat patterns of viewing habit. The electronic capabilities of the medium are not being fully used.

Where are the regional networks for public affairs programming to cover (explore) subjects of special interest to the people of one state or geographical region? Regional advertisers have already built their own networks for commercial programming. Is there an area here for stations and regional advertisers to explore together?

As the programming and technical capabilities at local stations, whether or not they are affiliates of the three networks, improve beyond all the pre-

(Please turn to page 65)



TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

**ORDER
YOUR
REPRINTS
NOW**

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....



*WFBM's Mid-Indiana
leadership is earned!*

Victor

News sponsored before it happens- on WFBM

Eckrich renews
"blank check"
news contract
for third year!*

Wherever or whenever BIG news breaks in Indiana, WFBM keeps Hoosiers in touch with events as they happen. Eckrich likes WFBM's exclusive "news beats" . . . knows WFBM's mobile radio and television units will be in action at the scene, whether it's a fire in Elwood or a flood in Terre Haute.

Eckrich trusts our judgment as to whether an event warrants pre-emption of regular programming (when it does, automatic sponsorship results). Doesn't such performance of our 17-man news operation justify your confidence, too? Next time why not call us *first!*

* Peter Eckrich & Sons, Inc., Meat Specialists

TV
NBC **6** INDIANAPOLIS
WFBM
Radio
ABC **1260**

Represented Nationally by The KATZ Agency

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Continental Baking Co., Inc., Rye, N. Y.: New schedules on Wonder Bread begin 19 February in 10-12 markets. Moderate frequencies of day and night minutes, 20's and I.D.'s are being placed. Buyers Art Goldstein and Perry Seastrom. Agency: Ted Bates & Co., New York.

Pepsodent Div., Lever Bros. Co., New York: The second of nine flights in 1961 starts 19 February, in about 35 markets. Bulk of schedule is renewals using day and night 60's and 20's. Buyer: Frank Marshall. Agency: J. Walter Thompson Co., New York.

Quaker Oats Co., Chicago: Going into about 12 markets 27 February with schedules for Quaker Puffed Grains. Day and night 60's are being bought for 13 weeks, with adult weight-watchers in mind. Buyer: Edith Hansen. Agency: Compton Adv., Chicago.

Kayser-Roth Hosiery Co., New York: Placements for Supp-Hose begin this month in its customary top markets. Schedules of day minutes and spots in live women's shows will run for six weeks. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.

Best Foods Div. of Corn Product Sales Co., New York: Campaign for Nucoa margarine starts 13 February and runs through 2 March. About 25 markets get prime 20's and day and fringe night minutes. Buyer: Bill Willis. Agency: Dancer-Fitzgerald-Sample, New York.

Otoe Food Products Co., Nebraska City, Neb.: Staggered start dates from February to April are being set for its baked beans campaign. Schedules run till July in 30-35 markets, with moderate frequencies of night minutes being used. Buyer: George McLaren. Agency: Compton Adv., Inc., Chicago.

RADIO BUYS

Buick Motor Div., General Motors Corp., Flint, Mich.: Three-week campaign to push dealers' used cars begins the middle of this month in 83 markets. Thursday-Friday-Saturday drive-hour minutes are being scheduled, one station per market. Agency: McCann-Erickson, Inc., Detroit.

Chrysler Div., Chrysler Corp., Detroit: Traffic minute schedules begin this month for a short run in about 75 markets for its cars. About three stations per market are being used to pitch a price promotion. Agency: Young & Rubicam, Inc., Detroit.

Mennen Co., Morristown, N. J.: Campaign for Sof-Stroke starts 20 February for 15 weeks. Morning and evening traffic schedules of 30's and 20's, five to six per week per market, are being placed in about 30 markets. Buyers: Betty Nasse and Irene Levy. Agency: Grey Adv. Agency, New York.



In Augusta, Georgia

YOUR
PRODUCT'S
BEST
FRIEND
IS

The FRIENDLY Group's WRDW-TV

CHANNEL
12



IN AUGUSTA:

Robert E. Metcalfe—TA 4-5432

IN NEW YORK:

Lee Gaynor—OXford 7-0306

Represented Nationally: Avery-Knodel, Inc.

BEST OF ALL 3 NETWORKS

WRDW-TV 1960 NATIONAL SPOT USERS

• Anahist • Avon • B. C. Headache Powder • Beechnut Gum • Black Draught
• Bufferin • Carolina Life Insurance Co. • Cheer • Cloverleaf • Colgate
Florient • Crisco • Continental Wax • Creomulsion • Dristan • Duncan Hines
Cake Mixes • Duz • Fizzies • Filberts Margarine • General Mills • G. E.
Large Lamp • Gilmar Records • Hart, Schaffner & Marx • Helme Snuff • Ivory
Bar • Jergens Lotion • Jif • Kent Cigarettes • Kool Aid • Lipton Tea • Little
Friskies • Luzianne • Marlboro Cig. • Maxwell House • Nervine • Pabst
Beer • Pall Mall Cig. • Paper Products Corp. • Pillsbury Ballard Flour •
Pick A Pop • Pocahontas Foods • Primatine • Quaker Oats • Reader's Digest
• Roma Wine • Sal Hepatica • Silverdust • Snowdrift • Soltice • SSS Tonic
• Spic and Span • Tang • Tetley Tea • Texaco • Texize • Tide • Tuberose
Snuff • Vicks • Welch Grape Juice • Wesson Oil • Yuban Coffee

NOW FULL POWER—316,000 WATTS

Member The FRIENDLY Group



John J. Laux, Exec. Vice-President

WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT 2-6265

Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260

Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505

Represented by H.W.

CHATTANOOGA, TENNESSEE

WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS, NBC and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432

Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Bob Runnerstrom, Gen. Manager—MAin 4-7573

Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

WASHINGTON WEEK

13 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Newton N. Minow will be confirmed as FCC commissioner without trouble, becoming the commission chairman about 1 March.

Newton at his confirmation hearing was hit with pretty much the usual barrage of demands for stronger FCC intervention in the area of uplifting programing standards.

Much of Minow's agreeableness on this line seemed to have been reduced when Senate Commerce Committee chairman Warren Magnuson indicated he wouldn't be too happy if the FCC smashes ahead without regard to the industry's own self-policing efforts.

Part of the time Magnuson was on the side of those Senators professing to know ways in which radio/tv can be improved.

It is notable, however, that he was most instrumental last year in slashing in half funds requested by outgoing FCC chairman Frederick Ford for monitoring stations.

Magnuson made it clear he would continue to be broadcasting's most powerful friend on Capitol Hill.

After he and others had castigated the industry for an hour or so and after Minow had plumped for increased monitoring of stations Magnuson went to work. He told the incoming FCC chairman that the broadcasting industry had codes of ethics, that its record of clearing up shortcomings has been phenomenal in the last two years and that the industry should be permitted to continue along these lines.

The Commerce Committee's hearing on Minow's nomination proceeded along lines that indicated what each committee member's personal gripes or attitude was toward various facets of the media and what the industry might expect from that area in the days ahead.

Here are some of the highlights on that score:

Rating services: Senator Mike Monroney took a swipe at his favorite whipping boy once again, and Minow said this is "a proper area of concern for the FCC." Magnuson noted that the FTC would shortly have ready a report on rating services and that this would be turned over to the FCC.

Misleading advertising: Magnuson said he hoped for stronger liaison on misleading or untruthful advertising between the FTC and FCC. He added that the FCC should concern itself with the number of commercials.

Programing: Senator John Pastore said he didn't think "we can legislate on programing or that programing falls within the committee's purview." However, he added, the FCC ought to take the lead in promoting better standards. Other committee men also asked for improved programing. Minow said: "I'm definitely going to do something about it."

Over-all Station Performance vs. Censorship: Minow took the position that the FCC can consider the over-all performance by a station without skidding into censorship. Said Minow: "If an operator is not operating responsibly then it is the FCC's job to find somebody else who will. The FCC can't do anything about one western show, but if a station provides only westerns, then the FCC can find it isn't operating in the public interests."

On the same matter Senator Gale McGee called for a complete overhaul of regulatory laws to ensure that stations operate in the public interest, and Senator Strom Thurmond said public service obligations should be printed prominently right on station licenses. Minow reminded the committee that he had studied on the Communications Act already in progress.

P.S.: In line with the Senate's extension of the presidential reorganization power Senator Magnuson made it clear the Commerce Committee is not going to relinquish to the president authority over regulatory agencies and that they are "still arms of Congress."

FILM-SCOPE

13 FEBRUARY 1961

Copyright 1961

 SPONSOR
PUBLICATIONS INC.

The CBS o&o's have broken sharply with feature film traditions in their strategy for the Screen Gems post-1948 package.

The habitual pattern—exemplified by CBS' handling of the Paramount package some years ago—contains three notions now being swept out the window: 1) leading off with the cream of movie packages, 2) making an impression during a brief period of time, and 3) letting stations pick the titles.

CBS o&o's have discarded all three habits in favor of these revolutionary tactics:

- Strong pictures such as *Caine Mutiny*, *Brave Bulls*, *Born Yesterday*, etc., are being held back: the next five shown will be *Pfhhht!*, *Death of a Salesman*, *Kiss the Blood off My Hands*, *Abandon Ship*, and *Criss Cross*—few seen as a tv blockbuster.
- Pictures will be shown Saturdays only through March.
- All five stations show the same picture the same night.

Two mysteries are: Why is CBS keeping the best pictures in reserve? And—why is CBS tying the hands of its stations on scheduling?

Insiders guess that CBS o&o's, having enough pictures to afford keeping strong reserves, will use them to deal with competitors when needed—or as a lever should they dicker for new movie packages.

As to five-as-one station scheduling, the motive seems getting a rating track record quickly: Screen Gems can use this to sell the pictures and CBS for spot sales use.

Collier Young and Robert E. Hill, producers of the *Crime and Punishment* series, are selling it themselves with the idea of knocking off a big part of the 40-50 per cent additional fee taken by conventional distributors.

The 39 episode half-hour tape series has already signed up 11 stations, including KTLA, Los Angeles, and the Metropolitan stations, WNEW-TV, New York; WTTG, Washington, D. C., and KOVR, Sacramento.

CBS Films is going into a successful re-run phase with its *Whirlybirds* series, now being tripped in 39 markets.

Whirlybirds, with 111 episodes, is touching all the bases for syndication money-making: it started with a 59-market regional deal to Conoco for three years, then went into weekly re-runs, and is now well into lucrative stripping in subsequent runs.

There are 49 markets where the show is still seen weekly.

One of syndication's most advantageous audience flow situations—the half-hour following *Gunsmoke*—will be lost in the fall.

There is evidence that syndicated half-hours and feature films did more in 1960 to maintain post-*Gunsmoke* inherited audience than did the network entry, *Markham*, in 1959.

Here is a 24-market Nielsen average audience comparison for mid-December on CBS stations.

| TIME | 1959 PROGRAMS & RATINGS | 1960 PROGRAMS & RATINGS |
|------------|----------------------------|-------------------------------|
| 10 p.m. | <i>Gunsmoke</i> 36.9 (59%) | <i>Gunsmoke</i> 39.2 (67%) |
| 10:30 p.m. | <i>Markham</i> 26.5 (48%) | <i>Syndication</i> 30.6 (59%) |

Note: Percentages in parentheses are shares.

UAA has discovered that theatrical success is not necessarily a guide to tv profits in feature films.

Many average pictures at the theatrical box office have proved the best grossers to UAA and stations using them.

Reportedly the ten best tv grossers in UAA's pre-1948 Warner Bros. library are these: seven Humphrey Bogart pictures—Chain Lightning, Dark Victory, Key Largo, Casablanca, Treasure of Sierra Madre, High Sierra, and To Have and Have Not—plus three others: City for Conquest, Story of Louis Pasteur, and Night and Day.

The UAA study, based on the pictures' initial five years of tv distribution, **attributes their success to membership in the drama category.**

Contradicting this explanation is another offered by some station men: movie programming different from current or recent tv production does best—**hence the hot performance of war movies on tv lately since there's nothing of this type now being filmed for tv.**

Another angle offered in some quarters is that the revival of an actor often follows his passing, as in Bogart's case. **If this explanation holds good, look for a boom for Gable movies.**

Don't think station men aren't worried over the prospect of NBC TV switching to feature films for two hours on Saturday nights from 9 to 11 p.m.

Opinion is that such a program—it would be the first fully competitive regular use of feature films by a network in prime time—would seriously cut into post-11 p.m. movie audiences on that night.

Hence an indirect result of such a move would be to hurt movies on ABC and CBS affiliates, all to the benefit of Jack Paar on NBC TV.

Mentioned as a contender for the NBC TV Saturday slot: the post-1948 MGM package.

Fred Niles—who went into business as a producer just five years ago in Chicago on a \$5,000 investment—will pour \$100,000 into an expansion which will also give him production facilities in Hollywood.

Niles diversified recently into programs and industrials production, although almost half of his 1960 gross of \$3 million was in tv commercials.

Niles' Hollywood branch will be the California lot at 650 N. Bronson; joining Niles there are Lionel Grover as production manager, Edwin T. Morgan as executive producer, Harry Holt as executive art director, and Jack Silver as production coordinator.

It looks as though \$3-4 million worth of tape commercials and industrials business a year is now on the loose as a result of CBS's closing of its tape unit.

Trade estimates are these billings are up for re-assignment in 1961: about \$1.5 million worth of program production, \$1 million in non-broadcast industrial, religious, medical, and closed circuit production, and perhaps \$.5 million in commercials.

It seems as though producers such as Telestudios had their hands tied in the past in not taking on more programs business: note that Play of the Week, produced and syndicated by NTA, parent of Telestudios, was among the bigger jobs brought over to CBS because of Telestudio's full schedules.

Hence Videotape Production and other independents such as Sports Network and MTV may be the major beneficiaries of the CBS legacy.

It's also possible that one repercussion of any New York shortage in tape facilities could be this: a rebound to film.

SPONSOR HEARS

13 FEBRUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Another station group—this one with heavy radio as well as tv holdings—is giving “close consideration” to establishing its own national sales offices.

The plan: as the contract for each of the group’s stations expires with the rep involved it would automatically join its sister stations in the national sales setup.

To agency men pitching for the Plymouth account Chrysler people expressed puzzlement on how the rumor that Plymouth or Valiant was leaving Ayer could have been started.

They were firm in this: there was no cause or reason for the rumor.

Circulating in the trade is the report that Westinghouse Broadcasting is seriously mulling the acquisition of the Desilu tv property and studio interests.

WBC has for some time indicated its interest in both expansion and diversification.

Like the changing of a Washington administration, there is always that awkward state of relationship between the old and new agency on an account.

Latest case in point: the switch of Lever’s liquid Swan from Needham, Louis & Brorby to BBDO New York, due to take effect 1 April.

When BBDO asked for the files, NL&B indicating BBDO could take everything about the brand along with the files forthwith. Lever seems to have taken the cue because last week BBDO was busy buying both spot tv and daytime network tv for Swan liquid.

Have you noticed that all the tv networks are back to citing ratings again in their advertising?

Compared to a year and a half ago, this is quite a switch for two of them. At that time, it will be recalled, all but ABC TV let it be known that they would refrain from using ratings in their ads.

Seems that CBS TV has a somewhat irritated client in S. C. Johnson’s Douglas Smith.

As Smith related it at the previous week’s AFA meeting, the said affront took place in the office of the CBS president.

After being told that the network would not continue one of the Johnson programs in the fall, Smith learned that another series had been picked for the spot. This is what burned him up: he would have to accept the successor, pilot unseen, or lose the nighttime period.

That will be quite an interesting dinner that McCann-Erickson is tossing for its personnel this Thursday (16 February) at the Waldorf Astoria, N. Y.

The gathering this time will have these three purposes:

- 1) The date marks the end of the first year of the agency’s Operation Thrust and the assembled diners will be told what the project has achieved.
- 2) To celebrate the agency’s 50th anniversary.
- 3) To outline sweeping organizational and personnel changes.

DEBUTANTE BALL OR RODEO



...whether it's a homey "Y'all come" or elegantly R.S.V.P. . . . KSLA-TV's viewers are honored guests at just about every happening in our area. Sports events, beauty pageants, parades, appearances of visiting dignitaries, concerts and plays, a formal cotillion, or the state fair livestock auction . . . *all* serve to keep Ark-La-Tex viewers *tuned in . . . to keep up!*

Sharing the honors with KSLA-TV are an enthusiastic group of co-hosts . . . the advertisers, whose enthusiasm stems from the results they get.

To become a member of this hospitality committee, contact your *Harrington, Righter and Parsons* man today.

KSLA
TV
 **channel 12**

shreveport, la.

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER
YOUR
REPRINTS
NOW**

**FILL COUPON
WE'LL BILL YOU LATER**

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100 | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME

FIRM.....

ADDRESS.....

QUANTITY.....

KID SHOW

(Continued from page 39)

shorts—that had originally been made for theaters. They had been the backbone of kid programs from the beginning, and until the past year there had been little new production (what was produced was made for the network shows and re-run syndication).

But in the last 12 months, with childrens' shows selling, every major syndicator has been making new features for the youngsters. They are made in five to seven minute episodes, and can be used once in a half-hour or two or three in a series for a complete show.

These features now being turned out by the major film houses:

- Trans Lux Tv is having a marked success with *Felix the Cat* cartoon features.

- United Artists Associated, besides making new *Popeye* episodes, is producing *Mell-O-Toons*—cartoon stories set to popular juvenile songs.

- CBS Film is turning out more half-hour episodes of *Deputy Dawg*. One advertiser, Lay's Potato Chips (Liller, Neal, Battle & Lindsay, Inc., Atlanta), has reported success with this show in 35 southern markets.

- CNP is producing *The Funny Manns*, a live-action, slapstick series made in five-minute segments, four or five to a group. It combines old Hollywood comedies with new footage being specially shot at Greenwich, Conn.

- ITC is taping more episodes of *Ding Dong School* for syndication.

- Screen Gems is producing three animated Hanna-Barbera shows for Kelloggs: *Huckleberry Hound*, *Quick Draw McGraw* and *Yogi Bear*. Kelloggs keeps a loyal and ever-growing audience by promoting supporting players (i.e. Yogi) to their own shows. Screen Gems also has other cartoon shows coming up.

- UPA is enlarging its *Mr. Magoo* backlog for syndication.

"It's understandable for the advertisers to want to get on the big show bandwagon," said a rep. "Some of these shows are phenomenal—like the Detroit guys who've built an amusement park named after their show. But there are lots of super-market turnstiles in the smaller market areas, and lots of kids with big eyes."

WLW

(Continued from page 43)

had the services for five years of Nannette Sargent, who later starred in many NBC presentations.

While at WLW they were called "The King, The Jack and The Jester," but later they became "The Ink Spots." Then there was "Jack and Jill." Jack was Jack Berch who formed a group, "Jack Berch and his Boys," that included Mark Warnow, Jerry Colonna, Johnny Williams and Raymond Scott.

Even "Dr. I.Q." was at the station, serving in production during 1937. Lew Valentine (that's the doctor's name) had among his WLW colleagues Lon Clark, who later became radio's "Nick Carter" and Lawson Zorbe ("Frank Merriwell").

During his stay at WLW, character actor Ray Shannon thought up "Scramby-amby," and moved on to network prominence.

Eddie Albert, stage-screen-tv star, made some of his earliest appearances at WLW. Writer-producer Norman Corwin was the station's newsroom chieftan circa 1936. Radio stalwarts "Ma" Perkins and "Shuffle" Shober, and Tommy Riggs and "Betty Lou" also got underway there. "Ma" and "Shuffle" were played by Virginia Payne and Charles Egelston, both of whom continued in their original roles until CBS retired its "soaps" last November.

On hand at WLW during the thirties was Marlin Hurt, who later became "Beulah," the Negro cook for "Fibber McGee and Molly." (Mr. Hurt met an untimely death in 1945.) Jack Zoller, who served on the station's dramatic staff, moved on to direct NBC's "Calvacade of America" series.

WLW boasts the first mystery radio drama series, "Dr. Kenrad's Unsolved Mysteries." It also takes credit for the oldest religious program on radio, "Church by the Side of the Road," which continues to be part of its Sunday schedule.

The "Mike Award" WLW will receive consists of a gold-plated microphone and a plaque which reads, "For distinguished contribution to the art of broadcasting, and in recognition of pioneering in development of the field of entertainment, leadership in engineering development, and advancement of the careers of performing artists."

WASHINGTON

(Continued from page 38)

American economic problem is under-consumption. (Landis; "Advertising must continue to advance levels of consumption if national economic growth is to proceed.")

Also mentioned to SPONSOR by veteran admen was the contrast between conditions today and when the Roosevelt regime took over in 1933.

"Back in those days half our college professors, eggheads and intellectuals in government thought capitalism was rotten, and suspected outright communism might be better."

"Today nobody in government is making that mistake. They realize that we're tied to a system of private enterprise."

Landis, himself declared, "Our desire is to promote private enterprise. The existence of private enterprise is essential in our desire for economic growth."

And between now and mid-May, more than 4,000 advocates will be flocking to Washington to plead the cause of advertising as an essential part of the private enterprise-economic growth pattern.

S & L

(Continued from page 45)

first mortgage loans."

Next the commercial explains how savings and loan association deposits are insured up to \$10,000 by the Federal Savings and Loan Insurance Corp., an agency of the U. S. Government, the seal of which is shown on video. The scene shifts to a penny and the slogan, "Not one penny lost," while the audio explains that since the Federal agency was created in 1934 no money on deposit with an insured savings and loan association has been lost.

One of the 60-second commercials dramatizes with stills money on the move in a community, showing what role the savings and loan association plays in the process. It starts with a grocery store clerk bringing his pay to the savings and loan company. This money plus that of other depositors goes out in the form of a home loan. The borrower pays it to the building contractor who uses it to buy supplies from a dealer who pays some of it out in wages, some of which are spent at the same store where the original clerk works.

SPONSOR ASKS

(Continued from page 55)

dictions of five years ago, the need for regional "self-interest" programming could be met. This type of program might not only be attractive and economical for local or regional sponsors, but national sponsors might find good value for their advertising dollars currently allocated to strengthening local or regional efforts.

Secondly, I believe there is an opportunity for special foreign programming run on a regular network basis, though not necessarily weekly. Entertainment shows would primarily have to come at first from English speaking countries. But there is much of a public affairs nature that could be made available in tape from France, Germany, Italy, and even Sweden, with English narration.

Third, and most important, the excitement seems to have gone out of tv programming. Specials aren't special anymore. Has anyone seen a real spectacular lately?

These are the areas of programming on which I believe more emphasis can be profitably placed.



WXLW CLIENT LOG

| | | |
|------------|--------------------|-----------------|
| Luckies | Hills Bros. Coffee | Camels |
| Pall Mall | Miller Brewing | Winston |
| Tareyton | Falstaff Beer | Campbell's Soup |
| Cadillac | Nat'l Tea Stores | Ford |
| Chevrolet | Kroger Stores | Mercury |
| Fels & Co. | Schlitz Beer | Oldsmobile |
| Jello | Swift Allsweet | Chrysler |

Your Product is Known by the Company it Keeps

As you can see, your product enjoys the best of company on WXLW. And the list of national advertisers continues to grow as time buyers recognize the value of showing their product off in the best light. By this we mean on the right station . . . at the right time . . . to the right audience. WXLW has proven to be the right station in Indianapolis as attested to by this ever-increasing list of national advertisers. WXLW's well-balanced, exclusive adult programming lets you select the right time . . . and the right audience. In addition, your product image is never destroyed by the type of music featured on many stations. Instead, your message reaches

the consumer who has been put into a receptive frame of mind by pleasant music, a consumer who will remember your message. So buy the audience that *can* and *will* buy your product. Always include WXLW in your Indianapolis buy.



950 ON YOUR DIAL
RADIO INDIANAPOLIS

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE

SPONSOR WEEK WRAP-UP

AGREEMENT is reached in Detroit on the purchase of WSAZ-TV by WJR, Detroit. Representing these leading stations are: (l-r) Worth Kramer, WJR president; John F. Patt, WJR board chairman; William D. Birke, president, Huntington Publishing Co.; Mrs. Hilda S. Long, secretary, Huntington Publishing Co.; and standing (l-r) C. Thomas Garten, vice president and general manager of WSAZ, Inc. and F. Sibley Moore, vice president and secretary of WJR



PROMOTING TICKET SALES for the Crippled Children's Fund, Allen Shaw, moderator of 'Night Beat,' WHB radio, Kansas City, enlists the aid of Janice Wilmot, Kansas City's choice as Miss Cimarron. The occasion is the premiere of the movie 'Cimarron' late in January



ADVERTISERS

Alcoa (F&S&R) will be deciding any day what its programing set-up will be on ABC TV for next season.

Its activity will be centered around the Monday 11-11:30 p.m. period and what the plot looks like at the moment: the *Corrupters*, a semi-documentary on racket busting, three times a month and another hour show it has in mind for the fourth week.

The budget will run to \$7 million, as compared to \$4.9 million being spent on tv this season.

P&G has worked out its scheduling problem with ABC TV for next fall in one respect: the *Rifleman* will stay with that network, but in the Monday, 8:30-9 p.m. slot.

As for P&G's other current series on ABC, *The Law* and *Mr. Jones*: it's very dubious about *Jones* surviving until next fall.



CÉLEBRATING Transfilm-Caravel's and Klaeger Film Productions' merger: (l-r) Jack Zimmer, tv producer, Grey Advertising; Harriet Weiss, traffic dept. mgr. at Grey; Bruce Heerd, head print service, Transfilm-Caravel

Campaigns:

- **Pepsi-Cola**, for its new theme — *Now It's Pepsi For Those Who Think Young* — will sponsor in all media: (1). On tv — an hour-long variety spectacular in April; a regular half-hour weekly program series; and program participations on the three major networks. (2). On radio — an accelerated program using all four major networks, supplemented by use of local stations by bottlers, and backed by strong promotional efforts on the part of bottlers and local outlets.

- **La Rosa Macaroni** is using WHOM and WWRI, New York City, to promote its first major contest to the metro's Spanish speaking listeners. The contest theme — *Easter in Puerto Rico* — will be promoted through the month of March. Agency: Vega, New York City.

- **S&W Fine Foods**, San Francisco, readying a new spot tv series in West Coast markets and in the New York metro area. Minutes, and 20's will be placed at peak viewing times in San Francisco, L.A., Seattle and Portland, and New York City.

Agency: Doyle Dane Bernbach.

- **National Automobile Dealers Association**, planning a safe driving campaign over NBC Radio network. The plan also calls for a 52-week schedule of 10 spots on NBC's weekend Monitor programs. Agency: Eisaman, Johns & Laws.

- **Stahl-Meyer**, New York City, has scheduled a large-scale tv campaign for its Ferris bacon in and around New York's top-rated tv shows. Kid shows in the metro area, are also carrying the Ferris message.

- **Doxsee Company**, (clam products) has a heavy radio spot campaign rolling in the L.A., Seattle, Detroit, Baltimore, Portland, Miami, St. Louis and New York markets. Live minutes are being used. Agency: Smith/Greenland.

- **Downyflake Foods**, readying a tv saturation campaign for next month for its frozen ready-to-bake muffins, in the six New England states and Pennsylvania. Agency: Smith Greenland.

PEOPLE ON THE MOVE: Lester S. Rounds, from v.p. Kudner Agen-

cy, to coordinator of marketing. Arnold Bakers, Port Chester, N. Y. . . . **William H. Croke**, from media buyer, Foote, Cone & Belding, to advertising department, Liggett & Myers . . . **Jack Africk**, from assistant manager, New York sales department, R. J. Reynolds Tobacco, to manager that department.

AGENCIES

Agency appointments: Timex, U. S. advertising (around \$3.5 million), from Doner, to **Warwick & Legler** (for details see SPONSOR-WEEK) . . . O. M. Scott & Sons, Marysville, Ohio, to **Y&R** . . . TV Time Toys, to **Azrael** . . . Hersh Beverage, Schenectady, N. Y., to **Storm Advertising** . . . Lion Packaging Products, Hicksville, N. Y., to **Cohen & Aleshire** for its Snap-Off Bags . . . Import Motors, Chicago, Midwest Volkswagen distributor, to **Doyle Dane Bernbach**, Chicago, from Fuller & Smith & Ross.

New quarters: Campbell-Mithun,

A UNIQUE 'PANIC BUTTON' was the idea WWDC radio, Washington, D. C., came up with at the Business Outlook Conf. Nancy Lee Stuckey explains it to Robert Lee O'Brien, Jr., v.p. of Union Trust Co.



FOR OUTSTANDING SERVICE Peter Herman Adler (center) conductor, Baltimore Symphony, is awarded by (l) Thomas S. Carr, v.p. and gen. mgr. of WBAL and program supvr. of WBAL-FM, Bob Benson

A NEW AFFILIATE, WVNJ, joined Mutual Radio Network last month. New York's Senator Jacob K. Javits 'threw the cue.' N.J.'s senators and Gov. Robert Meyner were also on hand for the event



in the soon-to-be-built Cargill Building, Minneapolis . . . **Sackel-Jackson**, at 131 Arlington St., Boston . . . **Rossi and Company**, in Detroit's David Broderick Tower.

PEOPLE ON THE MOVE: **John C. Clark**, to Gordon Best, Chicago, as manager, radio/tv department, and assistant account executive, General Finance account . . . **Ralph Zeuthen** from manager, Edison Electric Institute, Live Better Electrically program, to v.p. and account supervisor, Compton . . . **Robert Parker**, from advertising manager and research director, Seabrook Farms, to Smith/Greenland account service department . . . **A. O. Buckingham** from managing director, Y&R Ltd., to that company's New York office, as senior v.p. and member of the plans board . . . **Mrs. Margaret Cahill Frampton**, to Bates as assistant account executive, International Latex account . . . **Richard Goebel**, from advertising director, Nestlé Company, to account supervisor, Dancer-Fitzgerald-Sample, New York office . . . **Robert S. Fenton**, to account supervisor, M-E Productions, division McCann-Erickson . . . **Ray Samuel**, from advertising director, Breakstone Foods, to Smith/Greenland account service department.

MORE PEOPLE ON THE MOVE: **Robert H. Lundin**, from brand supervisor, Pillsbury, Minneapolis, to account executive, Pet Milk account, Gardner . . . **Donald A. Perkins**, to assistant account executive, Doherty, Clifford, Steers & Shenfield . . . **Mary Collier**, from continuity director, KAKC, Tulsa, Okla., to radio/tv copy writer, Watts, Payne Advertising, that city . . . **Richard C. Anderson**, from associate media director, Y&R, Chicago and New York, to director, media relations and planning, Chicago office, Y&R . . . **Kenneth E. Hegard**, from associate radio and tv director, Cramer-Krasselt, Milwaukee, to director, that department . . . **Gordon Gunn** from BBDO's New York office, to media director, L.A. office . . . **Robert L. Scurlock**, from v.p. and account supervisor, Dancer, Fitzgerald, Sample, to v.p. and account supervisor, Bates.

They were elected: **William T. Raidt**, to board of directors, D'Arcy

. . . **Paul Biklen**, a v.p. at OB&M . . . **Garrit A. Lydecker**, New York, and **Theodore P. Jardine**, Chicago, to JWT board of directors . . . **Robert A. Dearth**, v.p. in charge of domestic and international activities, Morse International, to president, that company . . . **George Oswald**, a senior v.p. at Geyer, Morey, Madden & Ballard . . . **Marion MacDonald**, and **Wallace J. Gordon**, v.p.'s, at Grant, New York City.

TV STATIONS

Net tv, in November 1960, scored a 9.7% increase in gross time billings over the same month in 1959, according to TvB's latest communique.

Gross time billings, for the first eleven months in 1960, added up to an increase of 9.3% over the like period in 1959.

Saturday-Sunday daytime billings chalked up the biggest increase — 17.2% — while nighttime billings went up 12.2%, in that January-November 1960 period.

Monday through Friday daytime billings were up .8%.

PEOPLE ON THE MOVE: **Joseph A. Rico** from promotion manager, WEBR, Buffalo, to promotion assistant, WGR-TV, Buffalo . . . **George Finnegan**, to general sales manager, and **Clyde Dutton**, to local sales manager, WTVH, Peoria, Ill. . . **Franklin C. Snyder**, WTAE, Pittsburgh, v.p. and general manager, appointed chairman Allegheny County Easter Seal Committee . . . **Richard Barron** to administrative assistant to the president, WSJS, WSJS-TV, Winston-Salem, N. C. . . **Michael E. Seeber** and **Wayne E. Harter**, to account executives, WKOW-TV, Madison, Wis. . . **Art Reuben**, from commercial manager and assistant manager, KPLC-TV, Lake Charles, La., to director of regional and national sales, newly formed group, The Pelican Group of Stations, (KPLC-TV, KPLC, Lake Charles; KALB, Alexandria, La., and KRMD, Shreveport, La.) . . . **Pel Schmidt**, to account executive, WBAL-TV, Baltimore . . . **Phil Smith**, to publicity manager, WFBM, Indianapolis . . . **Thomas B. Cookerly** to general sales manager, and **J. W. Timber-**

lake, Jr., to regional sales manager, WBTV, Charlotte, N. C.

MORE PEOPLE ON THE MOVE: **Robert J. McBride, Jr.**, from assistant director of promotion, Detroit Free Press, to program director, WJBK-TV, Detroit . . . **Maurice E. McMurray**, from New York office, Storer National Sales, to national sales manager, WJBK-TV, Detroit . . . **Charles A. Wilson**, manager, sales development, WGN-TV, Chicago, to director of national sales, Chicago office, KDAL and KDAL-TV . . . **Robert H. Van Roo**, from A. C. Nielsen, Chicago, to promotion manager, WITI-TV, Milwaukee . . . **Phil Smuth**, to publicity manager, WFBM stations, Indianapolis . . . **Ralph Hansen**, from promotion manager, WJBK-TV, Detroit, to promotion manager, WJW-TV, Cleveland . . . **Gordon E. Hamilton**, from operations manager, KVOA-TV, Tucson, Arizona, to assistant manager, that station.

Tidewater Teleradio (WAVY, WAVY-TV), Norfolk, Va., promotes three: **Edward J. Hennessey**, from general sales manager, WAVY-TV, to v.p. in charge of tv sales; **Ned G. Sheridan**, from general manager, WAVY Radio, to v.p. in charge of the radio division; **Clifford A. Frohnhoefer**, from assistant secretary and treasurer, to treasurer and controller.

Sports note: **WTVN-TV**, Columbus, Ohio, to carry the Big Ten Conference games of Ohio State vs. Iowa, 18 February, and Ohio State vs. Indiana, 20 February.

RADIO STATIONS

Ideas at work:

• **WCHS**, Charleston, W. Va., both radio and tv, this week began a novel, month-long sales promotion called *Confederate Days*. To add weight, as well as considerable color, to the event, the sales staff roam their sales "beats" selling the special package, garbed in picturesque Confederate costume. Facets to the promotion: sponsor commercials are done with a Southern flavor; on tv, the announcers appear in full regalia; both stations are engaged in "Operation Sum-

ter." the bombardment of spot announcements urging the public to visit sponsor places to sign up for contest prizes. The promotion will be climaxed with the selection of a Southern Belle during an hour-long tv show. Her prize: a mink stole (from southern mink, of course!).

• **WLEE**, Richmond, Va., received some 55,000 postmarks from every corner of the world, during its recent *Postal Roulette* contest. The contest idea: listeners were invited to clip, and send to the station, postmarks from their incoming mail in an effort to match it with the 165 mystery post offices compiled by the station. Due to the enormous number of post offices, a maximum of 25 winners was anticipated. The surprised station personnel shelled out a total of 87 prizes, at the end of three weeks.

• **KSAY**, San Francisco, stimulated an influx of January business by offering local merchants spots at half-rate. Here's how it was done: enlisting the air of the Retail Merchants Assn., the station's pitch which went, in part, like this: "KSAY is setting up a matching fund for the individual retailers, to be drawn on from their own January sales story. This means that one-half the merchants cost will be covered by the radio station's matching fund, during January only." The *Shop in January* promotion proved so successful, it is being repeated this month.

PEOPLE ON THE MOVE: **John Struckell**, from general manager, WOND, Pleasantville, N. J., to general manager, WFPG, Atlantic City . . . **Larry Busket**, from executive v.p. and general manager, KGMS, Sacramento, Calif., to general sales manager, KRAK, that city . . . **Lee Hanna** to director, news and special events, and **Dick Merson**, to assistant director, WNEW, New York City . . . **George A. Myers**, from account executive, Star Broadcasting, to regional sales manager, Intermountain Network, Denver . . . **Terrence S. Ford**, from WERE, Cleveland, O., to assistant promotion director, WHK-AM-FM, that city . . . **Maury J. Farrell**, to president, WATV, Birmingham, Ala. . . . **William Babcock**, from promotion manager, WICU-TV, Erie, Pa., to station manager, WLSV, Wellsville, N. Y.

Sports notes: **WCCO**, Minneapolis, to broadcast the Minneapolis Twins, (formerly Washington Senators) games and is putting together a special baseball network to broadcast the games in northern Wisconsin, Nebraska, Iowa, North Dakota and Montana . . . **KDKA**, Pittsburgh, radio and tv, to carry the Pittsburgh Pirates games during 1961.

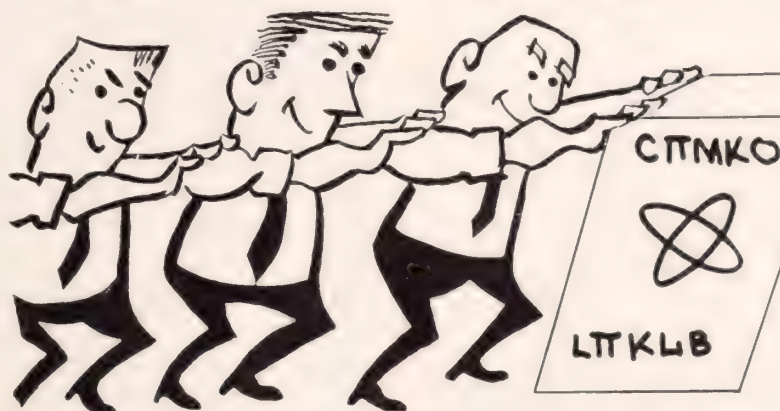
Kudos: **Robert J. Hoth**, executive v.p., Public Radio Corp. (KAKC, Tulsa; KIOA, Des Moines; KBEA, Kansas City) named Boss of the Year

by the Tulsa Junior Chamber of Commerce.

Promotion gimmick: **WNEW**, New York City, spotlighted its *60-Second Soaps*, a spoof on the recently departed soap operas, by distributing brochures filled with columnist plaudits for the fun capsules, and mounted with a small bar of soap labelled *60-Second Spots*.

Thisa 'n' data: **WHK**, Cleveland, disk jockey, Scott Burton, inspired by dance marathons, sleep marathons,

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer, as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }

PRESIDENT
Col. B. J. Palmer
VICE PRES. & TREASURER
D. D. Palmer
EXEC. VICE PRESIDENT
Ralph Evans
SECRETARY
Wm. D. Wagner
RESIDENT MANAGER
Ernest C. Sanders
SALES MANAGER
Pax Shaffer



PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming — over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today

flag pole sitting, etc., is soliciting listener suggestions for a new endurance test . . . **KDKA**, Pittsburgh, in a new programming idea, ran the sound truck of a movie . . . **WWRL**, New York City, began its third annual *Aunt Jemima Self-Rising Flour Gospel Singing* contest.

New quarters: **WWIL**, Ft. Lauderdale, Fla., began construction of its new offices, studios and transmitter on Davey Road, this week . . . **Key-stone Broadcasting**, expanding its Chicago office space (by 30%) on the 17th floor of its present office site in the Chicago Title and Trust Building . . . **WKDA**, Nashville, Tenn., preparing to move into its new home on the 8th floor of the First American National Bank Building.

Financial note: Rollins Broadcasting stock has been approved for listing on the American Stock Exchange.

Labor peace: **KYW** and **KYW-TV**, Cleveland, and the **NABET** have come to terms on a five-year contract involving the stations' 53 technicians.

Happy birthday: **WIL**, St. Louis, began its 40th broadcasting year, 9 February.

Rochester, N. Y.'s WBBF, has turned a staffer's weight loss into a novel station promotion.

The contest idea: to find a new label for ex-heavyweight deejay Leon Margarite who (before he shed 40 hefty pounds) was known as "the biggest man in nighttime radio."

The bait: two sets of prizes: a get-thin kit (for a needy friend) consisting of such items as calorieless cookies and a case of Metrecal; and a get-fat kit (for the winner himself) filled with items such as a gallon of ice cream, and a case of chocolate syrup.

FM

Fm, it would seem, has gone back to the early days of radio on the remote front.

A current case in point:

WYSL, Buffalo, is picking up nightly, a two-hour *Conversation* program from that city's downtown Swiss Chalet.

The fm listening habit seems to be catching on in the Indianapolis market, according to a recent survey made among set distributors.

WFBM-FM, who conducted the count, disclosed that in 1960 some 50,000 fm units were sold in the Indianapolis market.

Ideas at work:

• **KBAY-FM**, San Francisco, who got quite a jolt (and almost lost an account) when a Western Union survey turned the unhappy news that it had no listeners, set out to prove them wrong. Here's what they did: the station ran a spot campaign telling its "non-existent" listeners the exact results of the WU survey. They then backed this up by a contest offering a night on the town, (free dinner, theater and cab fares, etc.), and other prizes of fm sets and records. The contest drew a total of 450 replies. The result: the winners had a real bash on the station—and the station kept the account.

PEOPLE ON THE MOVE: **Allan Kenyon**, from continuity director and air personality, to account executive, **KOIL-FM**, Omaha, Neb. . . . **Gordon Potter**, from sales manager, **WPCA-TV**, Philadelphia, to station manager and director of sales, **WQAL-FM**, that city.

Station acquisition: **KYFM**, Oklahoma City, sold by Edwin P. Nall to Barney Groven, for \$28,000.00. Sale brokered by Hamilton-Landis & Associates.

NETWORKS

Mutual Radio, last week, put into operation the first of two planned regional Pacific Coast news bureaus.

Headquartered in **MBC's** San Francisco affiliate, **KQBY**, the news outlet will feed late-evening regional newscasts to **Mutual's** 52-station Pacific division. Far East and outer-Pacific coverage for **MBS** nationally will also be directed from this operation.

A similar set-up is planned for the Los Angeles area.

PEOPLE ON THE MOVE: Broad-

dus (Speed) Johnson, from account executive, **NBC** participating programs, to manager of sales, **WNBC Radio**, New York City . . . **David S. Proctor**, from account service representative, radio station clearance department, to manager, that department, **ABC Radio**.

They were elected: **Edwin S. Friendly, Jr.**, v.p. program administration, and **Lester Gottlieb**, v.p. special programs, at **NBC-TV**.

New affiliate: **WPBC**, Minneapolis-St. Paul, with **Mutual Radio**.

Sports sales: **Monroe Auto Equipment**, Monroe, Mich., to sponsor the **Leo Durocher** five-times-a-week sports-cast over **Mutual**.

Program note: **Mutual Radio** began broadcasting the weekday soap drama series, *My True Story*.

Kudos: **NBC** news and public affairs executive producer, **Irving Gittlin**, named to the Conference on Communications and Public Interest Roll of Honor . . . **CBS Radio** awarded the commendation of the Council on Radio/Tv Journalism of the Association for Education in Journalism at the University of Illinois.

REPRESENTATIVES

Rep appointments: **WEMP**, Milwaukee, and **KWK**, St. Louis, from **Headley-Reed** to **H-R**.

Corporate name: **Storer Television Sales, Inc.**, **Storer's** new national spot rep firm.

PEOPLE ON THE MOVE: **Richard J. Quaas**, from account executive, **RKO General's KHJ-TV**, L.A., to account executive, **Adam Young**, Chicago . . . **William J. Matthews, Jr.**, from account executive radio division, to tv sales staff, New York office, **Petry** . . . **Phil Corper**, to v.p. in charge of sales development and promotion, **George P. Hollingbery**, Chicago . . . **Warren Nelson**, to v.p. in charge of tv sales, Chicago office, **George P. Hollingbery** . . . **Roland King**, from account executive.

KMSP-TV, Minneapolis, to tv sales staff, Minneapolis office, Katz.

FILM

Sterling Television expects a rise in income of 30 per cent and a sales increase of 20 per cent for its fiscal year ending March 1961.

The rapidly growing tv film producer and distributor earned \$32,000 on almost \$1 million in sales for its previous fiscal year.

Its earnings increased 27 per cent during the six months ending last September.

Sales: Seven Arts Associated's post-1950 Warner Bros. films to WGN-TV, Chicago; WBNS-TV, Columbus; WCNY-TV, Watertown; and KSL-TV, Salt Lake City . . . WSBT-TV, South Bend, also acquired the Seven Arts package . . . ITC's *Broken Arrow* sold in 38 markets during January: stations include WPIX, New York; WXTV, Youngstown; KOOL-TV, Phoenix; KYTV, Springfield; KCDA-TV, Douglas; KVOS-TV, Bellingham; KOOK-TV, Billings; KIFI-TV, Idaho Falls; KTTV, Los Angeles; WRC-TV, Washington; KOIN-TV, Portland; KSL-TV, Salt Lake City . . . WBZ-TV, Boston, purchased 30 feature films made by 20th Century-Fox.

International: NBC International made the largest sale of tv programs to the new government broadcasting operation of New Zealand. Programs included *Victory at Sea*, *Life of Riley*, *Philip Marlowe*, *Laramie*, *Deputy*, *Tab Hunter*, *Fibber McGee*, *Crunch and Des*, and *The Californians*.

Programs and producers: Richard H. Ullman has acquired a substantial interest in **Soundac Productions** of Miami; he recently sold the Richard H. Ullman (RHU) company of Buffalo to Peter Frank Organization of Hollywood . . . ITC's *Jo Stafford* specials to be produced at Elstree Studios in England.

Commercials: **Storyboard Reports** of New York is making storyboard from completed film commercials—in addition to its off-the-air service.

Kudos: *Death Valley Days* received the 1960 Western Heritage Award.

PEOPLE ON THE MOVE: ITC names **Kevin O'Sullivan** as New York and network general sales manager, and **Jack Rhoades** and **Jack Meadow** to syndication staff . . . Ziv-UA appoints new account executives **Taylor Durham**, **Joe Madalena**, **Wells Bruen**, and **Bob Mott**.

PUBLIC SERVICE

WIP, Philadelphia, in an effort to shake the area out of its depression doldrums, has put to work a three-point plan.

The plan, in summary:

1) *Operation Optimism*—The station is airing first-person testimonials by local business and civic leaders throughout the day.

2) *A Buy Now in Philadelphia* campaign—Jingles are being prepared calling attention to this slogan and will be aired along with "reasons why" copy on a saturation basis. These messages will be made available to advertisers.

3) The station has expressed its willingness to meet with representatives from any radio or tv station, newspaper or advertising agency committee to consolidate pleas for a comprehensive "buy now" campaign.

Westport, Conn., radio station WMMM, inspired by recent snowstorms (and with a skeptical eye on future) has organized a permanent carpool for area commuters.

The plan: available cars will be registered for the pool and a special citizen committee appointed to answer distress calls—and dispatch the cars.

Public service in action: **KMOX, St. Louis, aired a special documentary on the elevation of Joseph Cardinal Ritter, 29 January . . . WAVY-TV, Norfolk, Va., paid tribute to the 50th anniversary of Naval aviation with a special three-hour presentation delving into its history and including a two-hour remote directly from the U.S. Naval Air Station-Oceana, at Virginia Beach . . . KATZ, St. Louis, kicked off its campaign in behalf of**

Brotherhood Week with an essay contest asking for "fresh new ideas to improve race relations" . . . The 1961 campaign of **Broadcasters for Radio Free Europe**, headed by Westinghouse president Donald M. McGannon, offering as prizes four European trips, to the stations (two radio and two tv) providing the best general support to the drive . . . **WTCN, Minneapolis-St. Paul, sponsoring a special U.S. Naval training company, The Viking Company, with active training at the U.S. Naval Training Center at Great Lakes, Ill. . . Broadcasting Foundation of North Carolina offering 25 scholarships, this year, "to provide opportunity for those who will be tomorrow's leaders in the broadcasting field."**

Public service programing: **WTOP-TV, Washington, D. C., putting together a series of three programs on the federal income tax for showing before tax day, 15 April . . . KGBS, L.A., debuted *Inquiry*, a program dealing, in depth, with problems facing the city.**

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH

GET THE FACTS
FROM OUR
PERSPIRING REPS

WREX-TV
CHANNEL 13 ROCKFORD

J. M. BANCH
Vice Pres. & Gen. Mgr.



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
Teletype NY-1-4295

Bright Spot

FOR BUSINESS
TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE
a John H. Phipps
Broadcasting Station

BLAIR TELEVISION ASSOCIATES
National Representatives

Tv and radio NEWSMAKERS



Kenneth L. Bagwell, WTVJ, Miami, national sales manager since 1958, has been named station manager at WAGA-TV, Atlanta. He succeeds Terry H. Lee, Storer's regional v.p. Bagwell, whose 15-year broadcasting background covers program management and air work as well as sales, began his career as announcer at KXYZ, Houston. From there he moved to program manager at KPRC, that city, and later back to KXYZ as sales manager. He joined WTVJ in 1957 and was named mgr. in 1958.

Santo J. Crupi, a 14 year media veteran, has been appointed manager of Avery-Knodel's newest, and eighth branch office headquartered in Boston. He will be in charge of both radio and tv sales in that city. Crupi comes to his new post from Middlesex Broadcasting where he was sales manager for all local, regional and national sales. Earlier, he had been New England sales manager of Weed Radio, and media director with Boston ad agency Hermon Stevens. He holds a B.B.A. from Boston U.



Norman F. Flynn, a 22-year broadcast veteran has been appointed v.p. of Broadcast Time Sales where, for the past three years, he had been a member of the firm's sales team. Prior to joining BTS, Flynn served the industry in a number of capacities. Among them: wrote, produced, and hosted a tv series for an upstate medical group; taught radio/tv in Endicott, N. Y.; sales managed WENE, Endicott, worked on special sales development projects for RAB; was a.e. for WABD-TV, N. Y. C.

James H. Burgess, sales manager for Crosley's WLW-A, since March 1957, has been elected vice-president of Crosley Broadcasting of Atlanta, and general manager of tv station WLW-A. Prior to his affiliation with WLW-A, Burgess has been national sales rep for the Crosley Broadcasting in Cincinnati; local salesman and later sales director of WLW-C, Columbus; and national sales rep for the Columbus Citizen. Burgess was born in Marion, O., served in the USNR, and graduated from Ohio State.



The seller's viewpoint

The government's evaluation of the Standard Metropolitan Area is, unfortunately, often used by advertisers in evaluating a market's rank when planning air media buys, says Robert M. Lambe, president and general manager of the WTAR tv and radio stations in Norfolk. The Tidewater area (Norfolk-Newport News), he notes, is one of a few split-market metro areas individually credited and ranked although even the poorest signal more than covers the entire area. The three tv stations of the Tidewater area have joined forces to enlighten buyers of the "real" metropolitan Norfolk market.



Another look at the split-market station situation

The Standard Metropolitan Areas were created by the Bureau of Census to meet certain standards of industrialization, population density and integration with the central county.

Now called Standard Metropolitan Statistical Areas, they were originally established as units for the collection of census data and not designed for the selection of advertising media.

Unfortunately, many media people who are responsible for market buys do not take into consideration the fact that an imaginary line or a little water does not distort even the poorest station's signal. Although newspaper circulation stops at the water barrier, as in the case of Norfolk (which is separated from Newport News by two and three-quarter miles of water), radio and tv signals do not. Simply because a station's address is located in one of the Standard Metropolitan Areas does not mean that its signal is confined to that area. Further evidence of this is in markets such as Tampa-St. Petersburg, New York-New Jersey-Staten Island and San Francisco-Oakland. Although all of these markets are separated by water they are bought as one single metropolitan area. This is because the government reports them as one metropolitan area.

However, stations located in other split market areas have not been so fortunate. In recent years, the buying emphasis has been in the so-called top 15 to 35 markets. As a result, when buyers base their purchases on the government's metropolitan area, many stations within these split-market areas stand to lose out. Simply because the station's offices are located within one of the affected markets, buyers tend to single out and consider the rank and

effective buying income of only part of the entire metropolitan area.

Some agencies have corrected this practice by combining both markets—creating one large, realistic metropolitan area. However, many agencies still analyze the station's potential on the basis of its transmitter or office location rather than coverage. Consequently, the rank and E.B.I. of split metropolitan areas suffer substantially.

Norfolk-Newport News is a split-market situation which, because the government considers them two separate standard metropolitan areas, loses more than a half million dollars yearly. Although Norfolk's population alone is 597,000 and stands 46th by government ranking, if you add Newport News with 215,000 the rank jumps to 29th. The true picture of the Norfolk-Newport News market puts it in a more desirable position for broadcast buying. These two standard metropolitan areas are separated only by water—and, obviously, this has no affect on a station's reach.

When buyers are confronted with a market situation of this type, more thinking should go into analyzing it. They should find out if the station's prime coverage extends into the related market and compute it accordingly. Unlike trying to figure out a station's area reach, the metropolitan split-markets can be computed just by adding the two.

More solid research should go into the split-market situation on the advertising level. These markets should be carefully studied and not ranked or bought on the basis of the government's standard metropolitan area ranking alone. These markets don't deserve to be split up any more than Tampa-St. Petersburg, New York-New Jersey-Staten Island or San Francisco-Oakland.

SPONSOR SPEAKS

Radio/Tv and Product Improvement

Are radio and tv keeping pace with other leading American industries in their drive for new and better products?

Is broadcasting lagging behind nearly every single company which uses radio and tv in the matter of new product planning and development?

We believe this is one of the most serious questions that can be raised about our industry today.

The "products" which radio and tv offer the public are, of course, programs. But are broadcasters devoting as much time, thought, attention and dollars to planning and developing new programs as are such new-product-minded corporations as Dupont, Eastman Kodak, P&G, General Foods, U. S. Steel, Campbell Soup?

We are afraid not. And we believe that every thoughtful person in the industry will want to explore the reasons why.

Today, whenever responsible business executives gather, the dominant economic theme they discuss is the constant need for product improvement. At the recent AFA meeting in Washington (see page 35) such leaders as W. B. Murphy, president of Campbell Soup, Arthur C. Fatt, president of Grey Advertising, James S. Fish, v.p. General Mills, and AFA Chairman, and Glenn Marshall Jr. of WJXT Jacksonville, TvB Chairman, were unanimous in their statements that the one thing which can keep America rolling and our economy healthy is a continually rising tide of new, better products and services which can be advertised aggressively.

We'd like to paraphrase that.

The one thing, and the only thing, which can keep the air media healthy is a continually rising tide of new and better programs.

To get such programs means that broadcasters must invest in program planning and development in the same way and for the same reasons as major corporations in other fields put down hard cash to develop finer refrigerators, detergents, frozen foods, gasolines, automatic washers.

Today every important industry in the country (except broadcasting) has products in the drawing board stage for introduction in 1965 and 1966.

Why haven't the air media? We suggest that the NAB and the three tv networks dig into this one soon—and hard! ▀

10-SECOND SPOTS

The answer: Now that all your 1961 New Year's resolutions are forgotten, here's the secret for keeping them in 1962 from Esther Rauch of Blair. *Decide you're going to get worse.*

That's some signal: The salesmen up at WWLP, Springfield, Mass. have been getting some strange inquiries because the current ARB listings credit WWLP (TV) with coverage of Culpepper, Prince William and Rappahannock counties in Virginia. Maps drawn, the Massachusetts boys want to know why ARB left out another unpronounceable (for them) county nestled among the other three. *That's Fauquier County, suh!*

S'possible: Some people think the new Bob and Ray radio commercials for Pfizer's Candettes Antibiotic Troches are far-fetched. Judge for yourself with this example, the spot about a roving reporter who comes upon a guy wandering around at the bottom of the sea—

REPORTER: Hello, sir, what's that you're holding?

MAN: A sting ray.

REPORTER: Oh, are you a professional fisherman?

MAN: *No, I've got a sore throat. Came down here to gargle.*

Universal: One day's programing on KPLR-TV, St. Louis, recently, certainly showed there's room for everyone on tv. Viewers could see among others, Gina Lollobrigida, David Susskind, Alexander King, Roy Campanella, *Brigitte Bardot*, *Bishop Sheen* and *Miss Universe*.

Promotion Man of the Week Award goes to the guy at WXYZ-TV, Detroit, who got the following adjectives into two paragraphs of a release describing *The Brothers Brannagan*: "amiable and relaxed, but rugged and virile," "impulsive, romantic, literary," "judicious, hard-headed, methodical." How can you argue when he adds that "*as a team they are unbeatable.*"

Hare it is! The answer to those early morning doldrums. Want to start the day in a mature, serious mood? WGN, Chicago, has come up with just the show for you. It's called *Breakfast with Bugs Bunny*.

In Rochester, New York

**We don't believe
in a
Double LIFE,
BUT...**

**There's a Lot to be Said for a
DOUBLE STANDARD**

(A R B and Nielsen)

**BOTH November, 1960 Surveys
Show that, in ROCHESTER, N.Y.,
CHANNEL 10**

**Has the
BIGGEST
overall share
of Audience!**

**Carries
8 of the TOP 10
Favorite
TV Shows!**

There's nothing *new* about this—just a pleasant old refrain that we've been hearing for years, every time a survey is made in Rochester. Naturally, it pleases us, and it *especially* pleases our sponsors. Incidentally, *you* can join that happy throng. With a little digging, we can still find some choice availabilities for you and your products.

CHANNEL 10

ROCHESTER, N. Y.

WHEC-TV

WVET-TV

EVERETT McKINNEY INC.

• THE BOLLING CO. INC.



On Charlotte's channel 9 . . . everything's fine !

WSOC-TV takes **74.2%** of evening quarter hours in Charlotte

In few major markets of America do advertisers find such massive evening preference for one television station. From 5 to 11 p. m., Monday through Friday, WSOC-TV leads in metro Charlotte quarter hour ratings 74.2% of the time. A preference more than 3 times that of Station B's 20.8%!

Latest ARB, which shows this domination, also reveals many other significant gains by WSOC-TV. Get more for your money. Get on WSOC-TV . . . one of the nation's great area stations.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



Who else reaches the heart of America with this rich, joyful, throbbing beat? Who else sells with such a solid, swinging sound on a million Main Streets, a million times a day? Only Radio creates this rhythmic *impact* and only Spot Radio lets you choose time and place to match it.

| | | | | | |
|------|------------------|------|----------------------|------|---------------|
| KOB | Albuquerque | WINZ | Miami | WRNL | Richmond |
| WSB | Atlanta | WISN | Milwaukee | KCRA | Sacramento |
| WGR | Buffalo | KSTP | Minneapolis-St. Paul | WOAI | San Antonio |
| WGN | Chicago | WTAR | Norfolk-Newport News | KFMB | San Diego |
| WFAA | Dallas-Ft. Worth | KFAB | Omaha | KMA | Shenandoah |
| KPRC | Houston | WIP | Philadelphia | KREM | Spokane |
| WDAF | Kansas City | KPOJ | Portland | WGTO | Tampa-Orlando |
| KARK | Little Rock | WJAR | Providence | KVOO | Tulsa |

Radio Division

Edward Petry & Co., Inc.

The Original Station
Representative

A REPORT ON UNIONS AND TV AD COSTS

First of a three-part study on video's most complex area—paying talent in commercials

Page 37

How Pepsi's radio/tv web umbrella works

Page 40

It's tough to gauge spot radio's reach

Page 42

Network radio helped build S.C. Johnson

Page 46

"next to KONO-tv...
this is the best way
to promote an idea"

NOTIONS



San Antonio's



Channel 12

KONO-TV (ABC) outsells the rest because it reaches the most with 37.8 Share of Audience 9 A.M.-Midnight Sunday through Saturday . . . against 33.2 and 29.0 . . . according to November '60 San Antonio ARB

Get the "Inside Story" on San Antonio Television

Represented by the Katz Agency



How important is the 2nd?

Just as important as one's 2nd shoe is Michigan's 2nd TV market... that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities... 3,000,000 potential customers... 684,200 TV homes (ARB March '60)... served exclusively by WJIM-TV for 10 years.

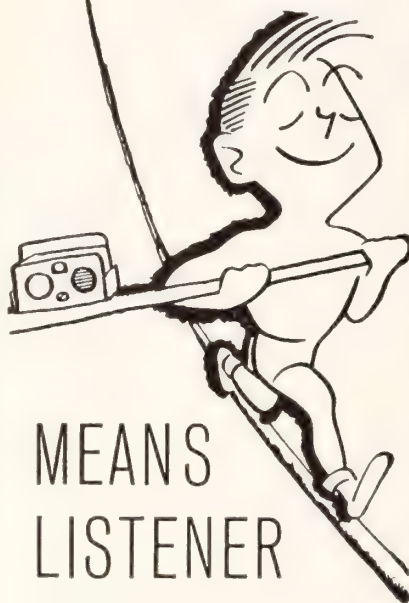
WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

BALANCED PROGRAM- MING . . .



MEANS LISTENER LOYALTY

... and 30 years of KTRH programming has developed a pattern of listener loyalty blanketing over 80 counties, serving over 1,087,100 radio households and extending over 60,000 square miles. Comprehensive news reporting, tasteful music, sports, farm information and variety give KTRH the popular balanced programming that benefits over four million people.

KTRH

50,000 WATTS - 740 KC

-CBS-

HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.

© Vol. 15, No. 8 • 20 FEBRUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|-------------------------|-----------------------------|
| 6 Newsmaker of the Week | 68 Film-Scope |
| 23 Sponsor-Scope | 72 Sponsor-Week Wrap-Up |
| 29 Sponsor-Week | 72 Sponsor-Week in Pictures |
| 67 Washington Week | 78 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

- SAG, AFTRA, and tv ad costs**
37 SPONSOR presents, as a service to the industry, a special three-part study on tv's most complex and misunderstood problems—union negotiations
- How Pepsi's web umbrella works**
40 Soft drink advertiser pours majority of \$12 million national budget into network radio/tv; expects to elicit \$22 million bottler response
- Radio spot reach tough to gauge**
42 Past experience and a feel for the market play an important part in many agency spot radio decisions; more qualitative research is urged
- Judges set for Tv Commercials Festival**
44 John Cunningham is chairman of expanded Tv Commercials Council; entries close 1 March; winners to be shown 4 May in New York City
- Johnson's wax: the radio years**
46 First story in two-part series chronicles company's cautious entry in radio and its long association with the 'Fibber McGee and Molly' show
- What makes a plus television market?**
48 Certain U. S. markets stand out in ability to attract spot tv business out of proportion to their market size. An example: Oklahoma City
- Car study dramatizes spot tv's long arm**
49 TvB analysis of Rambler and Pontiac schedules in the New York market shows one hit 98% of homes in four weeks; other 70% in one day

FEATURES

- | | |
|-----------------------|---------------------|
| 10 Sponsor Backstage | 70 Sponsor Hears |
| 20 49th and Madison | 82 Sponsor Speaks |
| 18 Timebuyers at Work | 52 Spot Buys |
| 80 Seller's Viewpoint | 82 Ten-Second Spots |
| 54 Sponsor Asks | |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: Murray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: Superior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlenger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Frances Giustra

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Messimino, Assistant to Publisher

Fred Levine, Accounting Manager, George Becker; Michael Crocco; Syd Guttman; Hermine Mindlin; Wilke Rich; Irene Sulzbach

KRON is TV in SF



San Franciscans are sold on KRON-TV

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
• CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

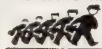
STIR
UP
SALES

BUY
WREX-TV

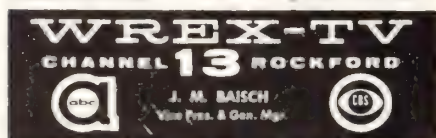
THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS



H.R. TELEVISION, INC.



WTRF-TV STORY BOARD



T. R. Effic!

AT A MASQUERADE BALL, the young matron won first prize for the cleverest costume. She wore a maternity jacket over her dress and on her back the sign: I should have danced all night.

wtrf-tv Wheeling

REPORTER INTERVIEWING 104 YEAR OLD MAN asked him what he thought was the secret of his longevity. "Toadstools," replied the man confidently. "Toadstools? How is that, sir?" asked the reporter. "Never ate them," was the oldsters reply.

Wheeling wtrf-tv

SALES MANAGER NEED SMITH SAYS: "If you're going to borrow sugar from your neighbor, be sure it's in a cup."

wtrf-tv Wheeling

IMPRESS YOU WITH OUR CALL LETTERS? WTReFecTiVe? It sure is! Regardless of how we get them across, our call letters assure you sales, service and results in the Wheeling-Stebenville Industrial Ohio Valley. Just ask Hollingbery.

Wheeling wtrf-tv

RETURNING FROM HIS NBC FIRST PRIZE HOLLYWOOD TRIP, Jim Knight (WTRF-TV's promotion man) wrote that he stopped off at Las Vegas for the "chef's tour": baked in the sun, stewed at the bar, and burned at the black-jack table.

wtrf-tv Wheeling

WE DO IT FROM WHEELING. We dominate #34 on the agency List of Top 100 U. S. TV Markets. Want a copy of the list? Just ask George P. Hollingbery or write to us.

CHANNEL
SEVEN

NBC

WHEELING,
WEST VIRGINIA

NEWSMAKER of the week

The new generation is moving up fast with one of advertising's oldest patrons, General Mills in Minneapolis. The Mills, long a broadcast pioneer, has a staff of key men considered among the top management ad pros. Last week, the newest took over as Jerry Souers became director of media and shows. His new media manager: Gordon D. Morrison.

The newsmaker: Jerry Souers, whose real name is Marshall Ankeny Souers and who credits his "Jr." status as leading to the nickname of Jerry, was 40 years old in December. He's been a media and marketing man since graduation from Dartmouth in 1942 except for a four and one-half year stint with the Army, from which he was discharged as a captain.

His new role is to watchdog, coordinate and negotiate for the Mills media investments, currently running at the rate of more than \$30 million annually with approximately 60% of this in broadcast and the remainder in print. Much of the air budget goes to programs, of which the Mills currently has 28 on tv (including three specials and football).

Souers' job, as he outlined it to SPONSOR: to centrally control and coordinate campaigns for the corporation, working with recommendations and projects of four agencies (BBDO, DFS, New York; Tatham-Laird, Chicago; Knox-Reeves, Minneapolis); to handle other contact work, with several annual trips East and West; to bring together Mills marketing strategists with agency planners in terms of program planning; to make cohesive and complementary the various interests of the products (baking mixes, flour, pet food, cereal).

He's already immersed in fall net tv plans and will hear all agency recommendations by the end of next month for an October start.

Jerry Souers has been with the Mills for five and one-half years, starting in 1955 as product supervisor of baking mixes, then as ad manager of Betty Crocker mixes. A move to assistant to the general manager of the grocery products division led in 1959 to a post as manager of broadcast media and shows.

Souers had worked previously at Winter Advertising, Des Moines (his home town), and at Better Homes & Gardens as—variously—assistant merchandising manager, assistant book editor and assistant building editor. He lives in Minnetonka Village, a Minneapolis suburb.



Jerry Souers



Nielsen Station Index now measures tv viewing of all stations in U.S.

NSI reports tv use seasonally...market by market...station by station...with time-period totals, ratings, audience composition, and other significant performance data.

Launched in 1954 in only a handful of major markets, NSI now measures continental U.S. in its entirety. So comprehensive is today's NSI service that it warrants its own *Directory of Tv Stations and Cities*.

This brand-new reference cross-indexes more than 560 U.S. tv stations now in operation, their 300 home cities, and the 200 NSI Report books in which the station audiences are reported.

NSI is the only validated source of station audience facts. In addition, it is the most complete and comprehensive audience measurement service...

providing reliable information for broadcast advertising decisions



Ask for your complimentary copy of NSI Directory of Tv Stations and Cities

Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

NSI is a Registered Service Mark of the A. C. Nielsen Company.

FOR ALL THE FACTS

CALL . . . WIRE . . . OR WRITE TODAY

CHICAGO 1, ILLINOIS

360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK

575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA

70 Willow Road, DAVenport 1-7700

1004

ACCEPTANCE

...greatest ever!

Now more than ever, WCCO Radio delivers more listeners than all other Minneapolis-St. Paul stations combined!

A record-shattering 62.1% share of audience in the latest Nielsen Station Index. This is the greatest share ever recorded since Nielsen began measuring the market. Dramatic proof that WCCO Radio's acceptance is now the greatest ever!

Capturing the loyalty of 1,022,610 radio families in a 114-county basic service area, WCCO Radio also delivers the lowest cost per thousand . . . less than one-third the average cost of all other Twin Cities stations. It's a solid mark of solid acceptance . . . the powerful way to dominate this major market in 1961.

WCCO RADIO delivers far more listeners than all other Minneapolis-St. Paul stations combined!



| | |
|----------------------------|--------------|
| WCCO Radio | 62.1% |
| Station B | 10.1% |
| Station C | 7.6% |
| Station D | 5.4% |
| Station E | 3.9% |
| Five other stations | 10.9% |

Source: Nielsen Station Index, November-December, 1960 / 6 AM-Midnight, 7-day week.

62.1%



SHARE OF
AUDIENCE

WCCO
RADIO

Minneapolis • St. Paul

*Northwest's Only
50,000-Watt
1-A Clear
Channel Station*

Represented by **CBS RADIO SPOT SALES**

64%



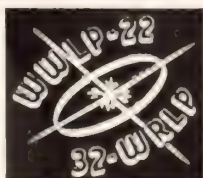
**WWLP DELIVERS
64% MORE TV HOMES THAN THE
NUMBER 2 SPRINGFIELD
STATION***

In rich western New England, WWLP-WRLP, the combination reaching 375,000 TV homes, delivers more sales impressions per advertising dollar — 64% more than the #2 Springfield Station. Our combined Grade A signals reach up and down the Connecticut Valley for over 125 miles.

First in ratings, acceptance and service □ 3 times as many local, live shows. □ Most national, regional and local advertisers of any Springfield station □ Vigorous merchandising — exclusive in the market (WWLP's in-store displays reach 75% of all grocery shoppers weekly).

The powerful force that's selling western Massachusetts and North-Central Connecticut is WWLP, Channel 22 with bonus coverage; WRLP, Channel 32 covering southern Vermont and New Hampshire. NBC for 7 years.

SEE YOUR HOLLINGBERRY MAN



*Average Homes Reached
ARB - Mar. 1960

by Joe Csida

Sponsor backstage

The jingle saga

In the past couple of weeks I had the opportunity to check on a most fascinating SPONSOR story of a few months ago, a story which told about a completely incredible musical-electronic machine which Raymond Scott built over a period of many years. This machine can produce roughly as many sounds and in approximately as many combinations as there are atoms in the universe.



One of the usages Raymond makes of this marvelous monster as mentioned in the early SPONSOR story is the production of jingles, via a corporation called The Jingle Workshop, the business manager of which is a very capable young man named Chuck Barclay.

This got me thinking that I have never done a column on jingles, so I checked with my good friend and old stablemate, Jerry Franken, whose company handles advertising and press relations for Richard H. Ullman, Inc., one of the most aggressive and progressive jingle firms, and got a line on the jingleers.

Station jingles will sell this year to the tune of \$3,000,000, it is estimated. The combined 1960 gross of the various companies in the field is figured at about \$2,500,000. Five years ago station jingles sales amounted to less than the value of a pile of discarded ukulele strings.

How they grew

You can't hardly ever be certain about some things, but most radio historians would agree that radio's first big jingle was the "Pepsi-Cola Hits the Spot" job, which hit the air around 1941 or '42 and was written by Alan Kent and his partner, fellow named Austin Herbert Croom-Croom Johnson. Of course, this may not have been the very first jingle, but it unqualifiedly was the first one to pack so tremendous a wallop, and as might well be expected, it led to the torrent of commercial jingles which followed, and which continues even today.

Not too long afterward, some top stations adopted the jingle idea for their own purposes. One I remember specifically was WNEW which introduced all manner of public service spots written in jingle form. It's reasonable to assume other stations, mostly independents, did likewise. Meanwhile, of course, commercial jingles kept rolling along.

The next major development stemmed from a radio debacle—the decline and fall of the radio networks, coupled with the depression of the entire radio market, indies included. Out of this debacle, of course, came the rebirth of radio, and the astonishingly healthy situation as we know it today (as witness the still climbing prices being paid for radio-only station properties, i.e. WINS and WMGM, New York; KLAC, Los Angeles, et al.).

(Please turn to page 15)

It's a Bird

IT'S A PLANE

^{it's}
SUPERMAN!

104 sensational live-action
half-hours starring the
world's GREATEST
adventure character!*****

FOR THE FIRST TIME...
you can strip the most famous,
highest-rated children's show in
the history of television...
SUPERMAN... idol of millions
from coast to coast!*****

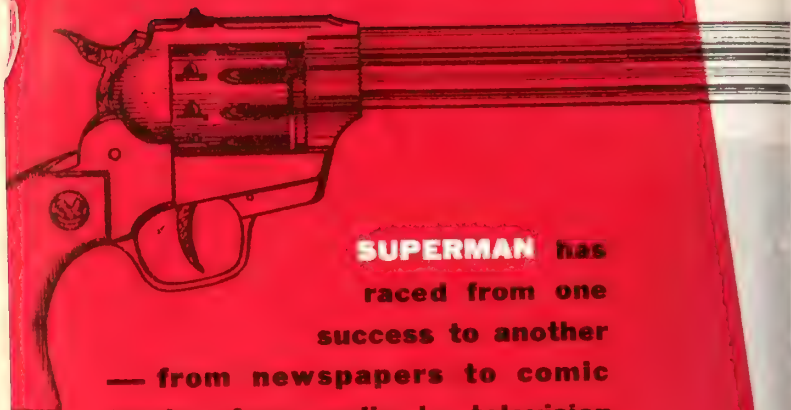
FOR THE FIRST TIME...
SUPERMAN is now available for
general sponsorship! Link your
product to America's favorite hero
— **100% PRE-SOLD TO A**
MAMMOTH AUDIENCE!

You'll get super-stories and super-
salesmanship with...

SUPERMAN!

another outstanding series from

FLAMINGO



SUPERMAN has
raced from one
success to another
— from newspapers to comic
books, from radio to television
... winning millions of devoted
fans along the way!

The nation's number one comic
strip character...

Syndicated in hundreds of daily
and Sunday newspapers... all
over the world! Time Magazine
calls **SUPERMAN** "America's most
popular comic strip!"

Starring in seven comic books with
over ten million readers each month!

Recognized by all as the most
amazing adventure-series success
story since radio began!

Played successfully on over 125 major
television stations — the favorite
of more than 25 million
viewers everywhere!

A blast of enthusiasm for **SUPERMAN**
is charging across the country...
and it **NEVER LETS UP!** Just
ask the millions of paid-up members
in the "Supermen of America" Club!

FASTER THAN A SPEEDING BULLET!

...more powerful than a Locomotive!

THE HIGHEST RATED CHILDREN'S SHOW IN THE HISTORY OF TELEVISION

CONSISTENT RATINGS — leading your market's top ten year after year ... packing the same impact today as the first year **SUPERMAN** was produced!

STRONG RATINGS — **SUPERMAN** shows overwhelming strength in every rating survey, every time slot, every market, against all competition!

SUPERMAN is more than the top children's show. ... it's the favorite of millions of adults who love action and adventure!

| City | Survey Date | Source | Time | Rank in Variety's Top Ten | Rating | Share |
|----------------|-----------------|--------|----------|---------------------------|--------|-------|
| Cleveland | Jan 13-19, 1960 | ARB | Mon 7:00 | 2 | 24.7 | 52.9 |
| Denver | Nov 8-14, 1959 | ARB | Mon 6:00 | 8 | 19.0 | 40.0 |
| Salt Lake City | March 1-7, 1960 | ARB | Wed 5:00 | 7 | 16.9 | 55.6 |
| Houston | March 1-7, 1960 | ARB | Mon 5:30 | 3 | 20.8 | 54.2 |
| Dallas | Jan 13-19, 1960 | ARB | Mon 6:00 | 4 | 16.6 | 38.6 |
| San Diego | October 1959 | ARB | Mon 6:00 | 2 | 22.3 | 51.8 |
| Cincinnati | March 1-7, 1960 | ARB | Mon 6:30 | 7 | 20.5 | 50.0 |
| Detroit | March 1960 | ARB | Wed 6:30 | 6 | 16.6 | 48.7 |

NEW RATINGS IN STRIP FORMAT SHOW SUPERMAN STRONG AS EVER!

| | | | | | |
|---------|-------------|---------|------------|------|------|
| Miami | Aug 1960 | Nielson | Daily 5:00 | 10.3 | 37.0 |
| Atlanta | Oct 3-Dec 4 | Nielson | Daily 4:30 | 17.0 | 56.0 |

... AND LOOK WHAT HAPPENS EVEN ON WEEKENDS!

| | | | | | |
|---------------|--------------|-----|----------|------|------|
| New York City | Nov 12, 1960 | ARB | Sat 7:00 | 12.3 | 22.2 |
| New York City | Nov 13, 1960 | ARB | Sun 5:30 | 18.9 | 30.5 |

WITH SUPERMAN YOU CAN BE SURE OF THE HIGHEST RATINGS

... THIS BLOCKBUSTER BEATS ALL COMPETITION!

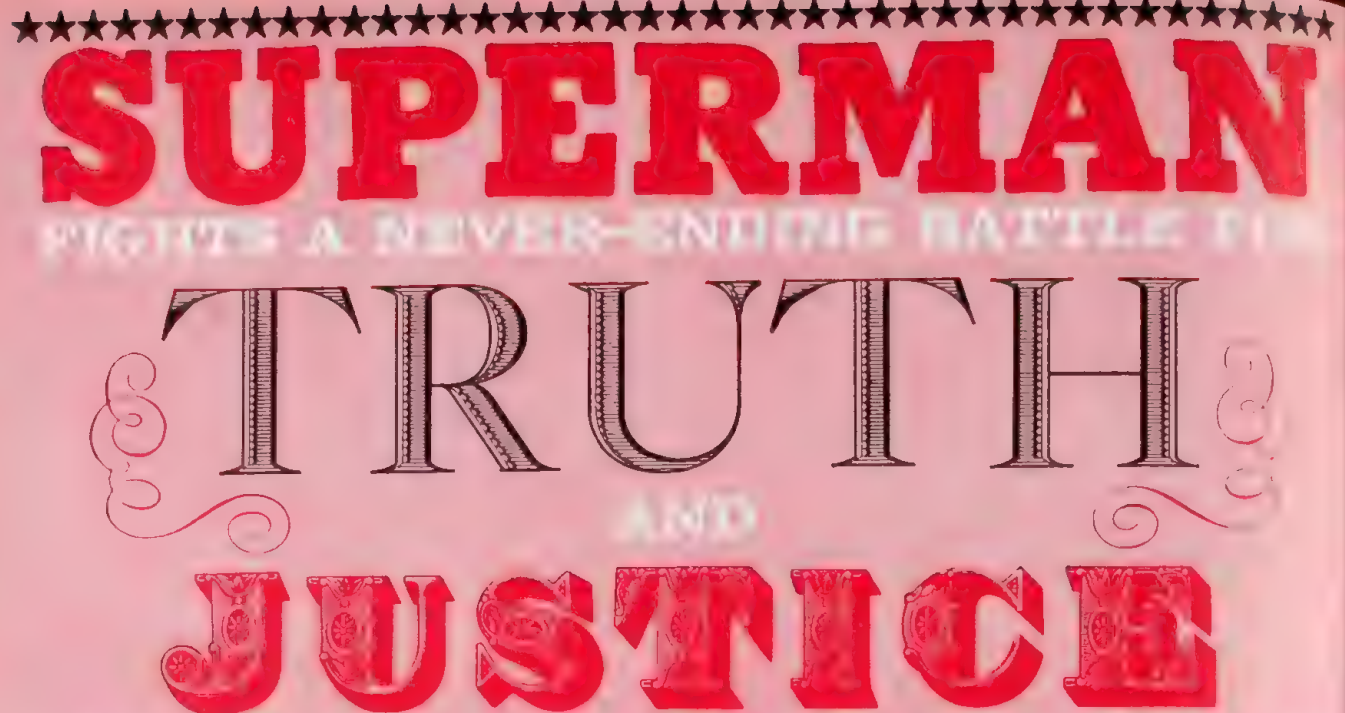
... AND WATCH THE CHILDREN IN YOUR AUDIENCE JUMP AT THE OPPORTUNITY TO MATCH THE AMAZING FEATS OF SUPERMAN!

...ABLE TO LEAP TALL BUILDINGS IN A SINGLE BOUND!

SUPERMAN costume ... just one of many merchandising products that help sell **SUPERMAN** for you.

SUPERMAN'S symbol of strength and quality can be seen on wristwatches, coloring books, badges, muscle-building sets, lunch boxes, swimming equipment and inflatable toys — to name only a few!

Every product is ... like the **SUPERMAN** series itself ... 100% promotable — a guaranteed success for **SUPERMAN'S** multi-million, eager-to-buy audience!



FLAMINGO

445 PARK AVENUE, NEW YORK 22, N.Y. • PLAZA 2-4100

With this rebirth, spearheaded mainly by independents in all parts of the country, stations began to emphasize their own particular radio-sound image. With this came the development of highly individualized and stylized station jingles.

I mean here to emphasize station jingles, as opposed to commercial jingles, station jingles used for i.d. purposes; program intros; time, weather, sports and newscast intros; and a more recent development, jingles for introducing specific d.j.'s, with both station themes and the d.j.'s name and/or theme frequently interwoven. In addition, stations are now using jingles which give in addition to their call letters, the dial frequency, city and very often a station slogan.

In addition to developing a particular individual station sound image, alert broadcasters saw jingles as accomplishing these objectives: catching the listener's ears; getting away from routine spoken i.d.'s; giving each station a trademark, as distinctive, for example, as the NBC chimes. The jingles served still another purpose for networkwork affiliate stations which could no longer count on blockbuster programs fed by the webs—they gave them a characteristic sound to replace the voices of the erstwhile radio stars.

A profitable business

Jingles today are becoming intensely specialized. IMN Jingles and Target Jingles, both of which are distributed by Jerry's happy client, Richard H. Ullman, Inc., have what Jerry maintains is the largest and most varied library of jingles available. This library includes jingles especially written for Format (Top 40) stations; good music stations; country and western stations; Negro stations; middle-of-the-road stations and the WPAT, Paterson, KPOL, Los Angeles, type of operations.

The IMN Jingle package is a basic package, containing around 20 separate jingles. These are leased on a one-station per-market basis, and then in turn, are customized for that station—that is the station's call letters, dial location, slogan, etc., are added vocal, and, of course, the same is done for program titles, d.j.'s names, etc. The net effect is that the jingles are tailored both for the type of programming and the individual station itself.

Peter Frank and Herb Eiseman (ex Frank Loesser), who run Target Jingles, just signed Buddy Bregman to write a complete Format station set of jingles. I believe this is the first time a composer-conductor of Bregman's stature has ventured into this field. Peter and Herb are working on similar deals with other name writers.

In addition to IMN, which headquarters in Boise, and Target, headquartered in Hollywood, but both sold via Ullman headquartered in New York, other top companies in the field include CRC and Pams, both out of Dallas, and Peppermill, in Nashville.

Here's an interesting note on how some young men have prospered in the Jingle business.

Peter Frank, is president of The Peter Frank Organization; Omar Music; Richard H. Ullman, Inc. and Stars International, Inc., which produces "The Big Sound" radio program and production aid syndicated service.

Pete is 35; started with \$500 a few years ago. His combined operations will gross over \$3,000,000 in '61—all from this \$500 start. ▼

A R B CONF IRMS IT!



KELO-LAND TV

swamps America's 103-County Market every hour, every day!

LIKE THIS! Homes reached Monday thru Friday, 6 p.m. to midnight.* KELO-LAND TV 47,800. Others 10,900.

LIKE THIS! Homes reached Sunday, 6 p.m. to 10 p.m.* KELO-LAND TV 60,500. Others 19,500.

LIKE THIS! Metro area share Saturday, 6 p.m. to midnight.° KELO-LAND TV 76.1. Others 23.9.

ARB Tv Audience Report, Nov. 1960

No other tv medium gets into this market like the interconnected hook-up that's already in—solid!

CBS • ABC

KELO^{tv} LAND

KELO-tv SIOUX FALLS; and boosters
KDLO-tv Aberdeen, Huron, Watertown
KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, President

Larry Bentson, Vice-Pres. • Evans Nord, Gen. Mgr

Represented nationally by H-R
in Minneapolis by Wayne Evans & Associates

MIDCO

Midcontinent Broadcasting Group

KELO-LAND tv and radio Sioux Falls, S. D.;
WLOL am, fm Minneapolis-St. Paul; WKOW am
and tv Madison, Wis.; KSO radio Des Moines

What picture do you want to send to the folks at home?



Which makes you look most appealing? The cloak of mystery...the mantle of drama...the tilt of a six-shooter? The answer is important, for the sophisticated advertiser knows that his sales-impact can be greatly affected by the kind of program he chooses. To him, the crucial test of a network is: How well is it doing with the kind of program he wants to sponsor?

Any advertiser who applies this test will find that one network attracts the biggest average audience in every entertainment category—as shown by nationwide Nielsen ratings for all regular scheduled shows (6-11 pm, Oct '60-Jan '61)

| | CBS | NET B | NET |
|----------------------------|------|-------|-----|
| COMEDY | 20.0 | 18.4 | 16 |
| DRAMA | 16.2 | NONE | 13 |
| VARIETY & PERSONALITY | 20.6 | 14.9 | 18 |
| WESTERN | 25.3 | 20.5 | 22 |
| MYSTERY & ADVENTURE | 19.6 | 18.4 | 14 |
| NEWS, PUB. AFFAIRS, SPORTS | 13.6 | 9.8 | 13 |
| TOTAL NIGHTTIME | 19.5 | 18.1 | 17 |




CBS Television Network also wins the biggest average audience for all nighttime programs with the most evenly balanced schedule shown by these percentages of network time devoted to various types of programs:

| | CBS | NET B | NET C |
|----------------------------|------|-------|-------|
| COMEDY | 25% | 20% | 9% |
| MUSIC | 13 | 0 | 8 |
| PERSONALITY & PERSONALITY | 18 | 6 | 21 |
| DRAMA | 13 | 21 | 28 |
| ADVENTURE | 20 | 47 | 24 |
| NEWS, PUB. AFFAIRS, SPORTS | 11 | 6 | 10 |
| | 100% | 100% | 100% |

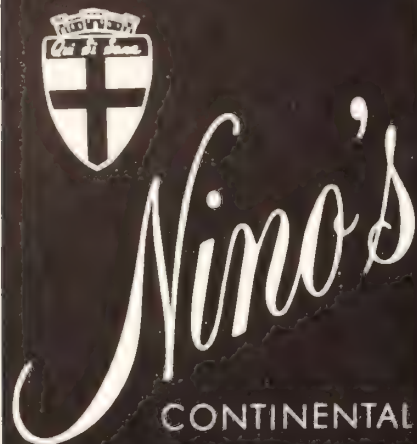
This unique achievement of audience leadership and program balance gives advertisers their greatest assurance of success with the kind of program that makes them look best.

It also explains why for the past six consecutive years the nation's advertisers have committed more of their budgets to this network than to any other single advertising medium. They just like our looks.

*Includes first January report only. Program names on request.

CBS Television Network 





OF PALM BEACH
AND NEW YORK
149 EAST 53RD ST.

From lunch to late, late dinner
Open daily, Sundays, too!
Reservations: EL 5-9185 or PL 5-6843

The Bistro for private parties
Personal direction: Nino

Bright Spot FOR BUSINESS TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



a John H. Phipps
Broadcasting Station



BLAIR TELEVISION ASSOCIATES
National Representatives

Timebuyers at work

Doug Humm of the Charles W. Hoyt Co., New York, calls attention to the importance of thorough recognition of differences between markets. "It is not enough to be familiar with market similarities as illustrated in standard statistical materials," says Humm. "To do the most effective selling job, whether it be a product, service, or idea, we need extensive insight into just what the potential customers are like. There are myriad different types of people to be found from one market to the next," Humm asserts. "What we have to know about each of these unique population centers goes beyond the number of families in residence and their median income. Before the buy is made, these markets must be analyzed and discussed at length. While it would hardly be feasible to know everything there is to know about everyone in every market, the timebuyer ought to strive to familiarize himself with as many as possible of the characteristics relevant to a given advertiser's product and goals. It's important not to lose sight of this in the heat of day-to-day pressures."



William F. Sherry, media director, S. E. Zubrow, Philadelphia, relates, "During the past year, we've had more and more radio stations refuse to accept our clients' business. Their reasoning: 'We cannot accept an order for 700 or 800 spots per week because it would prevent us from selling other available time to competing accounts

in your client's fields.' We all are aware of justifiable reasons why a station can refuse to accept certain business. We also are aware that many times there is a lack of availabilities. But, assuming the spots are available, does station management have the right to refuse our clients' business because it would hinder or impair future orders? Can station management refuse an order because it's too big? Agencies and clients have different impressions of what impact actually is. But, if we deem it advisable to produce impact through the purchase of 3,000 to 4,000 spots on one station in a month, we feel we have the right to buy them without being told that the station would prefer to reserve some of these spots for competing accounts.



ents have different impressions of what impact actually is. But, if we deem it advisable to produce impact through the purchase of 3,000 to 4,000 spots on one station in a month, we feel we have the right to buy them without being told that the station would prefer to reserve some of these spots for competing accounts.



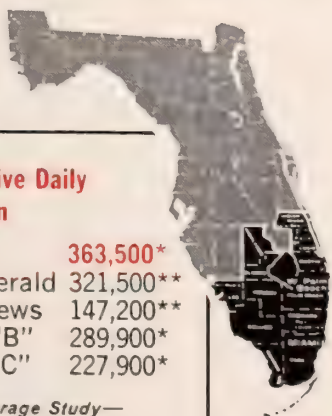
ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN WTVJ

Comparative Daily Circulation

| | |
|--------------|-----------|
| WTVJ | 363,500* |
| Miami Herald | 321,500** |
| Miami News | 147,200** |
| Station "B" | 289,900* |
| Station "C" | 227,900* |

*ARB Coverage Study—
January 1, 1960

**Publisher's Statements—
March 31, 1960



Not only does WTVJ outshine the other two television stations, but it reaches more homes than Miami's two newspapers, too! 13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper... 147% more than the second newspaper. And 40.5% more homes watch WTVJ daily than the average of the other two Miami TV stations. If you haven't yet seen Profile III, check with your PGW Colonel right away—it's revealing!

WTVJ

A Wometco Enterprises, Inc., Station



SOUTH FLORIDA



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV

WFGA-TV
(Affiliate)

49th and Madison

Supports Negro Radio

My initial reaction to the comments of Richard J. Scholem, Co-Mgr. of WTIG, Massillon, Ohio (in his letter published in SPONSOR, 13 February's "49th and Madison"), would be to commend him for his stand against segregation. However, upon perusing his letter very carefully I am left with some nagging doubts as to his ultimate intention in writing this letter. Is it possible that Mr. Scholem is aggravated about the healthy state of Negro Radio today where much of radio's most creative and dynamic salesmanship is going on—this in contrast to what seems to be stagnation on the part of many general-market radio operators.

If Mr. Scholem would take the

time to examine the facts he would soon learn that Negro Radio has been fostered by the very fact that general-market stations in those areas where there are high concentrations of Negro population have failed to a large extent to provide the basic need for the Negro listeners' identification with these stations. All too often the desire of the Negro listener to be included in the main stream of a city's life has been completely overlooked in the drive for greater profits. This basic need to be recognized as an equal with individual needs accounts for the Negro listeners' attachment and loyalty to the radio station that is specifically designed to cater to these needs.

If Mr. Scholem would take the

time to listen to many of the high-quality Negro-programed stations that exist today across the country, I am sure he would find much to approve of and possibly emulate—I have specific reference to the fields of public service, promotion, community participation, merchandising effectiveness, growth in news coverage, and general improvement in overall programing concepts. This is not to say that Utopia has been reached—but the fact still remains that there is a tremendous Esprit and drive which exists today among progressive Negro radio station operators. I think that the radio industry as a whole could stand an injection of some of the spirit, aggressiveness and downright good salesmanship that epitomizes Negro Radio today.

Jack Davis
executive vice president
Bernard Howard & Co.
New York, N. Y.

Marketing frontier

Selection of Negro-appeal radio by advertisers is good marketing practice. For the same reason advertisers, particularly advertisers dealing with products such as anti-freeze, differ in selling approach for the North and South, advertising approach for different segments of society vary.

Negroes listen to Negro-appeal radio with great interest and loyalty. Negroes are also loyal to products advertised on Negro-appeal stations. When a Negro listener is introduced to a product via Negro-appeal radio, he *knows* the product is for him.

Negro-appeal radio is a new and growing marketing frontier. It's designed to entertain and inform the audience and at the same time, boost sales at a moderate expense.

Recently, KSAN did a brand preference study in the San Francisco area. Only Negro homes were sampled. The products reported that were used most frequently and often by most households were active Negro-appeal radio clients.

Negro-appeal radio—in most cases—is a community service and a logical choice for an advertiser looking to outsmart his competition instead of outspending him.

Bob Dore
president
Bob Dore Associates
New York, N. Y.



**WAVE-TV gives you
28.8% more AVID EATERS**

*—and they gobble up 28.8% more
of EVERYTHING that's edible!*



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

**CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE**

NBC SPOT SALES, National Representatives

Night people
listen to new
"Clockwatchers" show
on
WSB radio,
Atlanta



WSB "Clockwatchers" at work . . . Bill Foster, Brent Hill and Ben Fairbanks

Out of the night comes a new sound for night people "Clockwatchers" on WSB Radio from midnight to 5 a.m. Some of these night folks are traveling, some working in factories, some keeping vigil over cities. But wherever they are, whatever they're doing . . . radio is a constant companion. And a handsome share of this massive audience is within range of WSB. For Atlanta's 50,000 watt clear channel station has a night coverage pattern embracing 25,000,000 homes . . . 27 states.

"Clockwatchers" listeners hear lots of music, news of the latest happenings throughout the night, famous sports figures and important events, outstanding information and entertainment features. They hear this—all through the night. You can reach and sell this vast responsive audience of night people on WSB Radio's "Clockwatchers." Call Petry for information.

Represented by

Edward Petry & Co., Inc.

Affiliated with The Atlanta Journal and Constitution, NBC affiliate. Associated with WSOC, WSOC-TV, Charlotte, WHIO, WHIO-TV, Dayton.



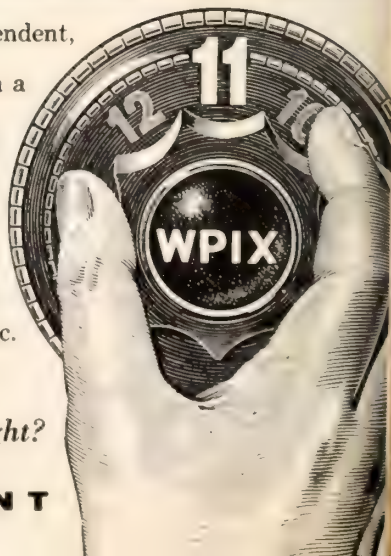
Giant beater



New York is giant in size and sales. It is not easily sold! WPIX-11, New York's Prestige Independent, delivers the "right tool at the right time" — *minute commercials in prime evening hours* in a "network atmosphere" of fine programming, advertisers and audiences. Programs like Air Power, M-Squad, Bold Journey, San Francisco Beat, The Honeymooners. Advertisers (98% of WPIX advertisers are national) like General Foods, General Motors, P&G, Coca Cola, R. J. Reynolds. A. C. Nielsen has proved there is "no significant difference" between WPIX's Audience and the leading network station in terms of income level, age, occupation, etc. WPIX-11 is a giant-beating opportunity in New York television.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

20 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The No. 1 item of palaver on Madison Avenue beyond any question of doubt is the complete capitulation of CBS TV and ABC TV to the two towering users of the medium, General Foods and P&G.

As the Avenue views these interplays of dollar strength vs. preconceived notions about network programing, the completed negotiations, particularly as far as CBS and GF are concerned, **suggest these inferences:**

- If the billings stakes (with GF they run to around \$60 million in tv and with P&G, \$95 million) **are big enough** and you're in a position to own your own half-hours, **the question of network program control becomes merely academic.**
- If a network wants your business **yearningly enough, it will waive its rights** to cancel out a show because of rating weakness or incompatibility. GF has been granted the privilege of keeping a series going **as long as three years.** It may also cancel **as it sees fit.**
- If a customer controls a program or two that will serve as the potent anchor for an evening's schedule, the **credo about balanced programing** can go by the board.
- To make a valued client happy a network will go so far as to **dislodge another long-time client from an eight-year-old spot,** and without prior notice. (It happened in the case of R. J. Reynolds and I've Got a Secret.)
- If P&G puts its finger on a half-hour preceding a conspicuously well-rated hour show and says it wants that spot, the network (as happened in the case of ABC and The Untouchables) **moves that hour show down a notch.** And in the process assures itself of clearance by stations of **an additional half-hour.**

Caller of the chess moves that worked out so well for General Foods: Y&R. It was this agency that suggested to GF the tactic of asking NBC TV and ABC TV for **competitive bids** for the GF business.

If you came in on the bargaining proceedings late, here's the score on the **scheduling run down by General Foods on CBS TV come the fall:**

Monday: 9 to 10:30, plus an option on half of Robert Young at 8:30 to 9.

Wednesday: 9:30 to 10.

Saturday: an alternate half-hour of the **hour version** of Gunsmoke (10-11 p.m.).

The die for Detroit's advertising strategy for the second and third quarters **has been pretty well cast.**

As the automotive giants' agencies see it, there'll be lots of flexible money around for **spasmodic nighttime minute buys** on the tv networks and **in-and-out saturation jobs** with **spot tv and radio,** particularly to prop up tough markets.

Of course, the dimensions and lengths of these special promotions **will be linked to the economic barometer**—that is, the drift in public buying.

Disturbing the agencies is this: the division managers in their frenetic urge to get out from under will tend to cater to dealer whims anent local advertising, and here, strange as it may seem to air media, **old loyalties weigh the scales toward print.** What it means is that **tv and radio must heighten the fight for their shares.**

Incidentally, Revlon **has consummated the buy-off of Alfred Hitchcock,** effective immediately, and **Wagon Train,** starting in April, from Ford Motors. Ford will **recover Train** in the fall, but whether Lincoln-Mercury will take back the Revlon half of Hitchcock **at that time is problematical.**

Nielsen is embarked on a project that could have some significant answers and guidelines for network tv advertisers.

The angle being explored: whether the fall-off of nighttime audiences—though very slight—the past three years may be correlated to the increase of hour programs.

One area in particular being brought under the statistical microscope: 7:30 to 8 p.m. The inherent question: could viewers with 8 p.m. starting habits be deferring their set tune-in until 8:30, so to avoid coming into the middle of a show?

Don't take this as applicable to every product sphere, but an agency quite active in spot tv has evolved a rule-of-thumb on how much rating-point weight is necessary to move a new package item off the shelf.

The minimal weight per market in scale form runs something like this:

| MARKETS | TOTAL RATING POINTS PER WEEK EACH |
|--------------------|-----------------------------------|
| New York & Chicago | 100 |
| Next 23 | 75 |
| 26-50 | 65 |
| 51 and up | 50 |

Of course, in the case of a highly adult product the audience composition of these points would have to be especially oriented in that direction.

Postscripts to this theorem:

- 1) In the top 25 markets where supplementation is sought a network rating of 20 per commercial minute might be considered equivalent to 60 ratings points in spot.
- 2) Two minutes a week on networks shows (2) with an average of 20 ratings points is about equal to 120 ratings points in spot.

What, according to some marketing experts, will work out to advertising's advantage is the new Washington administration's enveloping interest in what specifically goes into a manufacturer's determining his marketing cost.

The intent of all this poking—and you'll see more and more of it by regulatory agencies—is to set up uniform cost procedures and thereby avoid price restrictions and collusions in restraint of trade.

End result expected by marketers: if it turns out there's no intrinsic differentiation, the extent to which advertising and promotion are used will be considered a positive contribution to the actual marketing cost.

Regardless of the inroads being made by daytime network tv, spot still has a potent ace up its sleeve for the smaller national advertiser.

It's a credo being voiced more and more among agency men as they balance the cost and reach of daytime against what they deem the more over-riding problem of this type of advertiser: getting the retailer of the product to look at the producer's commercials.

To wit, the objective of many a small advertiser is not so much the efficiency of his tv advertising as reaching the people who sell his merchandise.

It is with this target in view, note these agency men, that a small advertiser will frequently buy Dave Garroway at \$4,000 a minute and Jack Paar at \$13,000 a minute. Both of these shows deliver a 4 rating, which is equivalent to the daytime average.

A continuing thorn in the side of stations in smaller markets when it comes to spot is the stubborn tendency among national advertisers to credit the sales in such markets to the dollar purchases of wholesalers and chains in the big distributing centers.

Sellers may wail against the unfairness of this practice, but agencies can't do anything about it because they're up against this stone wall: old line product or brand managers who measure the reach of air media by old newspaper coverage precepts.

CBS TV would prefer that the resistance setup by four major station groups and other affiliates to the network's 10-noon minute plan not be termed a war of nerves.

According to the network, a more appropriate approach would be to say that the schism basically stemmed from a misunderstanding on the part of the affiliates. In essence, the network (1) **wasn't siphoning money from spot** or (2) **reducing affiliate share of income** from a.m. sales to a pittance, but (3) if affiliates just gave the network a chance it would show **how much more money** could accrue to them from the plan.

Meantime the four groups and other important affiliates are **standing fast in their refusal to accept the plan**, though CBS says this logjam is starting to break loose. The network **isn't doing so well in finding buyers** for the plan—that is, up to SPONSOR-SCOPE's press time.

The sales: four spots a week to Lipton Tea (SSC&B), 11 spots over 10 weeks to Eastman Chemical (JWT) and a batch of spots to Bon Ami (Hoyt Associates), starting in April.

Incidentally, NBC TV got an order of about **\$100,000** from the same Bon Ami.

One CBS TV affiliate with a market containing 250,000 sets estimates it might net **\$50 per week** from the 20 spots contained in the plan.

Reps report that what with the demand for minutes and the latest Duncan Hines spot campaign **they're doing well disposing of the openings in the affiliate section of the plan**. These sales are subject to **seven days cancellation** by the network in the event CBS finds its own customers or there's a problem of product conflict.

(For previous commentary on affiliate attitude see 13 February SPONSOR, page 21.)

The trend seems to have been reversed in the specific case of Duncan Hines (Compton) this past week.

Whereas it's been common of late for advertisers to swing their buys from spot tv to daytime network tv, the **P&G brand reduced its NBC TV commitments** and unloaded one of its heaviest campaigns of the past two years in spot.

The buy is in a long list of markets and calls for schedules running from **five to 10 spots a week** for at least eight weeks.

About \$65 million in advertising is in jeopardy in the trend—rapidly expanding—among municipalities to regulate the safety features and installation of gas appliances.

Basis of the headache: regulations requiring that **appliances have gas vents and that they be installed by trained salesmen.**

Involved are not only the manufacturers but utilities and transmission companies.

The American Gas Association is mastering the what-to-do-about-it.

A still bigger dilemma is the one facing the giant electric equipment companies as a result of the estimated \$1 billion in damage claims stemming from the price-rigging convictions by the Government.

The quandary: **whether to pull back ad budgets** in order to maintain dividends when the situation appears to call for **more advertising** to counteract a tainted image.

Ted Jardine, who administers the 7-Up account for JWT Chicago, says that his meeting with reps on the plan for five minutes in Dick Tracy was merely a feeler for opinions.

Jardine says he was looking for station reaction to a five-times-a-week strip with a **guarantee of at least 65 broadcasts** (see 6 February SPONSOR-SCOPE).

The agency is also considering a similar strip of Kukla & Ollie for 7-Up but preferably on a network and in the evening. It would like a spot prior to Jack Paar, but NBC TV **countered with a Dave Garroway interlude.**

ABC TV's Ollie Treyz while in Chicago last week was supposed to reveal what ABC could do for Kukla & Ollie but the network's president had **all his scheduled time consumed at Burnett relative to a pitch for Kellogg business.**

Dutch Masters and Ralston will alternately sponsor ABC TV's Silents Please (an old movies series) between 21 March and 5 October at about \$20,000 per half-hour showing.

Ernie Kovacs will do a monologue on each and, in the same spot, **four spaced-out specials** for the cigar maker exclusively.

One good yardstick for determining how much the nighttime network tv audience is being sliced up is the number of shows reaching over 10 million homes.

To take just a two year contrast: in January 1959, **54% of all such programs** (total, 126) delivered an average of over 10 million homes, but in January 1960, **this ratio dropped to 43% of total programs (130).**

The source is Nielsen and the following is a comparison of the ratio of homes reached per average minute for the two years:

| HOMES REACHED | JAN. 1959—% PROGRAMS | JAN. 1960—% PROGRAMS |
|-----------------------|----------------------|----------------------|
| Over 10 million homes | 54% | 43% |
| 5-10 million homes | 36% | 46% |
| 3-5 million | 7% | 9% |
| Under 3 million homes | 3% | 2% |

Are the agencies that resort to IBM machines for media buying guidance off on the wrong foot when tv is involved?

You can get a strongly worded argument in the affirmative from some tv specialists in the trade.

The nub of their contention: **the concepts in tv usage—like specials, scatter plans, network spot carriers, blitzes and whatnot—are constantly changing and the client has to be kept mobile and flexible enough to take tactical advantage of them.**

The machines, they add, can rack up averages but there's a question whether the nuances of value implicit in these changing concepts comes through in the averages.

A trend that's begun to bedevil brand name toiletries and drug manufacturers: supermarkets stocking huge family-size units whose price when compared to drug-store units are fantastically low.

A good case in point: a quart-size can of hairset which sells for \$1.95, whereas several advertisers brands are pegged at about the same price but for a third of that content.

Another sticky factor that's unnerving to the marketer: **the supermarket operator is satisfied to take a margin of profit for the family size which is perhaps even less than accrues to the druggist from the small version of the same product.** Because of his limited space the druggist couldn't stock the big can, bottle or pack if he wanted to.

P.S.: 65% of all giant foodstores now have racks for drugs and toiletries. Next to cigarettes these items give them their biggest profit margins in terms of shelf space.

Time sellers may as well face up to it; they've got a competitive medium that they don't even think about but which each year scrapes off a larger share of the advertiser's dollar: the package in which the product comes.

Since impulse buying via supermarket shelves and super drug store displays has become **an overwhelming factor in marketing**, the package reaches out as a key symbol and serves as a high intensity reminder.

For other news coverage in this issue: see Newsmaker of the Week, page 7; Spot Buys, page 52; Sponsor-Week Wrap-Up, page 62; Washington Week, page 67; SPONSOR Hears, page 70; Tv and Radio Newsmakers, page 78; and Film-Scope, page 68.

TAKE A GOOD LOOK

THE NASHVILLE MARKET

After you've looked at Marilyn King of WSM - TV's 4 Kings

47th

TV Homes — 372,400

44th

Retail Sales — \$1,769,149,000.00

48th

Effective Buying Income — \$2,458,273,000

Represented by
Edward Petry & Co., Inc.
The Original Station Representative



**THEN LOOK
AT**

WSM-TV

KING 4 IN NASHVILLE

*The
People
do!*

STOP! Mutual Radio is the only network that gives this guarantee: 80% clearance across the board in all prime time slots!

LOOK! All of Mutual's 400 affiliates are sold on Mutual's "Go Network—Stay Local" programming concept. Result? Clearances are not a problem.


MUTUAL CLEARS THE AIR

LISTEN! You hear what you buy on Mutual Radio. Your client's clearance pattern becomes

established with the airing of his first announcement. Mutual Radio gives you your advertising schedule . . . not rebates. **GO!** Want

MUTUAL RADIO

a guaranteed 80% clearance in prime time? Buy Mutual!

A SERVICE TO INDEPENDENT STATIONS • Subsidiary of Minnesota Mining & Manufacturing Company 

20 FEBRUARY 1961

SPONSOR-WEEK

- ✓ **Screen Gems launches still another tv project: live shows**
- ✓ **Ad agencies in 6 cities handle 79% of all media dollars**
- ✓ **There are new dollars and more for tv/radio in the co-op till**
- ✓ **1960 radio set production peaks at highest in 13 years**

B&B: Firm stance for agency research

Many an agency in these hard-pressed-for-profit days is bearish about continuing or expanding its research activities. But Benton & Bowles, New York, is bullish about research being a crucial facility in today's agency which knows marketing and advertising are two sides of the sales coin.

Thursday in New York, speaking at the American Marketing Assn., Richard F. Casey, B&B's v.p. and director of research, took to task opponents who say research should not be an agency function.

He agrees research money often is wasted, that an agency—in the short run—CAN make a bigger profit without this service. But that's like "Idle daydreams of a food processor who reflects how much greater profits would be if he didn't have a sales force!" He also denied contentions that agency research isn't objective.

Casey's talent: "to any but the simple minded or the self seeker, it's obvious an agency must have a research facility." Here's why:

- Research plays a "vital part in enabling an agency to effectively perform its role"—that role being formulation of product or service marketing strategies and tactics and advertising strategy with its translation into messages which achieved maximum delivery efficiency.

WNTA'S N. Y. STATIONS FOR SALE

The NTA's board of directors last week put WNTA-TV and WNTA Radio on the block.

Eli Landau, resigned as chief executive director, is setting up a company to acquire WNTA-TV, if he can, and other tv stations.

Live net programing is new product in Screen Gems' tv 'department store'

Screen Gems, a subsidiary of Columbia Pictures, broadens its "department store" concept of television even further with the announcement last week of its move into the packaging of live network shows.

Its theory of providing production and sales packages under a single roof continues a diversification pattern set originally by Columbia when it was the only Hollywood major to get into tv at its formative stage.

SG now has eight film shows on nighttime net tv, plans development of several major live dramatic and musical productions with top producer Herb Sussan in charge. He's former director of special programs for NBC TV (supervising 250 in all) and will retain his own production company while working for Screen Gems.

Jerome Hyams, v.p. and general manager of SG, sees "new opportunities in live programing."

The company has missed few opportunities for expansion, old or new. It's active in network production and sales, syndication production and sales, off-network syndication distribution, feature film distribution, merchandise licensing, overseas distribution, network co-production (with ABC TV) and commercial production (Screen Gems in Hollywood; Elliott, Unger & Elliott in New York).

New activity, says Hyams, should make for a "new look in tv specials" based on the combination of Sussan, "our own diverse tv experience and the showmanship of Columbia Pictures."

THE
ONLY
RADIO STATION
IN TAMPA
AND
ST. PETERSBURG
WITH A
FOOD
MERCHANDISING
PROGRAM

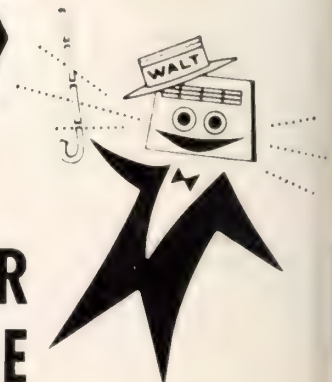


Exclusive arrangement
with Food Fair provides special
merchandising cooperation.



TAMPA

FIRST IN HOOPER
FIRST IN PULSE



Represented Nationally by GILL-PERNA - New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta

Madsen returns to Utah air firm

Arch L. Madsen, former general manager of Sponsor Publications and a 25-year broadcast veteran, announced plans last week to join the Radio Service Corp. of Utah (KSL, KSL-TV, Salt Lake City) as president on 1 April.



Arch L. Madsen

He has resigned his post as assistant executive director of the Assn. of Maximum Service Telecasters in Washington. Madsen has held executive positions with several radio stations and groups, is former board member and director of member services of Radio Advertising Bureau, has served with distinction in many professional clubs.

Radio production hits 13-year high

Radio production last year was bigger and better than in the 13 previous years since '47, with gigantic gains showing up for fm.

New 1960 figures from the Electronic Industries Assn. show fm production up 67%, car radio up 15%, with an over-all production increase of 9% for radios and a decrease of 10% for tv sets.

In terms of actual retail sales, radio jumped 20% from 1959—not including car models, which would take the figure significantly higher, with tv set sales moving up 2% from the previous year.

Richest ad shops support tv writers, new Edwin Stern agency survey shows

An advertising copywriter has to be a hybrid—and a flexible one at that. So says Edwin B. Stern of the New York employment agency of the same name, who last week reported on patterns in 216 agencies involving 2,600 people. About broadcast, he says:

- "It would be virtually impossible for a person to make a fulltime career in radio copywriting."
- "Tv copy people are confined to the over-\$10 million agencies. In most shops, there are still more print than tv specialists."

Stern says the gain in copy personnel during the first six months of this year will be 9½%, which contrasts with the rate of 12% for 1960.

Here are the average number of copywriters by agency billing: \$50 million and over, 76 people; \$10 to \$50 million, 14; \$1 to \$10 million, 5.

Major problem, says Stern, is finding writers with three to five years' experience for \$10,000.

AGENCIES IN 6 MAJOR MARKETS HANDLE 8 IN 10 AD DOLLARS

Concentration of advertising money in major-market areas is pinpointed in a new analysis from the U. S. Department of Commerce indicating that 79% of all reported ad billings are tabbed by agencies in six metro areas.

This rundown shows the city, the number of reporting agencies and their billing in millions:

| CITY | AGENCIES REPORTING | AGENCY BILLINGS |
|--------------|--------------------|-----------------|
| New York | 682 | \$1,534 million |
| Chicago | 296 | 520 |
| Detroit | 100 | 272 |
| Los Angeles | 240 | 160 |
| Philadelphia | 120 | 74 |
| S.F.-Oakland | 97 | 76 |

All told, 4,240 ad agencies reported they billed \$3,383 million in all media for 1958 with the six cities above accounting for \$2,636 million or 79% of this amount.

The Department of Commerce reported the number of agencies analyzed by amount of annual receipts. Of the 3,945 (in 25 major standard metropolitan areas), 133 reported \$5 million or more; 172, \$2-\$5 million; 250, \$1 to \$2 million; 430, \$500,000 to \$1 million; 1,716, \$100-500,000; 1,244 under \$100,000.

Men move to advertising to avoid competition, find it in spades

Freud and Jung have a continuing field day on Madison Avenue, but even these two last week must have been jarred by a new allegation. Dr. William H. Lundin, psychological consultant to agencies and director of Psychological Dynamics, Chicago, speaking to the Southwest regional Four A's last Thursday, said admen are attracted to advertising because it's a service rather than "hand-to-hand business competition" and this concept is the very thing which stymies them.



Dr. W. H. Lundin

"Ad executives are afraid of competition. They enter the service business to avoid the competitive struggle. Yet they discover competition in this field is even worse—for agency competition is personal competition, is the very thing they've tried to avoid in choosing an advertising career."

This psychological condition leads to a "defeat before they begin" because agencies "to compete successfully must determine what they're selling"—and many don't, charges Lundin.

Eschew the Straw

FARMING is as old as getting up before breakfast, or older, and there are those whose ideas about farmers haven't changed since they last saw the sun rise. One finds no more straw-chewing hayseeds in Iowa than in a rush-hour subway crowd. Don't be misled by attire.

Iowa farmers are big businessmen, even though they wear few white-on-white shirts while working. They operate some 190,000 farms whose average size is 185 acres. They till only 1.89% of the total land area in the continental U.S., yet Iowa ranks second among the states in total value of agricultural and livestock production (hogs, 22% of U.S. total; corn, 19%; oats, 18%; soybeans, 12%). Average gross income per farm in 1959 was 68% above the national average. For the first nine months of 1960 total gross income was \$1,808,592,000—up 5% over the same period of 1959.

Farms are becoming highly mechanized; they grow bigger; fewer people are needed to run them; folks move to town and find jobs in business and industry. Iowa now outranks half the states in number of manufacturing plants.

Iowa's population increased 5.2% in the last decade. The increase in WMT's home county (Linn) was 31.3%; in Waterloo's county (Black Hawk) it was 21.9%. Other Eastern Iowa counties in our coverage area also show gains above the state average.

We're carrying the torch for farmers because we like torches and farmers—and WMT

Radio blankets some of the richest farming area in the world, including 25% of all the Grade A land in the U.S. We start early (5 A.M. daily) to supply farm service information and entertainment. Last year we had more than 100 farm sponsors, 25% of them with us ten years or more. Our farm service department is staffed by three full-time college graduates, all born and raised on farms. Even in moments of stress none chews straws.

WMT—CBS Radio for Eastern Iowa. National representatives, The Katz Agency. Affiliated with WMT-TV, Cedar Rapids—Waterloo; K-WMT, Fort Dodge; WEBC, Duluth.



BRITT STRIVES FOR PACKARD APPEAL ON CHICKEN CIRCUIT

Chicago: Advertising men and women should quit hanging their heads and speak up to the mythologists charging the profession with wastefulness, Steuart H. Britt, professor of marketing-advertising, Northwestern U., said in Chicago Thursday.

Dr. Britt is author of the new and controversial ad analysis, "The Spenders." He spoke before 200 members and guests of the Chicago Federated Advertising Club.



S. H. Britt

No theoretician but an active advertising practitioner, he is a former v.p., Earle Ludgin & Co., v.p. and research director of NL&B, and has held various positions with Mc-E., all in Chicago. He is currently marketing consultant

for Leo Burnett and editor of the AMA Quarterly, "Journal of Marketing."

Britt defends the industry with missionary zeal, bitterly resenting attacks on advertising and the American business system. He claims that the hair-shirt economists have gone far beyond crying huckster, now comparing advertising closely to prostitution.

This is nonsense, says Britt, and the public is not bamboozled in any sense of the word. Claiming that the day of "caveat emptor" no longer exists, he says now the term would best be transposed to "let the vendor beware." It's not the FTC that keeps most advertising clean, but rivalry among merchants and the sophistication of the American consumer, he says.

DUNVILLE LOOKS AHEAD TO RADIO AFTER 33 YEARS AIR-AD PRO

Robert E. Dunville, president of the Crosley Broadcasting Corp., next Sunday night will receive the first Mike award from Broadcast Pioneers, accepting it for WLW, Cincinnati, 39-year-old Crosley property which has only a six-year edge on his own professional advertising experience. He's seen many changes in the evolution of air media from radio to tv, but he still holds firm to radio convictions which have been with him through the years.



R. E. Dunville

Here's what he told SPONSOR-WEEK in a blend of retrospective and forward thinking.

"Our feelings about radio are backed by expenditures which are carefully scanned by hard-headed business-

men! We've just spent several hundreds of thousands of dollars for an entirely new transmitter, amplifier and studio facilities to produce a true high-fidelity signal.

"Advertisers, re-evaluating radio, often are startled to find it's still one of the most (in some cases, THE most) economical means of moving merchandise."

Terming radio's period one of "re-adjustment," he thinks it will "never again become the major source of entertainment, but will always be an important contributor in the field of rapid communication."

There's more co-op money and it's being handled better

Growing number of advertisers are setting aside co-op advertising allowances for tv and radio despite their disgruntlement that "they're difficult to control properly."

This is the consensus of members of the Assn. of National Advertisers as reported by the trade group last week. They agree, however, that radio and tv allotments are more effectively controlled than other media, except papers. And they use tv & radio more than any medium except newspapers.

Other conclusions reported by William O. Maxwell, manager, consumer relations, International Harvester, chairman, ANA Cooperative Advertising Committee:

- 13% of ANA members surveyed make co-op money available in radio; 5% in tv.
- Average of total advertising and promotional budgets spent on co-op is 15%.
- In 1960, 58 (of 120 reporting) advertisers increased co-op ad money from 1959; 26 noted a decrease; 36 were "about the same."

Trends in co-op were detailed for ANA members in Chicago last Wednesday by Edward C. Crimmins, director, planning and sales, Advertising Checking Bureau.

Noting that co-op "is like an army that's unsure of itself—always marching off in several directions at one time," he pointed to these trends:

- A less legalistic approach;
- Movement of control over expenditures away from sales and to the advertising department;
- Tendency toward tighter, more effective controls on co-op money.

D'ARCY FETES REPS IN FLORIDA

St. Louis: D'Arcy Advertising, St. Louis, and its client Anheuser-Busch, will host a four-day get-together for about 85 print and broadcast media reps at Busch Gardens in Tampa starting 14 March.

The purpose of the meetings: to brief Chicago and St. Louis reps on A-B's marketing objectives for this year's Budweiser "Pick a Pair" promotion.



There is nothing harder to stop than a tree



| NETWORK | WEEKDAY AVERAGE RATING MONDAY THRU FRIDAY | OVER-ALL AVERAGE RATING FOR WEEK MONDAY THRU SUNDAY |
|---------|--|--|
| ABC-TV | 21.2 | 20.7 |
| NET Y | 17.0 | 19.5 |
| NET Z | 17.1 | 16.1 |

Program Appraisal Supplement to National NTI Report for 6
 ending February 5, 1961. Nielsen 24 Market TV Report. Average
 Sunday 6:30-11 P.M., Monday through Saturday 7:30-11 P.M.

Each of the 6 Nielsen TV Reports* issued thus far in 1961 tell precisely the same story: ABC-TV is the strong network on week nights and the leading network all week.

The trend in '61 is very definitely to ABC-TV.

Florence

blooms

Here's a flower of the new
South, fragrant with the vitality
of youth, alive with the
accomplishment of maturity.
Here's Florence, symbol of a
unique agricultural-industrial
area comprising the
fifth largest single-station
market in the nation.



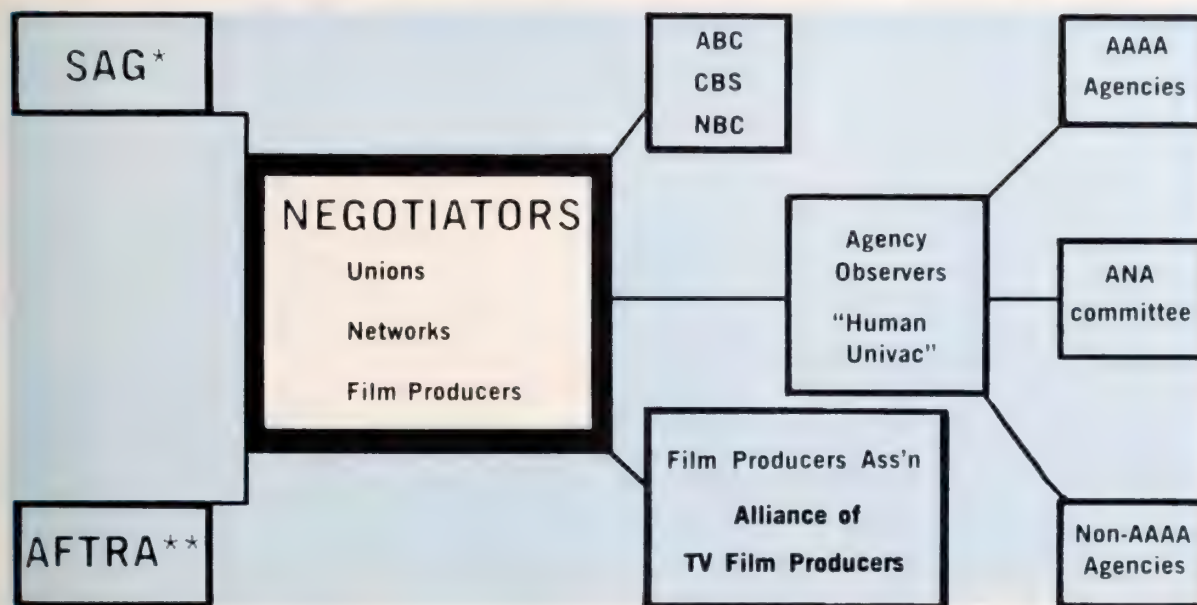
Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS Tv Spot Sales*

A Jefferson Standard station affiliated with
WBT and WBTW, Charlotte



How the new 1960-63 talent codes were negotiated



*Screen Actors Guild **American Federation of Television and Radio Artists

PART ONE OF THREE PARTS

SAG, AFTRA, AND TV AD COSTS

A special report to advertisers, agencies, broadcasters on one of tv's most complex and most misunderstood problem areas

This week, at 485 Madison, 30 Rockefeller Plaza, and 7 West 60th St. in New York, harried network attorneys are trying to put into final draft form the union codes and pay scales which emerged from last fall's long, exhausting negotiations with the Screen Actors Guild and the American Federation of Television and Radio Artists.

Though the negotiations ended in agreement on 3 December 1960, the

subjects covered are so complex that final contracts will probably not be ready for signing until mid-March, and printed copies may not be available before 1 April.

Meanwhile, however, agencies, advertisers, networks, film and tape houses are operating under the terms of the negotiated agreements (the new contracts will be dated as of 16 November 1960 and will run for three years) and also meanwhile a

storm of bitterness, criticism, fear and misunderstanding has been gathering about the heads of the overworked executives who took part in the negotiations.

Among the most frequent complaints are these:

- "The networks sold everybody else down the river in order to feather their own nest."

- "Talent costs for spot tv have gone up 1500% (or more). Spot

'Background for Understanding'—history of union parleys on radio and tv talent costs

can't compete with network any more."

- "The unions got away with murder because no one had the guts to stand up to them."

- "The small regional advertiser got rooked—the big boys didn't care what happened to him."

- "Why weren't the stations' represented? Why shouldn't RAB, TvB, or SRA negotiate when spot is involved, rather than the networks?"

- "The big New York agencies teamed up and gave the out-of-town shops the short end of the stick."

- "It's outrageous for some two-bit actor to be making \$75,000 a year for appearing in a spot tv commercial. The whole principle of 'repayments' to performers is wrong."

- "The networks did a lousy job."
- "The agencies did a lousy job."
- "The film producers did a lousy job."

- "The unions did a lousy job."
- "There ought to be a better way to handle all this."

With the exception of the last, every one of these complaints is

based, at least in part, on misinformation or on a misunderstanding of the incredibly complex and difficult problems which are involved whenever the forces of radio/tv advertising sit across a bargaining table with SAG and AFTRA representatives.

A careful check by SPONSOR editors shows that while the new SAG-AFTRA agreements will substantially increase the talent costs for spot tv film commercials (though not tv tape) there is no grounds for believing that "fantastic" increases of 1000% to 2000% or more will ever take place (except under certain rare and exceptional cases which will be explained later.)

Nor is there any reason to fear that the new union contracts will make it impossible for spot tv to compete with network. An exceptionally clear analysis of the new and old union rates by M. L. Nierman, v.p. The Petry Company, is summed up in this statement, "It is our conclusion that spot is still the most efficient buy and that networks become a distinct factor only in the

pricing of their spot carriers, not because of any advantage they have in commercial film as covered by the union contracts."

Most agency media men, checked by SPONSOR agree with this, at least to the extent of saying that in future the choice between network and spot will not be based on union talent cost differentials but on "more significant factors."

Despite such assurances, however, there still lurks in the minds of many agency men, advertisers, station operators and station representatives, a suspicion that the SAG-AFTRA negotiations left something to be desired.

Actually, few subjects in the entire industry are as shrouded in murky obscurity as are talent union relationships, particularly those involving tv commercials.

A spokesman for the Association of National Advertisers told SPONSOR "I don't suppose there are 20 men in all our member companies who really understand this thing."

On the agency side, the situation is somewhat better. There does exist, within the 4 A's, a small group of highly trained agency men with specialized "expertise" in talent union negotiations. But even here, the ignorance of the average agency executive, and particularly of agency managements is "appalling" according to the radio tv v.p. of a top 10 shop.

Certainly few of the dedicated members of the agency "Observer Committee" or their indefatigable "Human Univac" assistants, who devoted a succession of 16-hour days to the negotiations last fall, have ever received their deserved recognition from either the industry or their own firms.

Among station owners and station representatives, SPONSOR has discovered a vast area of ignorance about "Why the negotiations are conducted as they are." And even network executives with years of experience in union matters frequently ask, "Isn't there some better way?"

One thing, at least, high ranking AAA, 4A, and network men do agree on—"there should be more knowledge of the subject, and much more discussion."

\$3000 FOR JUST TWO DAYS WORK

A MAJOR CAUSE of friction in all negotiations involving the use of actors, announcers and singers in tv commercials are the so called "repayment" fees.

Both old and new SAG-AFTRA codes call for "session" fees for the original filming or taping of a spot, and "repayments" to talent depending on where and how many times it is used.

Many agencies and advertisers believe these repayments are too high, some even question the repayment principle.

They cite such cases as these, taken from the files of a leading New York Agency:

*Child Actor (pre-school age) . . . worked two days, took part in four soap commercials . . . Received in 1960 . . . \$3000.

*Announcer . . . worked 26 days on commercials for a detergent account . . . received in session and repayment fees during 1960 . . . \$19,500.

Despite such examples, however, the case against repayments is far from clear-cut, as the SPONSOR series will show.

E D I T O R I A L

A contribution to the industry

SPONSOR is particularly proud and happy to present this series of articles on "SAG, AFTRA, and Tv Ad Costs."

We embarked on this project at the request of a number of our friends among advertisers, agencies and broadcasters who assured us that it would make an important industry contribution.

Far too little is known about the complicated mechanics of union negotiations on talent matters involving radio and tv advertising.

Far too much criticism, and far too many misunderstandings have arisen. And there has been far too little discussion of

this complex and legally technical subject.

We hope that these articles will throw needed light on a very obscure facet of our business. And we urge their careful reading.

Our own position can be stated very simply. We believe that the air media must be kept practical, efficient and profitable, and we believe that talent employed in radio/tv advertising must be dealt with fairly.

Our aim in this series is to provide objective reporting and analysis of a difficult and puzzling problem not to take sides or to act as anyone's advocate.

In this series on *SAG, AFTRA, and Tv Ad Costs*, SPONSOR is attempting to provide information and to stimulate discussion about a subject on which few agencies, advertisers, networks, or even trade associations are free to make official public statements.

In preparing for the series SPONSOR has held high-level, off-the-record talks with important executives in every phase of the industry concerned with these negotiations, as well as with union officials.

The balance of this first article outlines certain historical "Background for Understanding" which we believe is necessary for an intelligent approach to the problem.

Part II (issue of 27 Feb.) will explain "How the 1960 negotiations were held and what happened." Part III (issue of 6 March) will discuss "Is there a better way?" and will outline several proposals that have

been advanced for changing the negotiating structure.

Background for Understanding

To understand clearly the tangled and, some outsiders feel, incomprehensible structure of talent union negotiations involving broadcast advertising, it is necessary to go back 21 years.

It was in 1938 during the second Roosevelt Administration that agencies and advertisers were first confronted with demands to negotiate contracts with talent unions, and old timers in the business can remember the panic it caused.

Some agency men, such as C. J. LaRoche, then v.p. of Young and Rubicam, later head of his own agency, were almost violently opposed to the idea of any union for actors, announcers, and singers and gave some rather impassioned speeches on the subject.

Cooler agency men, such as the

late Leonard Bush, then v.p. and treasurer of Compton and thereafter for years a power in AAAA councils on union matters, recognized the inevitability of unionization under New Deal policies and organized the first agency committee to deal with the problem.

The new union was the American Federation of Radio Artists (AFRA which later became AFTRA) and from the outset of talk it was apparent that there would be trouble in determining who should sign contracts.

There were two principal reasons for this, one the structure of the radio business of that time, and two, the position of many large radio advertisers regarding unions.

AFTRA's original drive was for codes and pay scales covering network radio programming. This meant essentially live programs (recordings were not allowed on networks in

those days) and it meant basically programs originating in New York, Chicago, or Hollywood.

Within this framework, however, there were wide variations in the way in which actors, announcers and singers were employed.

The networks themselves hired such talent for sustaining programs, and were also packagers of a number of programs sold to advertisers. Advertising agencies also packaged some programs (independent packagers were relatively unimportant in those days) and many agencies made it a practice to hire announcers and other talent for commercials direct.

The problem, therefore, was to find some focal point for contract negotiations which could cover all the different phases of the business.

In a sense the solution was forced by the attorneys for several large national advertisers. These corporations took the position that neither they nor their agencies could sign contracts with AFRA because of the possible effects that such agreements might have on their own union relationships (or lack of them) in their own plants.

An advertiser who had a contract with a CIO union, for instance, was jittery about signing with AFRA, an AFL union (the two labor giants had not then merged) because of possible union embarrassments.

An unionized corporation shied away from agreements with radio talent lest it provide a foothold for future unionization of his own factories.

Accordingly, a kind of "legal fiction" was devised in the early AFRA negotiations, namely that the networks were the employers of all such talent and should be the only signers of AFRA contracts.

To support this "legal fiction" it was arranged that the networks would negotiate the union contract in consultation with agencies, and that a condition of their signing would be the delivery of "letters of adherence" from the agencies to the networks, agreeing to abide by the negotiated terms.

Essentially, this is the same system that is followed today, and essentially, according to most experts,

(Please turn to page 59)

HOW PEPSI'S WEB UMBRELLA WORKS

► Cola firm puts most of \$12 million national budget into new push embracing all major radio/tv networks

► It gives bottlers reams of radio/tv commercials and print ads, expects to elicit \$22 million ad response

Today (20 February) network radio pops the cap off Pepsi's 1961, spotlight-on-youth campaign. Network tv joins the party 5 March, and for the rest of the year the broadcast segment of Pepsi's national-local \$34,000,000 extravaganza (see SPONSOR WEEK, 13 February), will keep the air waves fizzing daily with commercials of just about every type, length and adjacency known to man.

On the national level some \$12,000,000 is in work (through BBDO) with broadcast's share of the media outlay well over 50%. The network tv and radio, plus magazines and newspapers, are a "national advertising umbrella" for the Pepsi-Cola Co.'s 500 bottlers, in the words of

John J. Soughan, v.p.-director of marketing services. Bottlers are expected to respond with about \$22,000,000 worth of advertising locally — well over the co-op provisions.

Here is a run-down on the web effort and measures Pepsi is taking to maximize bottler participation.

Out of network tv for four years, Pepsi is back because it wants to reach the widest possible audience for its new copy line, and the youth pitch readily lends itself to video, Soughan explains. Initially it's 11 weeks of prime nighttime participations, three per week, spread among: *Aquanuts* (CBS); *The Americans*, *Laramie* and *The Outlaws* (all NBC); *The Asphalt Jungle*; *Cheyenne*, and *The Islanders*

He paves the way for Pepsi's bottlers



JOHN J. SOUGHAN, v.p.-director of marketing services for the Pepsi-Cola Co., carries much of the responsibility for providing bottlers with national advertising support and locally-oriented materials that simplify the bottlers' advertising job

(all ABC).

Toward the end of the all-network drive, Pepsi's peak selling season has its beginnings, and to furnish an extra boost, the advertiser has lined up a music-variety special on 28 April NBC TV starring Jane Powell. The screen/tv star plays a large role in Pepsi's tv plans, appearing in some of the commercials during the March-May spot-carrier drive and slated for a situation comedy series which the soft drink manufacturer will co-sponsor beginning next fall. On the probable list for next fall is another tv special for which Pepsi is foraging.

The four major radio networks are carrying a total of some 110 announcements per week and will be doing so into April. Come late May, tv takes a hiatus and radio resumes, carrying through August. Longer announcements are concentrated in the first radio flight, to familiarize listeners with the new pitch. All broadcast activities were supervised by Richard Sears, senior a.e. at BBDO.

The key to the audio, for both tv and radio, is Pepsi's adaptation of "Makin' Whoopee," hit song from the twenties and a standard ever since. The company chose a familiar tune in order to reach audiences immediately, rather than spend time getting them used to a new melody, points out Soughan. In keeping with the youth theme, Pepsi commissioned 20-year-old recording star Joannie Sommers to do most of the singing.

The video revolves around youth in action—bowling, dancing, swimming, drinking Pepsi. Under the direction of Irving Penn, renowned photographer, the film commercials play up off-beat camera angles and light-shadow effects—designed to make a lasting impression on the viewer.

One of the two sets of commercials to be used in the opening net drive is available for Pepsi's bottlers. As for radio announcements, Pepsi has pulled all stops, providing myriad sets of lyrics to the "Whoopee" theme, some custom-tailored for specific communities. Those bottlers who wish, can send in names of local points of interest, streets, etc., and BBDO will turn out a lyric to be cut by Joannie Sommers. Result: a professional e.t. the local bottler could never create on his own. ■

Photographic artistry delivers Pepsi's new spotlight-on-youth copy approach

*... people who
think young ...*



... act young ...



*... they choose
the right one,
the bracing, bright one ...*



NOW IT'S PEPSI . . . FOR THOSE WHO THINK YOUNG is the slogan that pervades Pepsi copy in all media. On tv, as well as radio, it's sung to the tune of "Makin' Whoopee," which the soft drink manufacturer has taken over for its 1961 air media campaign. The unusual lighting effects and close-up techniques with head-top chop-offs are the work of Irving Penn, noted photographer, who directed the new Pepsi tv commercials. The film spots currently are on view via prime evening time spot carrier programming on all three television networks."

How agencies determine reach of spot radio campaigns

- 1 COMMISSION** studies by ratings services—Although costly (between \$100-\$200 per market), Nielsen or Pulse could run a special tabulation on the top station in the market, then the top two, then the top three, to measure variations in cumulative audience. Individual cumes also could be compared.
- 2 LUMP TOGETHER** fixed samples—Except New York, where Nielsen Audimeter sample is adequate for a single market study, you can find out if you're reaching a desired audience by lumping fixed samples of several markets, to get enough sample. Ratings services will make such tabulations.
- 3 REFERRING** to past studies—Many agencies compile audience data from past campaigns that they have done or from studies made by the ratings services for the agency. There also is a heavy reliance on ratings, and gross rating points, for want of any other readily available audience information.
- 4 OFFERING** of premiums—Some agencies offer premiums which help measure effectiveness of the spots. Guarantee card-questionnaire combinations can supply who buyer is, when and on what station he heard the spots, and also act as a measurement of the sales effectiveness of the campaign.
- 5 STUDIES** furnished by reps and stations—Agencies also rely on studies made by stations and reps. Among those mentioned by agencies which have done audience duplication and reach studies recently are Peters, Griffin, Woodward, Adam Young, Crosley, CBS Spot Sales, WOR N. Y., WJR Detroit.

Radio spot reach tough to gauge

- ✔ Past experience and a feel for the spot market play an important part in many agency spot radio decisions
- ✔ Agency researchers are seeking more qualitative research and larger fixed samples in spot radio markets

The problem of measuring the reach and unduplicated audience of a spot radio campaign is not as easy to solve as it sounds. More than they'd like to admit, many agency-men tend to rely on a combination of intuition and experience rather than specific facts. Some of the main reasons for this are:

- Information is not readily available.
- Ratings services don't supply this information as part of their regular ratings reports.
- Commissioning of such studies can be an expensive proposition.
- Individual market data on reach

is not considered sufficiently accurate by many agencies.

While ratings information is almost always used in spot radio decision-making, it by no means answers all questions. Other data, such as duplication, must be analyzed, and there is no regular reporting of this in spot radio. Most agency-men indicated to SPONSOR that the one thing they would like to see most from the research services, in addition to better ratings, is more qualitative information.

Despite the cost, agencies *do* undertake studies for specific clients to determine reach and frequency of a campaign. Kenyon & Eckhardt, for

example, which does not believe that ratings samples and methods in most local markets are adequate for homes-reached information, has undertaken studies for several of its clients using a national sample to measure spot. Such a study for one spot market alone is often too costly in terms of benefits received.

A Kenyon & Eckhardt homes-reached study for Spry, made by Nielsen was done after the fact, but is typical of similar studies which other agencies have commissioned and use as guides for other clients. The tabulation in K&E's Spry study was designed to measure the coverage and frequency attained by Spry radio schedules. Nielsen divided the spot schedule into three time segments and tabulated the cumulative four-week coverage of different pairs of daytime segments. It broke down coverage and frequency as well as household characteristics in terms of times of day.

K&E's vice president and associate media director Mary Antonowsky firmly believes that "in spot you can't always measure duplication accurately. To get a good line on radio duplication or cumulative audience you have to have something like ARB's diary or Nielsen's Audimeter. In other words you need a fixed sample and there is none of worthwhile size existing for any of the smaller local radio markets," he said.

"Another big problem in radio research," said Antonowsky, "is, though on the one hand you have a fixed sample, where there are diaries you don't know exactly what station the listener was tuned to because of similarity in programing between some stations in a market."

The ratings services which provide basic spot radio information are Nielsen, Pulse and Hooper. Nielsen will supply cumulative figures in three hour day parts basing it on five-day periods and then over four-weeks. Nielsen also will report a stations reach in total homes. Nielsen's methods are Audimeter, Recordimeter and diary.

Pulse supplies day-part comes on a daily and five-day period basis. Pulse, which uses personal interviews also reports on audience characteristics. Hooper supplies information listenership through the coincidental telephone method.

One rating service told SPONSOR there is great talk of doing away with ratings in spot radio and stressing cumulative audience figures.

The big problem for agencies, of course, is how to get the most out of a given budget. Theoretically, if a mass market advertiser buys X amount of spots on X number of stations to reach X percent of the market, over a long term he will reach all of the market. Another slightly less technical theory is that if you buy very heavily, over a certain period of time, you are bound to hit all the homes in the market.

Both of these methods are obviously economically unfeasible.

How therefore do agencies go about getting the most practical homes-reached estimates out of spot radio.

"If it's a fairly broad market reach we're after," one agency executive

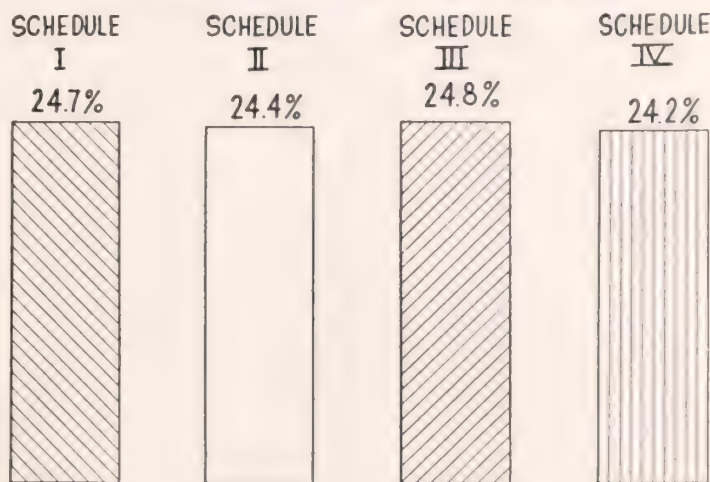
said, "our approach would be to use several stations for each market—perhaps as many as four stations in a market like New York, three in the other top markets, and two in the smaller markets. We never think in

terms of one station."

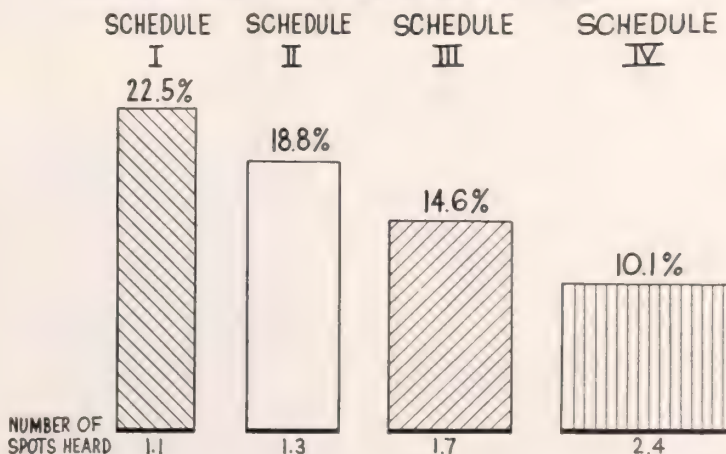
"It is generally recognized that a station has a total potential reach that ordinarily isn't more than one-third of all homes in a market even if it's the best station," he continued.

Measurement of spot radio's reach

COMPARING GROSS RATING POINTS



COMPARING UNDUPLICATED CUMULATIVE AUDIENCE--- PERCENT OF DIFFERENT HOMES REACHED PER WEEK



BUYING the same number of rating points, in different schedules, can achieve extremely different results, as these charts, prepared by Nielsen from their ratings information, illustrate. While schedule one, with 24.7 gross rating points, offers the greatest reach, schedule four (24.2 rating points) gives the most frequency.

"With a reasonably heavy rotation of spots, Nielsen could measure on a composite basis how you can eventually reach all homes that a station can reach," he said.

Here's how Mogul, Williams & Saylor, a heavy spot radio agency, plans and implements its spot radio campaigns.

"The first step is taken by a plans board consisting of account supervisor and/or account executive, marketing director and research director," said Leslie L. Dunier, vice president and director of radio/tv. "Depending on the account and how far the creative thinking has gone, we may bring in the timebuyer," he said.

"We have no preconceived notions that we have to use X many spots and X many rating points," said Dunier, adding, "this varies by product; some need saturation, others don't."

Mogul has, in addition to a research arm, a media research department which works closely with the media group. "It is possible to determine unduplicated audience," said Mogul's research director Dr. Harvey Queen. "If we're attempting to reach large unduplicated audiences we'd try to get on a combination of stations which do not carry the same sound."

Mogul is empowered by its clients, once the budget is agreed to, to implement the campaign in the agreed media as best it can. "The client doesn't find out what the buys are until after they are made, permitting us to do a better job because it gives us the flexibility to change things without client meetings," said Dunier.

In measuring reach and effectiveness of its spot campaigns Mogul does special client studies. For example, the agency runs an annual test for National Shoes which "provides us with a far greater sample than any research service offers." The test is in the form of a keyed discount offer, keyed to tell what station and what time announcement was heard.

Mogul also runs a continuous study for Rayco auto seat covers, in the form of a guarantee card-questionnaire which customer fills out while waiting for his Rayco order to be filled. On this questionnaire he tells what media made him aware of Rayco, and if radio, what station, program, time, day, etc.

Please turn to page 61

82 JUDGES SET FOR

▼ **Tv Commercials Council named for second American Tv Commercials Festival; John Cunningham is chairman**

▼ **Festival entry deadline 1 March; selection of year's best will begin 7 March, winners shown 4 May in N. Y.**

On 7 March advertising men will begin to meet in groups of ten for a task which challenges all their professional judgment: to look over tens of hundreds—perhaps thousands—of tv commercials in order to select the best of 1960.

Key executives of agencies, advertisers, stations, and trade publications—a Tv Commercials Council comprised of 82 in all—will serve as the advisory and executive board to judge the second annual American Tv Commercials Festival.

Winners of "Best" and "Special Citation" awards will be shown on Thursday, 4 May, at the Hotel Roosevelt in New York City. Entries will compete in several ways: 1) in product classifications, 2) for type of advertising achievement, and 3) for production craftsmanship.

This year the second festival will be presented entirely by director Wallace A. Ross, co-founder of the annual event in 1960.



FESTIVAL director Wallace A. Ross expects entries this year to exceed 1960's mark

The regular deadline for submission is 1 March.

The 1961 festival will be more inclusive than 1960's in several ways. More attention will be paid to local advertisers and their commercials. Two new citations will be made: best local commercial, and best retail store commercial.

The advisory board and executive board will also contain many important new members, better representing advertisers, agency, management and advertising production, copy, and art areas.

There will be about 30 new advisors and judges serving on the Tv Commercials Council this year.

An agency advisory board has been created with John P. Cunningham of Cunningham & Walsh as chairman. Its members are Barton A. Cummings of Compton, Bryan Houston of FRC&H, Charles Feldman of Y&R, and Margot Sherman of McCann-Erickson.

There will also be an advertisers' advisory board. New council members on this board include J. E. Burke of J&J, E. P. Genock of Eastman Kodak, and Karl W. Schullinger of American Tobacco.

The executive board of judges has also been expanded considerably. New members include Arthur Bellaire of BBDO, Victor Bloede of B&B, Dave Boffey of McC-E, Jay E. Bottomley of C. J. LaRoche, Anthony C. Chevins of C&W, Joseph R. Daly of DDB, Lincoln Diamant of D&C, Lawrence E. DuPont of Tracy-Locke, Fred Flanagan of K&E, Pierre R. Garai of OBM, Robert Gage of DDB, William R. Gibbs of JWT, Patricia H. Grossman of McC-E, Jeanne Harrison of MW&S, Kensinger Jones of C-E, Lawrence LaBelle of Knox-Reeves, Cherie Lee of McC-E, David

TV COMMERCIALS FESTIVAL

Members of Tv Commercials Council for Second Festival

ADVISORY BOARD-AGENCIES

John P. Cunningham, Chairman, Cunningham & Walsh

Barton A. Cummings, President, Compton Advertising

Bryan Houston, President, Fletcher Richards, Calkins & Holden

Charles Feldman, Senior VP, Creative Director, Young & Rubicam

Margot Sherman, VP, Ch Creative Plans Board, McCann-Erickson

ADVISORY BOARD-ADVERTISERS

J. E. Burke, VP, Merchandising, Johnson & Johnson

Richard E. Dube, Mgr Broadcast Prodn, Lever Bros.

James S. Fish, VP Director Advertising, General Mills

E. P. Genock, Television Manager, Eastman Kodak

M. M. Masterpool, Advertising Mgr, Housewares Div, General Electric

Ralph P. Olmstead, VP Advertising Director, Kellogg

Julius Rudominer, VP Advertising & Sales, Rayco

Harry F. Schroeter, Director Advertising, National Biscuit Co

Karl W. Schullinger, Asst to Advtg Mgr, American Tobacco Co

Douglas L. Smith, Advertising-Mdsg Dir, S. C. Johnson & Son

Alfred Whittaker, Advertising Director, Bristol-Myers

R. W. Young, Jr., VP Dir Mktg, Hshld Pdcts, Colgate-Palmolive

EXECUTIVE BOARD OF JUDGES

Beatrice Adams, VP & Creative Dir, Gardner, St Louis

Ben Alcock, VP Assoc. Creative Dir, Grey Advertising

Arthur Bellaire, VP Asst Copy Ch, B'cast, BBDO

Herman Bischoff, TV Art Director, Lennen & Newell

Victor Bloede, VP Creative Director, Benton & Bowles

Dave Boffey, VP Regl Creative Dir, McCann-Erickson, S.F.

Jay E. Bottomley, VP TV/Radio, C. J. LaRoche

Frank Brandt, VP TV Commercials, Compton

Alexander E. Cantwell, VP Head Radio, Live, Tape Prodn, BBDO

Anthony C. Chevins, Senior VP Copy, Cunningham & Walsh

Andrew V. Christian, VP Exec Producer TV, Warwick & Legler

Joseph R. Daly, VP Acct Superv, Doyle Dane Bernbach

Lincoln Diamant, VP Radio-TV, Daniel & Charles

Allen Ducovny, Dir Broadcast Prdn, D'Arcy

Lawrence E. DuPont, VP Radio/TV, Tracy-Locke, Dallas

Fred Flanagan, VP Group Head, Kenyon & Eckhardt

Mark A. Forgette, Mgr. TV Comml Dept, J. Walter Thompson, Chicago

John Freese, VP Commercial Production, Young & Rubicam, Hwood

S. J. Frolick, Senior VP & TV, Radio Dir, Fl. Richards, Calkins, Holden

Hanno Fuchs, Copy Superv, Young & Rubicam

Pierre R. Garai, VP Copy Superv, Ogilvy, Benson & Mather

Robert Gage, VP Art Director, Doyle Dane Bernbach

William R. Gibbs, Superv TV Commercials, J. Walter Thompson

Patricia H. Grossman, Copy Group Head, McCann-Erickson

G. David Gudebrod, Mgr, Film Prodn, N. W. Ayer & Son

Bernard Haber, VP Head Film Prodn, BBDO

Jeanne Harrison, Exec Producer, Mogul, Williams & Saylor

Paul Herriott, TV Comml Prdr, Young & Rubicam, Toronto

Rollo W. Hunter, VP Dir TV/Radio, Erwin Wasey, Ruthrauff & Ryan

Kensinger Jones, VP Creative Director, Campbell-Ewald, Detroit

Lawrence LaBelle, TV Art Director, Knox Reeves, Minneapolis

William LaCava, VP Commercial TV, Cunningham & Walsh

Mark Lawrence, VP TV/Radio, MacManus, John & Adams

Cherie Lee, Assoc Creative Dir, McCann-Erickson, Chicago

William W. Lewis, VP Account Supervisor, Maxon

David B. McCall, VP Assoc Copy Chief, Ogilvy, Benson & Mather

Suzanne B. Malkus, Copy Group Dir, N. W. Ayer & Son, Phila.

James Manilla, TV Prodn Superv, McCann-Erickson

Robert Margulies, VP Comml Broadcast Prdn, Ted Bates

Robert S. Marker, VP Creative Director, MacManus, John & Adams

Arthur C. Mayer, Copy Director, Hicks & Geist

Gordon Minter, VP Radio/TV, Comml Prdn, Leo Burnett, Chicago

Newt Mitzman, VP TV Comml Prodn, Ogilvy, Benson & Mather

Carl Nichols, Senior VP, Cunningham & Walsh

Roger Pryor, VP Broadcast Prdn, Foote, Cone & Belding

Richard R. Rendely, Exec Producer, Hicks & Geist

Phyllis Robinson, VP Copy Chief, Doyle Dane Bernbach

Marshall G. Rothen, Tech Dir, Creative Svces, Kenyon & Eckhardt

Alvin N. Sarasohn, VP Creative Group Head, Kenyon & Eckhardt

Jack Sidebotham, VP TV Comml Prodn, Young & Rubicam

K.C.T. Snyder, VP TV/Radio Creative Dir, Needham, Louis & Brorby

Bruce Stauderman, VP TV-Radio-Film, Meldrum & Fewsmith, Cleve'nd

H. B. Stoddart, VP TV-Radio Group Head, Kenyon & Eckhardt

Stanley Tannenbaum, VP Copy Group Head, Kenyon & Eckhardt

Alan M. Ward, VP Copy Chief, BBDO

Gordon Webber, VP Dir Comml Prodn, Benton & Bowles

Hooper White, Mgr. Comml Production, Leo Burnett

Donald Widlund, VP International Prodn, J. Walter Thompson

Samuel C. Zurich, Superv Radio & Live TV Prodn, N. W. Ayer & Son

Larry H. Israel, VP Gen Mgr TVAR Sales (Westinghouse)

John Vrba, VP KTTV, Los Angeles

W. Richard Bruner, Executive Editor, PRINTERS INK

Harry Wayne McMahan, TV Consultant, columnist, ADVERTISING AGE

John E. McMillin, Executive Editor, columnist, SPONSOR

Merrill Panitt, Editor, TV GUIDE

B. McCall of OBM, Suzanne B. Malkus of Ayer.

Also, James Manilla of McC-E, Robert Margulies of Bates, Robert S. Marker of MJ&A, Arthur C. Mayer of H&G, Newt Mitzman of OBM, Carl Nichols of C&W, Richard R. Rendely

of H&G, Alvin N. Sarasohn of K&E, Jack Sidebotham of Y&R, Bruce Stauderman of Meldrum & Fewsmith, H. B. Stoddart of K&E, Stanley Tannenbaum of K&E, Alan M. Ward of BBDO, and Donald Widlund of JWT.

New judges representing stations

are Larry H. Israel of TVAR and John Vrba of KTTV, Los Angeles.

New members from trade and consumer magazines are W. Richard Bruner of Printer's Ink and Merrill Panitt of TV Guide.

(Please turn to page 62)

HOW RADIO WORKED FOR S. C.

▼ 'Fibber McGee and Molly' was the backbone of S. C. Johnson & Son's air campaigns for a decade and a half

▼ Company embraced radio cautiously, but was an avid user by the late 30's. Spot radio also played a role

S. C. Johnson & Son has been one of the outstanding users of air media. Its radio tv story goes back three decades. This article, the first of two on the firm, covers its past history, with particular emphasis on radio. The second story, to appear shortly, will discuss Johnson's use of tv and its current marketing strategies, particularly in connection with its introduction of new products.

S. C. Johnson & Son, today among network tv's top 25 advertisers—with a SPONSOR-estimated \$12 million annual investment in five alternate-week half-hours—celebrates its 75th anniversary this year.

RACINE, WIS.



S. C. JOHNSON, above, who founded firm in 1886, originally made parquet flooring, turned to wax as a result of constant consumer requests about care and maintenance on floors. H. F. Johnson, right, present chairman of the board, is a grandson of the founder. The company's first wax product was Johnson's paste wax. Its first ad was placed in the November 1888 issue of 'Century Magazine.' Other magazine ads followed

From its past emerges a chronicle of air advertising that had more than a little to do with the company's growth and development. Of this record, the standout fact is its memorable sponsor-identification impact during network radio's heyday: the 15 years of *Fibber McGee and Molly* for Johnson's Glo-Coat.

Twenty-six years ago (16 April 1935) Johnson introduced Fibber and Molly on 11 stations of NBC's Blue Network (later to become ABC). The half-hour cost Johnson \$2,600 in network time charges, plus \$1,960 for talent—a total of \$4,560.

Today Johnson picks up a tv tab of about \$125,000 per half-hour for its prime network property, Red

Skelton, a CBS TV-controlled show.

Established in 1886 by S. C. Johnson, a highly skilled craftsman, the firm originally manufactured parquet flooring. Inquiries from customers seeking advice on care and maintenance for Johnson's floors led him, very naturally, into the wax business. Thus, Johnson's early success rests on the very foundation of successful advertising: recognizing a specific consumer need and fulfilling it. Needless to say, it is an attitude that remains the touchstone of the company's marketing philosophy.

Johnson's first advertisement of record appeared two years after the company's founding, in the November 1888 issue of *Century Magazine*. It was soon followed by others in leading publications of the day: *Scribners*, *Everybody's*, *McClure's*, et al. The *Saturday Evening Post* claims Johnson as its eleventh oldest advertiser.

By 1926 Johnson's annual advertising budget had climbed to the \$1 million figure, and until 1931, was, not surprisingly, devoted entirely to print.

William N. Connolly, S. C. Johnson & Son vice president and director of advertising from 1930 through 1954—tells of the company's early (but conservative) interest in radio: "We had watched the medium's growth as an advertising force for several years, but were not ready to consider any very large expenditure without being sure of what it could do for us."

Johnson's first radio entry was a 13-week, half-hour remote broadcast of Ted Weems' orchestra from Chicago's Aragon Ballroom.

"It was a modest venture," says Connolly, "and my recollection is that we were pleased with sales results. Still we were not ready to commit any considerable part of our advertising budget to radio."

By 1932 Johnson started experimenting with network radio, using a transcribed program of household hints, with time allotted for each station to plug its program line-up for the day. (Daily newspaper listing

**Johnson family has
been running wax
firm for 75 years**



JOHNSON

of radio schedules was not prevalent then.) The show was called *Johnson's Daily Radio Guide*, and ran from January to May, 1932.

Johnson's second network undertaking was *Tony Wons' Scrap Book*, a 15-minute daytime show on CBS, broadcast two and sometimes three times a week, according to Connolly. It began on 20 August 1933 and ran for about a year.

"We were sufficiently encouraged by audience reaction to Wons (listeners were asked to submit poetry for Wons to read on the air), and by the sales curve," Connolly recalls, "to attempt a more ambitious broadcast venture in the fall of 1934."

It was a weekly half-hour called *The House by the Side of the Road*, and also used Wons as master of ceremonies. The show featured a house orchestra conducted by Ulderico Marcelli, and was broadcast on Sunday afternoons for 39 weeks. This was the vehicle that helped convince the company that radio might be Johnson's best advertising medium, remembers Connolly.

By 1934 Johnson was geared to move into radio seriously, and launched a search for a program that would best suit the company and its products. Connolly and the late Jack Louis, of Needham, Louis & Brorby, toured the country talking to networks and package producers, and critically eyeing theatre and night club acts.

"I remember hearing 21 auditions in New York," says Connolly, "and Jack Louis must have heard at least that many in Hollywood. We got all kinds of counsel from the experts, but no show."

"Then one morning we heard a local program called *Smackout* on WMAQ, Chicago's NBC station. The principals were a married couple from Peoria named Marion and Jim Jordan, proprietors of a crossroads grocery store, "smackout" of items customers asked for. We liked their qualities of warmth and homeliness, and were charmed by Don Quinn who wrote their scripts. So we start-



VETERAN AD MANAGER—William Connolly guided Johnson through radio and early tv years as v.p., ad director from 1930 through 1954. McGee and Molly were used on can in '48

ed constructing a show."

Because one of Jim Jordan's comedy routines was the tall story, the name Fibber McGee evolved, Connolly recalls.

Ted Weems' orchestra was added to the production. "And it's interesting to recall," Connolly says, "that one of his singers was a youth named Perry Como. I remember his threatening at the time to return to his original trade because his weekly salary of \$75 was less than he could earn as a barber."

Johnson's sponsorship of *Fibber McGee and Molly* continued for 15 years, during which time the show gained in popularity, and Glo-Coat sales rose accordingly. During the show's last five years on the air, it was a first place Crossley rating con-

tender, along with Jack Benny and Edgar Bergen-Charlie McCarthy.

In 1939 Johnson placed Fibber and Molly on the Canadian Broadcasting Corp. web. By then the show's Hooperating had climbed to 30.8, seven times the 1936 figure.

"The show which had cost peanuts to start," Connolly says, "wound up absorbing larger and larger slices of our advertising budget as we added to the network line-up. Finally we were using about 135 stations. This show's value to us as an advertising vehicle was best demonstrated by the rising sales curve during those important years of Johnson's growth."

During the years of network activity with *Fibber McGee and Molly*, Johnson was concentrating marketing

(Please turn to page 61)

WHAT IS A 'PLUS' TELEVISION

➤ Certain U. S. markets stand out in ability to attract spot tv business out of proportion to their market size

➤ An analysis of Oklahoma City shows how stations build on natural advantages for prestige, service, sales

Dotted across his national map are several markets that invariably attract the timebuyer's eye; markets that consistently get a share of national spot tv dollars out of proportion to their size.

Why do buyers and advertisers favor them? What makes them "plus" television markets? A close look at one of them—Oklahoma City, whose national spot tv income is 30-40% ahead of markets with a comparable number of tv families—reveals that this success is not the re-

sult of luck or accident. The buyer, looking for hard facts and reasons for buying in a market is presented with the following in Oklahoma City:

- Its physical isolation on three sides, reducing signal overlap.
- The stability of the various industries in the area.
- Its status as a frequent test area for many of the nation's marketing giants.
- The high-prestige that the stations (WKY-TV, KWTW and KOCO-

TV, which is licensed to Enid) have built and maintained for themselves.

• The self-promotion that the market itself—all media and areas of business—has engaged in for years.

An "oasis market" has an immediate and apparent advantage over markets in more crowded areas (WKY-TV holds that it takes less time to drive the 47 miles from Chickasha to Oklahoma City than the eight miles from New York's Bronx to the Battery). But what the stations in that market do with the advantage often determines whether it is a "plus" market. As a KWTW spokesman said, "Aggressive salesmanship is important, but if a station has planted its roots deeply in a community and really becomes important to the people there, it becomes even more valuable to advertisers."

The stations are proud of their "pioneering spirit," which, they say, reflects the spirit of their part of the country. WKY-TV was among the very first local stations in the nation to equip for color; KWTW's tower was once publicized as the tallest man-made structure. The station was an early advocate of (daily) editorializing. All are strong on news and weather coverage.

Station salesmen and executives sit on the boards of the local civic and charity organizations and businessmen's clubs, and are responsible—through close contact—for influencing local sponsors to keep the level of their commercials high. They stay close to the problems of the local distributors and brand managers. The stations say they eschew "questionable" advertising, avoid such practices as rate-cutting (locally or nationally), and offer "make-goods," they claim, on production errors "that might never be reported by some stations."

The overall result of good practices, they have found, is a "climate of believability" for the client's product and "a climate of good business" for the client himself.

The economic elements in the Oklahoma City area, the stations feel,

Market isolation—a strong selling point

OKLAHOMA CITY is isolated from major centers on three sides: Amarillo is 250 miles to west, Dallas-Fort Worth about 200 miles south, and Wichita 150 m. north. KOCO-TV, Okla. City-Enid, transmits 21 miles n.w. of Okla. City



MARKET?

all add up to a good place to advertise. With diversified industry and agriculture, and with a government agency (FAA) and an Air Force base adding to the purchasing population (the FAA has 3,000 civilian employees; Tinker A.F.B. 20,000 plus thousands more airmen and their families), Oklahoma City bucked the trend toward recession and had a steady upward economic growth in 1960.

The area is a major southwest distribution center for a dozen industries from airplanes to air conditioning; petroleum to plumbing to meats.

New suburban shopping centers have sprung up in quantity during the last few years: Oklahoma City wholesalers handle more than 42% of the business carried on through the state and Oklahoma City's retail sales are 25% of the state's total.

The "corporate" Oklahoma City population, according to the 1960 census, stands at 324,253 (up 57.3% over 1950), but the city's tv stations reach (see chart at left) a retail market population of about 1,600,000 that spends about \$1,600,000,000 a year.

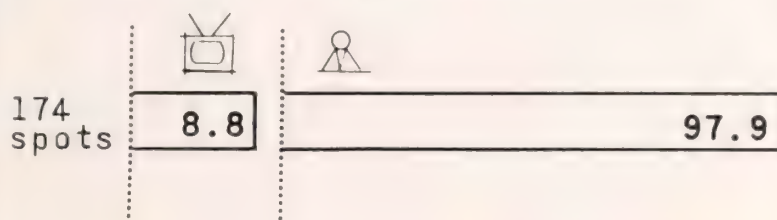
The diversity of the economy and its steady rise has made it a popular test market for major new brands. The stations also feel that "the believability of the stations" contributed to attract testing by P&G, Lever Bros., Liggett & Myers and others.

Emphasis on "alert" local public service programing, such as WKY-TV's series on the history of Oklahoma and KWTU's filmed interviews with local men stationed in the military overseas, keeps the climate right for a hospitable reception to spot commercials, the stations say.

Summing up, WKY-TV maintains that "political boundaries mean absolutely nothing in terms of the city's influence on the buying habits of more than two-thirds of the state's population. After all, what difference does it make if 1.6 million people live inside or outside the city as long as the urge to buy and the information on what to buy originates from within the city?"

Client hit nearly every N. Y. tv home

Rambler / 4 wk. audience



TVB STUDY of two auto campaigns in New York market last year highlights tv reach accomplished by Rambler and Pontiac. Data above shows reach of 174 Rambler spots, average number seen

CAR STUDY DRAMATIZES SPOT TV'S LONG ARM

Television's long arm was dramatically illustrated in a research study released last week by TvB.

The study revealed the reach of spot tv in the New York area for two auto advertisers, one of whom hit practically every tv home in the market during a four-week drive.

The latter feat was accomplished by American Motors for its Rambler car in a seven-station drive.

The other client, Pontiac, used spot to supplement a Victor Borge special on ABC TV. The spot-network tally of unduplicated homes came to practically 70% in one day.

These are the facts on Rambler:

The client used both minutes and 20's, placing them on every New York station. Thirteen of the spots were in prime time on network stations, and 161 were on indie outlets or on web stations in non-prime time.

During the four weeks ending 6 November 1960 97.9% of New York tv homes saw the Rambler spots an average of 8.8 times each. Even in one week's time (44 spots), the homes-reached figure came to 82.6; the average home saw 2.6 spots.

As for Pontiac, it used on 6 October 1960 a total of 24 spots in addition to the Borge show. The latter's rating was 26.2; the homes-reached figure for the 24 spot commercials came to 60.6 (in one day) and the unduplicated rating was 69.7.

The average number of Pontiac commercials seen per home on the Borge show was 3.1. For the 24 spots it was 1.7; the average was 2.7.

The study also revealed that the number of homes viewing both spot and network commercials came to 17.1% of the total. The percent of all tv homes viewing the spot commercials only was 43.5; the figure for Borge only came to 9.1.

Commenting on the significance of the study, Norman E. Cash, TvB president, said: "The value of spot tv to supplement a single special network program and increase the reach of the commercial message in a single day as possible in no other medium is clearly shown by the Pontiac schedule. The power of a concentrated spot schedule alone, spread over a four-week period, is made clear in the Rambler tv advertising."

Langley Field

Where Can You Name

TUNNEL

Willoughby
Spit

BRIDGE

Nansemond River

Elizabeth River

Are You?

This Important Market?

Ocean View

Little Creek

Lynnhaven
Inlet

CLUES:

1. It is the most misunderstood major market in America, according to Philip Salisbury, editor and publisher of *Sales Management*.
2. It contains the greatest concentration of people in the entire South-east... more than 800,000 in *half* the area of metro Atlanta or Miami!
3. Here three of the state's four largest cities lie completely within a circle of 20-mile radius!
4. It contains the world's largest harbor, and the No. 1 U.S. port in export-import tonnage.
5. A split image (the government lists it as two separate metro areas) obscures its magnitude. And large military population represents a hidden plus of at least \$200 million in effective buying income never seen in standard marketing statistics.
6. From *Newsweek*: "Once the (bay) crossing is completed, Greater the experts say, will burst into millions and become the South's leading market!"

ANSWER:

Lewiston, Va., Newport News-Lampton at upper left, Portsmouth, Norfolk below. What a place to put a TV dollar! For more information, write to WAVY-TV, Channel 10, WTAR-TV (Channel 13), or WVEC-TV (Channel 3), Norfolk, Va.

How can stations promote a public service campaign?

J. S. Sugarman, *pres. of Fun with Pop, Inc., New York; former director of The Camp Fire Girls of America*

Station owners who want to conduct a public service campaign designed to stimulate positive relations between their stations, audiences and communities in general should take advantage of all possible media and invoke the cooperation of as many business, social and civic groups as they can.

An example of how such a comprehensive public service program can benefit stations is the four-year-old Fun With Pop campaign which last year had the participation of 158 radio and tv stations across the country. The 1961 Fun With Pop program, which will incorporate a host of new features, is expected to at least double the number of participating stations.

Instituted by the DCA Food Industries, and this year joined by the National Brand-name Association, Inc., the FWP program is aimed at



Tie-ins with business, social and civic groups are important

stimulating a healthier, happier relationship between American fathers and their families. It covers everything from sports to entertainment to education. We feel that such a scope of activities cannot fail to bring important recognition to individual stations—particularly when individual campaigns have the advantage of drawing ideas, material and support from a central coordinating body.

This year's campaign kicks off with National Fun With Pop Week from April 24 to 30 with a potpourri of lectures, discussions and seminars in New York by social, civic and business leaders on the theme of "FWP Means Happier Families." From that

point on, each of the one radio and tv outlet franchised in each market will be able to take advantage of the realms of national publicity, the encouragement and participation of national groups, window displays, and a host of contests and awards. In addition to this, Fun With Pop provides all the on-the-air promotional material, such as film spots, e.t.'s, celebrity announcements and a comprehensive press book for merchandising the promotion tie-ins of every type, as well as a selection of giveaway and premium merchandise for local use.

At the local level, the station can use to good advantage every organization and business in his area. For example, working with the local Boy Scout troop, the station can promote a "Camp with Pop" program; or a sporting goods outlet can co-sponsor "Fish With Pop," or "Bike With Pop" programs. In fact, every type of business that deals directly with consumers is a potential co-sponsor of a pertinent program.

Each of these consumer stores then becomes a "Fun With Pop" center and has a complete supply of displays, posters, brochures and a handy booklet which describes the many ways to have "Fun With Pop." The booklet also contains information for contestants in the national "How I Have Fun With Pop" essay contest. The grand winner of this "35-words or less" contest will win a house, a car, boat and swimming pool. National prizes are also augmented by literally thousands of local awards.

The topping to the campaign will come in October at which time an Award Dinner will be held to honor those who have made outstanding contributions to the campaign in 1961, as well as the local radio and television stations which did the best job of supporting the campaign. Awards at this dinner will also go to co-sponsors—both trade organizations and retail—plus to representatives of all media—broadcast and

print—for the best coverage of FWP. Additional honors will be given in the fields of education, social science, and psychology.

This blending of many areas and many efforts to accomplish a truly stimulating public service promotion results in many different success stories, not the least of which is an undeniable demonstration of a broadcaster's positive effort to make his station live up to its responsibility in the service of its public.

George H. Mathiesen, *general manager, KYW-TV, Cleveland*

If we are frank with ourselves, I submit that we sometimes end up running spots and programs simply for the sake of placating many groups unfortunately, few of these hit the mark.

Let's go on the assumption that a station has a competent public affairs



Give the campaign all-out support, not merely fulfill obligations

director. His biggest job is to screen the myriad of requests and decide what gets on the air. Unfortunately, most public relations directors of community service organizations know little of the requirements of a station. How often has someone come to you and said, "I represent the so and so society currently engaged in such and such a project. Could we have a round-table discussion on your station some evening in prime time?" Such an individual has certainly not studied television and what it can offer and, just as important, what it can not offer.

All too often people from public service organizations come into a station requesting help without a clear idea of what they want to (Please turn to page 64)

"Earresistable"

The sirens of legend seldom fell short of a 100% share-of-audience. WHK is almost as successful, consistently attracting one of every four Cleveland radio listeners, on the average.* And the results are far more pleasant for both audience and advertisers. The latter, heeding the siren call of low cost per response, are changing course... in the direction of

WHK CLEVELAND

A Metropolitan Broadcasting Station

Vice President & Gen. Manager: Jack Thayer

National Representative: John Blair & Co.



TOM

26.0% PULSE, Average total share of audience.
In-and-out-of-home, 6 AM-midnight, Sun.-Sat., Sept., 1960.
Second station's share: 17.9%

23.9% HOOPER, Average share of audience, total
measured time periods, 7 AM-6 PM, Mon.-Fri., Dec., 1960-
Jan., 1961. Second station's share: 19.5%

TV RESULTS

SUPERMARKET CHAIN

SPONSOR: GEM Stores

AGENCY: Direct

Capsule case history: When GEM Stores in the new state of Hawaii booked Huckleberry Hound, Yogi Bear and Quick Draw McGraw for personal appearances to build store traffic and plug the stores' third anniversary promotion, an on-air schedule on KHVH-TV, Honolulu, was used to implement the program. Starting almost two months before the visit, a strong tv spot campaign was initiated to recruit members for the H. Hound fan club and plugging Huckleberry for President buttons. When Huck and his pals arrived at Honolulu International, about 10,000 of their loyal Hawaiian fans turned out to greet them—the largest crowd in the airport's history. At GEM, fans and customers, numbering 2,500, were on hand to welcome their heroes. Glenn Kaya, general manager of GEM, reported that store sales were way up during their Honolulu junket. Results were equally record-breaking on their visits to other islands which are reached by KMVI-TV, Maui, and KHJK, Hilo.

KHVH-TV, Honolulu

Announcements

DRIVE-IN-RESTAURANTS

SPONSOR: Chow Now Drive-In
Restaurants

AGENCY: Nelson Chesman

Capsule case history: The Chow Now company operates a chain of drive-in restaurants in Chattanooga. The company's advertising problem: 1) how to stimulate business in the normally slow winter season and 2) make a strong enough impression in an early winter campaign to carry over into the spring when business picks up. To further complicate the problem, Chow Now had a modest advertising budget. The drive-in chain decided to sponsor NCAA College Football and the American League Pro Football games on WTVC. Business picked up steadily from the outset of the tv advertising, and one week early in the campaign set a new record high. One day, all four Chow Now Drive-In's actually ran out of supplies. Bruce Spencer, agency a.e. commented, "Although operating on a limited budget, WTVC television enabled us to produce excellent results by advertising to the right market at the right time, all the while keeping production costs at a minimum."

WTVC, Chattanooga

Sponsorship

BANK

SPONSOR: Ouachita National Bank

AGENCY: Direct

Capsule case history: KNOE-TV, Monroe, Louisiana, was approached by the advertising department of the bank to recommend a test for increasing Personal Savings accounts 25% within a 52 week period. Paul Goldman, general manager took a novel approach to the problem. His suggestion: Ouachita National Bank should purchase a saturation schedule of weekend day newscasts—providing a service heretofore not given. National accounts have shied away from daytime newscasts on Saturdays and Sundays. Placed was 14 one-minute news headlines plus six five-minute newscasts scheduled at the discretion of the KNOE-TV news department. Result: Personal Savings accounts increased 40%; other banking services also increased. Bank officials gave credit to the KNOE-TV schedule, and signed a new 52-week contract 1 February, using basically the same newscast lineup, but with a more intensified schedule. Ninety percent of its advertising budget is now allocated to tv.

KNOE-TV, Monroe

Programs

DEPARTMENT STORE

SPONSOR: Boston Store

AGENCY: Direct

Capsule case history: Satisfied with the results obtained from his tv schedule, George Clevis, advertising manager of the Boston Store of Utica, reported that Jean Phair, WKTV's women's director and conductor of *Good Living* on the station, "not only tells our product story but sells too." The Boston Store bought participations in *Good Living* which presented a fashion show in cooperation with McCall Patterns. The tie-in for the department store paid off well: a few announcements by Jean Phair sold 600 yards of polish cotton and 500 yards of handkerchief print featured during the program. Other items offered subsequently by the Boston Store: blanket lengths, 300 of them sold following the program; electric blankets, with the stock depleted as a result of the advertising. In addition, traffic in the store was responsible for sales in other departments. A major part of the store's budget is now placed with the *Good Living* program to promote its home products.

WKTV, Utica

Participations



WHAT ELSE IS THERE?

In the Billion Dollar Shreveport Market ONLY*



GIVES YOU BOTH!

NBC

Represented by the KATZ Agency

*58 counties in Louisiana, Texas, Arkansas and Oklahoma

E. NEWTON WRAY, President & General Manager

"Special Events" on KTTV, Los Angeles



GUNMAN'S LAST STAND — Bill Welsh describes the action as KTTV camera focuses on Los Angeles patrolman in house-to-house chase after bank-robber.

Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by

BLAIR-TV



"In our role as a source of information, entertainment and inspiration, we in television must think first about the needs of our own community. In presenting the finest entertainment programs, KTTV pays close attention to the tastes and convenience of all Southern California. In covering news and special events, KTTV has taken its cameras out among the people nearly 5,000 times—believing that television is most virile and valuable when reporting community events first-hand."

ROBERT BRECKNER
Vice President & General Manager
Station KTTV

Giving the community action at first-hand

"To cover an event of community importance, the best way is to put the entire community in an eye-witness position. In brief, let people see History as it is happening."

All its life, KTTV has believed and acted upon this policy. No wonder a cross-section of Southern California, polled recently by Facts Consolidated, quickly named KTTV as Number One news and special events station.

Through the eyes of KTTV cameras, millions of Californians have watched officers pursue and capture gunmen . . .

. . . have so much enjoyed the Rose Parade that KTTV's audience is almost as large as that of all other Rose Parade stations combined . . .

. . . have cheered and cursed their beloved Dodgers . . . followed fire-fighters through forest hells . . . experienced the tranquil joy of Easter Sunrise services at Hollywood Bowl.

In consequence, throughout Southern California, the word is: *If it's going on, it's on KTTV.*

To Blair-TV, creative community-interest programming by great stations like KTTV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Television's first exclusive national representative, serving:

WABC-TV—New York
W-TEN—Albany-Schenectady-Troy
WFBG-TV—Altoona-Johnstown
WBNF-TV—Binghamton
WHDH-TV—Boston
WBKB—Chicago
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVT—Dallas-Ft. Worth
WXYZ-TV—Detroit
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KGO-TV—San Francisco
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

SAG-AFTRA

(Continued from page 40)

it is a "fiction" which could not possibly stand up in court or with the National Labor Relations Board if any one cared to challenge it.

The fact of the matter is that in 1961, just as in 1938, advertisers through their agencies are the direct employers of union actors, announcers and singers, even though their names never appear on a AFTRA, or SAG contract.

So far, however, neither the unions nor anyone else has seen any advantage in challenging the notion that "the networks are the employers."

For the unions, it has seemed easier and more effective to negotiate with a small group, than with hundreds of different advertisers and agencies. And for the latter, the specter of "union complications" has kept them from any serious effort to alter the system.

Meanwhile, however, vast changes have been taking place in the world of broadcast advertising since the original 1938 negotiations, and these changes have complicated the problem of advertiser-union relations.

Taking them in order, the changes are these: the rise of tv, the rise of spot, and the revolution in the program structure of the business.

When tv came in during the late '40s there was an immediate and bitter interunion struggle over who should represent acting, singing and announcing talent in the new medium.

In the matter of live tv programming, the battle was won by AFTRA (replacing AFRA) and in early tv days live programs figured prominently in most schedules.

Talent in tv film came under the jurisdiction of the older, and more powerful Screen Actors Guild, and as tv programming swung more and more heavily to film, SAG became a more and more important factor.

The introduction of tv tape in 1958 provided a further complication and stimulated fierce jurisdictional battles between the two unions.

AFTRA, acting on the theory that video tape is "like live," established union contracts and scales with certain tv tape producing firms (principally the networks and the newer tv tape centers). SAG on the other hand was able to sign up some of the older film producers who went into tape.

The result is that there are today two different unions who are involved in all tape contracts.

The second profound change in the broadcasting world—the soaring importance of spot tv—has had the effect of focussing union attention on a field in which, in early days, they were comparatively little interested, and of enormously complicating the problem of union pay scales, and of union negotiations.

Tv commercial spots are usually made by an independent film (or tape firm) who sells them to an agency. Technically, there is reason for believing that an independent film producer is the employer of announcers, singers, actors and other performing talent used in the spot *at least as far as the original film session is concerned.*

But the joker in this argument, of course is that the film producer has no control over the use of the spots themselves. Such usage is dictated by the advertiser and agency and since, as we will see, union wage scales are based on both where and how a spot is used, the only logical conclusion is that the advertiser or his agent is, in fact the real employer of the talent.

Nevertheless in the area of film and tape spots, the same kind of "legal fiction" is employed in union negotiations. Film and tape producers (the Film Producers Association and the Alliance of Tv Film Producers) act as principals in the all union agreements covering spot talent.

The third change in broadcasting—the decline of agency produced programs and the rise of the independent packager—has had the effect of focussing advertiser and agency attention almost entirely on those matters in union contracts which cover wage scales for commercial announcements, both spot and network, and both tape and film.

Coming into any new series of union negotiations, therefore, we have a lineup which looks like this:

Contract signers: unions, networks, film producers.

Non-signers but heavily involved in matters involving tv commercials for both network and spot: advertisers, agencies.

One final bit of background before proceeding to the matter of the 1960 negotiations. Union contracts in this field are negotiated *as a package.*



99 SQUEEZES . . .
That's a lot! But
just you watch as
multi-image after
multi-image
dissolves . . .



dissolves . . .
dissolves . . .
dissolves . . .
dissolves . . .



dissolves to multi-
image after multi-
image! Right, it's
a lot—but easy
when it's film
that's in the plot!

FILM does the "impossible"!

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of marts everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film, and film alone, gives you commercials, crisp, vivid, exciting—the way you want them—and when!

And that's not all! Film alone provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

In other words . . . Look before you shoot!

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sale and distribution of
Eastman Professional Motion Picture
Films, Fort Lee, N.J., Chicago, Ill.,
Hollywood, Calif.

ADVERTISER:

Brillo Manufacturing Co., Inc.

AGENCY:

J. Walter Thompson Company

PRODUCER:

Elektra Film Productions

In other words, no one contract becomes final until all are agreed on. This means that contracts in which advertisers and agencies have little or no interest (ex. staff announcers, and sustaining talent) must be successfully negotiated before the union accepts a deal on talent for commercials. As we shall see, this leads to some surprising complications.

Next week, in Part II of this series, we will explore the 1960 negotiations, how they were held, what they accomplished, what effect they have on tv costs, and how the agencies observers and their "Human Univac" term prepared the advertisers case.

These were the first negotiations which were held jointly with SAG and AFTRA and the fact that the two unions were acting together on the matter of talent rates for tv commercials had a decided bearing on the outcome.

Previous contracts with SAG and AFTRA had been negotiated individually in May 1958, and November 1958.

RADIO SPOT REACH

(Continued from page 44)

Mogul agreed with many other agencies queried that there is a great lack in qualitative material for radio coming out of research services. "The ratings services samples are projectable and we don't quarrel with them, but as for qualitative research, there's a lot to be desired," said Dunier. "Perhaps it would be propitious for stations to instigate research in this direction," he added.

A firm believer in saturation radio, in almost every case, was Geyer Morey, Madden & Ballard associate media director Rolland J. Van Emmerik. "Since listeners are usually tuned in to stations they like, you must buy 2 or 3 stations and a minimum of 30-40 spots a week, to reach a good percentage of homes," he said. Van Emmerik also suggested that special tabulations by Nielsen and Pulse, while expensive, are the best way to measure duplication.

Ideally, agencies agreed they'd like to see ratings services supply metered samples in local markets that are so big they could be broken down geographically and by household types. With this they would like to see more coincidental method research.

S. C. JOHNSON

(Continued from page 47)

activity at the local level, too. For two 39-week periods, the winters of 1935-36 and 1936-37, the firm invested heavily in the New York market with a program of dramatized true incidents, *Life Studies*, featuring Tom Powers, on WOR, Newark.

When Wax Enamel, a line of paints packaged in glass, was introduced in 1940, it was supported by a campaign in the Chicago market via Alexander McQueen's *A Brighter World*.

For several years *Fibber McGee and Molly* was on the air the year 'round, according to Connolly. "Finally, it occurred to sponsors and networks that performers needed vacations, and that audiences might welcome a change during summer months," he says.

Johnson's summer replacement shows comprise an impressive roster in their own right: Their first replacement, in 1938, was *Attorney at Law*, a dramatic serial starring Jim Ameche. In 1939, Johnson gave Alec Templeton his first national exposure on a show hosted by Conrad Nagel. *Meredith Willson's Musical Review* was the 1940 summer replacement.

In '42 and '43, John Nesbitt replaced the McGees with *Passing Parade*. *Words at War*, a dramatization of wartime books was the 1944 summer vehicle. Carl Van Doren was the commentator, but was replaced because of illness, after the first few weeks, by Clifton Fadiman. During succeeding years, Victor Borge replaced the McGees, as did Fred Waring and his Pennsylvanians, from 1945 through 1947.

Johnson's radio past includes national identification with sports and news, also. In the summer of 1948, Dizzy Dean broadcast 15-minutes weekly, following baseball games, for Carnu auto polish. The next year, Pee Wee Reese did a summer show for Johnson auto products.

According to Connolly, the record is not clear on agencies that handled Johnson's earliest advertising. Western Advertising, Racine, is the first agency of record. It was succeeded in 1929 by Needham, Louis & Brorby. A second agency, FC&B, was appointed in 1953, and in 1955, Benton & Bowles was added. The latter three agencies are still working for Johnson.

FILM FESTIVAL

(Continued from page 45)

Advisers and judges who will serve for the second time in the 1961 festival include John P. Cunningham, Ben Alcock of Grey, Herman Bischoff of L&N, Frank Brandt of Compton, Alexander E. Cantwell of BBDO, Andrew V. Christian of W&L, Allen Ducovny of D'Arcy, Mark A. Forgettinge of JWT, John Freese of Y&R, S. J. Frolick of FRC&H, G. David Gudebrod of Ayer, Bernard Haber of BBDO, Rollo W. Hunter of EWR&R, William W. Lewis of Maxon, William LaCava of C&W, Mark Lawrence of MJ&A, Gordon Minter of Burnett, Marshall G. Rothen of K&E, Roger Pryor of FC&B, Phyllis Robinson of DDB, Margot Sherman of McC-E, Kenneth C. T. Snyder of NL&B, Gordon Webber of B&B, Hooper White of Burnett, Donald Widlund of JWT, and Samuel C. Zurich of Ayer.

Many members of the Tv Commercials Council expressed highly favorable reactions to the arrangements for the second festival. Others made suggestions which will be incorporated in the running of the events. Some saw year-round trade events springing out of the festival.

"Three facets of the festival which I believe to be of special benefit to advertisers and agency people alike," stated David Boffey, v.p. regional creative director of McCann-Erickson, San Francisco, are "comprehensive product classifications, and advertising and craftsmanship citations. The product breakdown and special citations call attention to aspects of the effective tv commercial which other award shows have, more or less, ignored with their broader award categories."

In recent months many comments came from people who were interested in using showings of festival winners throughout the year. Harry F. Schroeter, general advertising director of National Biscuit Company, noted that the reel of festival winners shown by "ANA for its annual meeting was not only a great contribution but enormously impressed many of those in attendance. I think it was a good thing from every point of view."

The possibility of "one of the greatest annual traveling shows" was seen by James Fish, advertising manager of General Mills. "I visualize a presentation of the winners . . . made available to agencies and advertisers,

and particularly to the roughly 180 ad clubs all across the country. Can you think of a better way you can get the television story before the advertisers than this?"

Trade organizations reacted with support as well as praise to last year's events. The American Women in Radio and Television made an unusual offer of its promotional facilities, usually restricted to AWRT business, thereby adding its "unstinting moral support" to the festival.

In announcing a second festival for 1961, John B. Cunningham, chairman of Cunningham & Walsh and chairman of the Tv Commercials Council, issued this statement:

"The extremely positive reaction throughout the advertising industry to the First American Tv Commercials Festival and its success in strengthening the general impression of the level of television advertising surely warrants an annual event.

"As Vice-Chairman of the AFA this past year, I am aware that over 50 advertising clubs have shown the winning commercials, as have the national conventions of the AFA, the ANA, and the Four A's. Reaction in every instance has been enthusiastic. In the battle against mediocrity this broad exposure of talent and taste becomes a prime factor in the improvement of tv advertising.

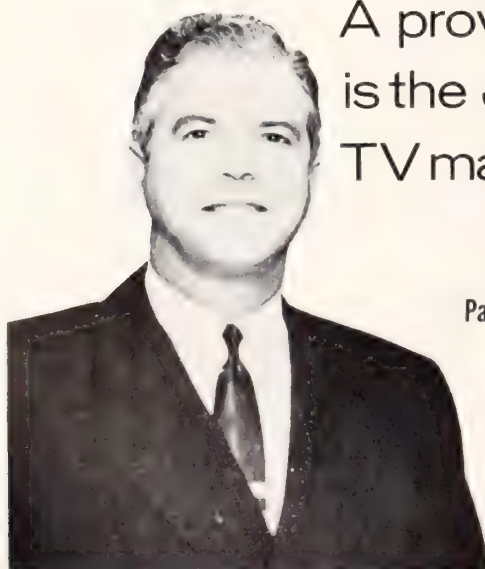
"For this reason, I am pleased to encourage participation in this festival and to welcome my distinguished advertising colleagues to the Tv Commercials Council that will plan and judge this national, professional, stimulating competition."

J. E. Burke of Johnson & Johnson called the festivals "a very worthwhile influence both on industry and on the public." He stated that "such activity should certainly stimulate every advertiser to be more keenly aware of the increasing need to improve the quality of tv commercials."

The question of criteria for judging commercials was raised by Gordon Webber of Benton & Bowles. Calling for a redefinition of criteria, Webber pointed out that "most of the judges, including myself, are instinctively attracted to the commercials that are clever, fresh, and unusual. This does not necessarily mean that they are effective advertising."

"America's new economic strength lies in the South.

A proven leader is the Jackson TV market area."



Past President, American Municipal Association

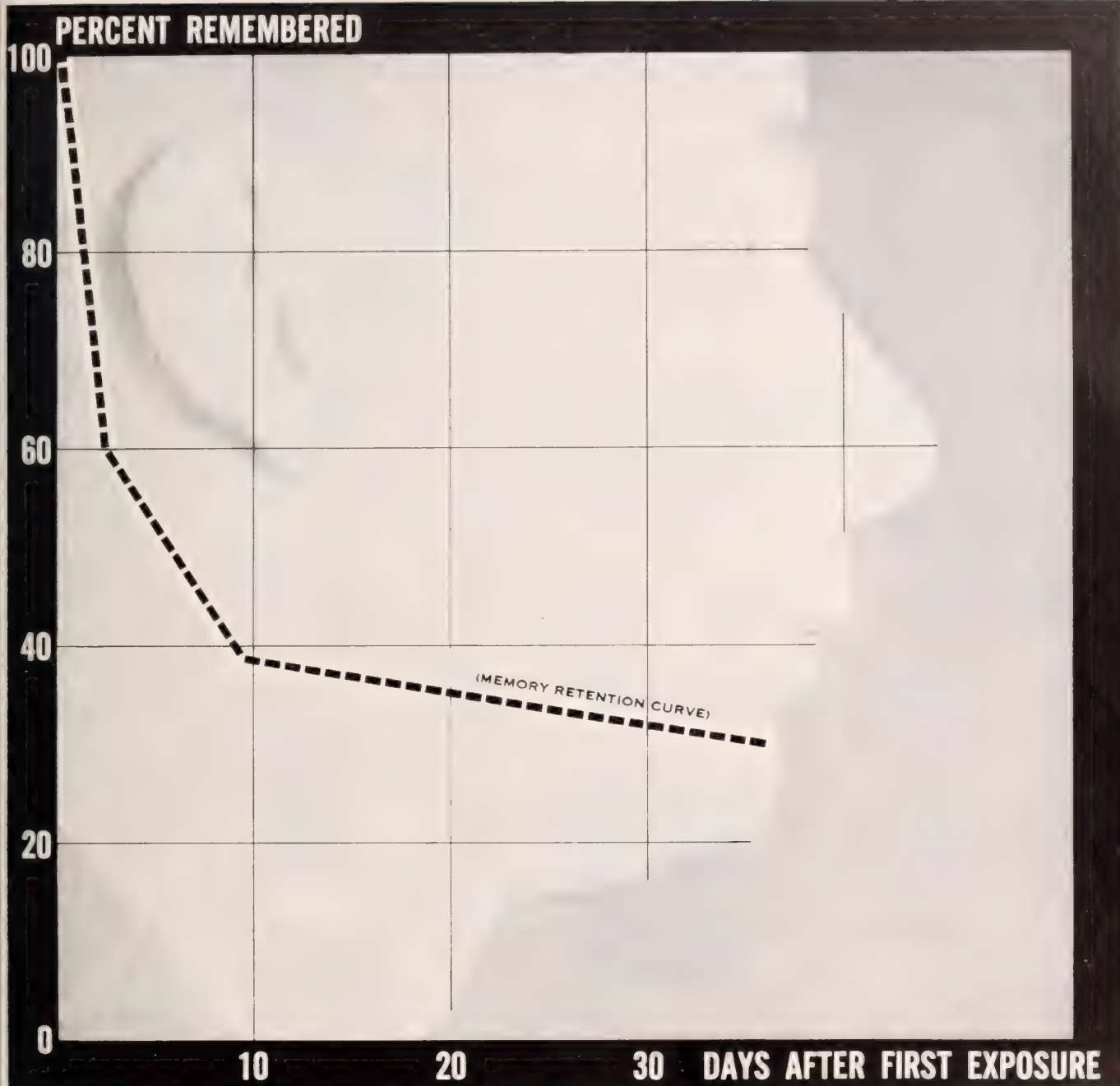
ALLEN C. THOMPSON

Mayor, Jackson

WJTV 12 Katz

WLBT 3 Hollingbery

Serving the Jackson, Miss., Television Market



YOUR SECOND MOST IMPORTANT SALES CURVE

First comes the one that shows cash-on-the-barrelhead. **Second** is this typical memory retention curve. It says people forget. 30 days after they've learned something, people forget 74% of it. It suggests that the memorability of your selling idea is most important. It suggests this idea must be fine and fresh and sharp enough to bite into people's minds. People don't buy products alone. People buy *ideas*. Ideas they remember.

YOUNG & RUBICAM, Advertising

SPONSOR ASKS

(Continued from page 54)

"sell." They expect and demand that the public affairs director do their work for them, usually with the mistaken idea that "you've got to give us some free time under the FCC obligations." They look upon the station as the "great white father," staffed with plenty of people to write their copy and prepare their slides for them.

If the amateur or professionally-paid publicist representing an organization would take the trouble to glance at a station's program listings to consider what kind of materials the station would prefer to use, the job of instituting and promoting a public service campaign on television could be done almost automatically. I do not mean to imply that the reason most local public service campaigns are ineffective lies wholly with the organizations seeking tv assistance. It is fundamental that the public affairs director and other station personnel must clearly recognize their obligation to the public in scheduling public service programs and must assume the responsibility

in the selection of material. Too few stations face this responsibility. Instead they give severely limited time to every organization. If they take the easy way out and say "yes" to everyone, no one is served.

The time we offer for public service spots is worth a great deal of money and has the potential of doing a great deal of good. The answer to this dilemma may be to limit spots and programs to a small number of organizations each month, thereby making each campaign effective through a series of saturation spots. We must devote as much care and attention to the placement of public service spots as advertisers do to the placement of commercial spots. We pride ourselves in competitive protection for commercial advertisers—why not the same for public service campaigns.

B. Calvin Jones, *director of programming and operations, KHOU-TV, Corinthian in Houston*

There are three key factors essential to effectively communicating a local level idea or public service campaign on a television station. (1.)



Through showmanship that creates an exciting, dramatic impression

Station management (and ownership) must think and act in a "we-want-to-do-it and do-it-right environment." (2.) The responsible producer or department head must harness all of the energy at the disposal of the station and in a balance of values direct this energy in behalf of this effort. (3.) Bring into play all of the creative showmanship and exploitation techniques that will create an exciting and dramatic impression for every element of the project.

Let's take a closer look, now, at these three elements and how they function reciprocally dependent upon each other.

(1.) It is not enough that management simply provides its blessing and gives the green light to a community project on the air.

Station executives (*en blanc*) must see themselves as the catalytic energizer that brings together the forces

of programing, promotion, production, and follow through in a way calculated to touch all audience groups and to move them to action. (Any community service show not intended to move people to some form of action doesn't deserve total station treatment if any at all).

(2.) There seems to be a never-ending area of opportunity within (and on) a television station to express an idea. Let's assume that the project involves state and local history and the objective is to move great numbers of people to observe a local or state historical holiday. The promotion man brings into play his entire activity—billboards, ads, on-the-air, community contacts, and on a planned basis creates the initial exposure and excitement building up to the on-the-air presentations. The programing people create story platforms for use in live shows, including news programs. Continuity concentrates on a sign-on-to-sign-off scheduling of material flowing from promotion and programing. Public Relations moves out into the community and contacts historical groups, educators, government officials, schools, and patriotic organizations. Publicity services newspapers—daily, weekly, local, out of town, college and school. By now, there is a powerful unit of television energy working towards a climax to be delivered in the form of a local spectacular, and all added together—will move people to action.

(3.) Creative showmanship techniques do not require a stable of genuises but do require getting creative people involved with the project, at least to the extent wherein they have a wide open opportunity to contribute. And every station has them. A director with a flair or touch of music innovations can create the musical moods to back up announcements or live-show material. A director with copy sense can sometimes write and create better material for television announcements than the professional writers. Someone in the talent department or on the art staff may be a history buff—just right for researching and documentation. The purpose of all this, of course, is to put together a task force that nurtures up ideas and approaches and in the doing, brings into play all avenues of communication.

RADIO TRAFFIC MANAGER

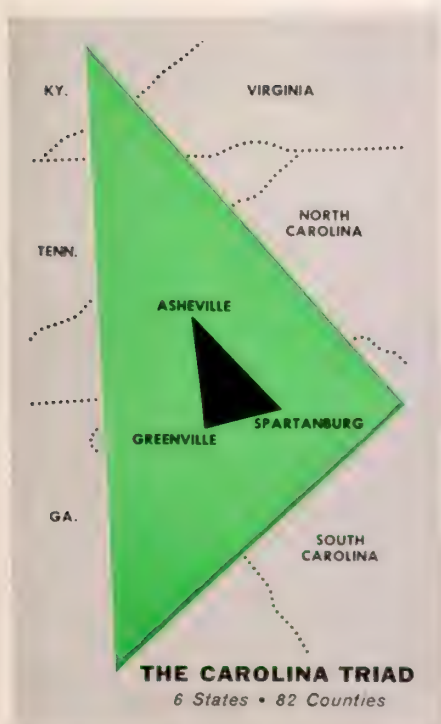
Unusual opening for a person with several years' experience in radio traffic. This position is with a leading Midwest 50,000 watt station. An outstanding opportunity for a well qualified seasoned person. Excellent salary and other benefits. Apply by letter and include photo, resume and salary requirements. All replies will be in strictest confidence.

Reply:

**Box 103
SPONSOR
40 E. 49th Street
New York 17, N. Y.**



ONLY WLOS-TV HAS THE CAROLINA TRIAD COVERED!



THE CAROLINA TRIAD...a two-billion-dollar market...stretches across 82 counties in 6 states!

ONLY WLOS-TV covers the Carolina Triad with unduplicated network signal...gives you net weekly circulation of 301,600*!

*1960 ARB coverage study

WLOS-TV



Serving
GREENVILLE — ASHEVILLE — SPARTANBURG

A Wometco Enterprises, Inc., Station



*Represented by Peters, Griffin, Wood, and T...
Southeastern Representative: James S. Ayers Co.*



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

"HIGH AND MIGHTY" **36.0 CUMULATIVE** **LIVES UP TO NAME**

Seven Arts release sweeps
Sunday night competition;
beats all but "Americans"
premiere Monday on KTVU,
San Francisco

A.R.B. coincidental, "cume" for two air-
ings rates "High and Mighty" a 36.0 or
31% higher than combined ratings for
number two station.

William D. Pabst, General Manager KTVU
reports:

"We are more than happy with the strong
audience appeal of Warner's 'Films of the
50's' demonstrated by the first Seven Arts
feature film we've aired.

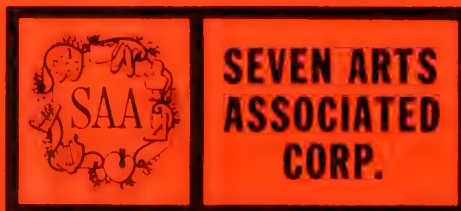
"The smashing 36.2 share of audience
Sunday night was scored against Shirley
Temple, Lassie, Dennis the Menace, Walt
Disney and Maverick.

"Our second showing Monday also beat
everything in sight except the heavily pro-
moted debut of 'The Americans,' and even
there the Warner's feature film came within
one percentage point of a tie!"



William D. Pabst
General Manager
KTVU, San Francisco

Warner's Films of the 50's... **Money makers of the 60's**



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D LaCrosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 6710 Bradbury Lane • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming Warner's Films of
the 50's see Page One SRDS (Spot TV Rates and Data).

WASHINGTON WEEK

20 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

It still looks like a breathing spell for broadcasting and advertising in Congress during 1961, that is, unless something comes up to rock the boat: The regulatory agencies are looking more and more like a different kettle of fish, however.

The regulatory agencies, it may be noted, are supposed to be independent of White House control. But the current administration is coming in with one vacancy on the FCC, two immediate vacancies on the FTC, and a third FTC opening to occur later this year. **The White House can appoint men sympathetic to its viewpoint.**

The two appointments to the FTC, Paul Rand Dixon and Philip Elman, are antitrust experts. Everett MacIntyre, set to receive the next appointment to that body, has long been chief counsel to the House Small Business Committee, with the job of ferreting out persecution of small businesses by large. **This also has strong antitrust overtones.**

The FCC's new member and new chairman, Newton N. Minow, is pretty much of an **unknown quantity even after his appearance last week before the Senate Commerce Committee.** His testimony was hedged, though on balance it seemed to point toward more rigid regulation.

The FTC shares with the Justice Department responsibility for protecting against antitrust violations. Appointment of two, and soon three, experts on this subject **might seem to downgrade the top emphasis put on policing of ad practices by retiring chairman Earl Kintner.** Though much depends on an agency's staff, ad men certainly won't be hit harder.

However, the strong emphasis being put on antitrust matters generally by the new administration has its overtones both for ad men and broadcasters.

One very sore point is the admonition in the Communications Act against granting broadcasting facilities to those with criminal records. Previous FCC decisions haven't regarded antitrust law violations as anything serious.

Multiple owners are involved in the current national conspiracy mess in the electrical industry. The networks have been hit in the past.

Ramifications defy description. Series of NBC sale-trades could be hit. Licenses could be in jeopardy. New applications could be turned down.

Speculation hits even closer at the Justice Department, which is not at all independent of White House control: Justice has ad agency and network monopoly charges under advisement and the new antitrust look could create a good many problems for both industries.

Network practices such as option time and control of programing. Charges of talent monopolies by talent agencies. Charges of monopolies by the larger ad agencies, including control of programing and talent. These are some of the matters which were probed by Robert Bicks during the last administration, and if Bicks had remained it was almost certain some prosecutions would have resulted.

With the great emphasis being put on antitrust matters by the new administration, it appears the **Bicks investigations will result in punitive action on one or more fronts.**

Whatever breathing spell the ad and broadcasting industries might get in Congress appears to be outweighed by the darkening of the regulatory agency clouds. And, as for Congress, **action there appears set to be in the form of reaction to developments in the government.**

This will probably mean that a step-up in regulatory tempo this year will mean renewed interest in the two industries by Congress, and that new activity will likely come late in this session or in election-year 1962.

FILM-SCOPE

20 FEBRUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

First of the film houses to have all its network pilots for 1961-62 finished is CBS Films with four shows, two of them comedies.

Shows, stars, producers, and facilities used are as follows:

- **Mr. Doc:** sentimental comedy with Dean Jagger. Ralph Nelson at Desilu.
- **Baron Gus:** European columnist in the U. S. with Ricardo Montalban. John D. Hess on location and at MGM.
- **Daddy-O:** a Max Shulman comedy with Don Defoe. Rod Amateau at Gen'l Service.
- **Russell:** Western with Fess Parker. Gordon Kay at Paramount.

The CBS Films trend is to entitle these shows with names of characters—apparently a reaction from titles with numbers, titles that are the names of places or groups, and titles that describe the adventure or detective process.

Children's shows haven't been affected by any sales lulls that may be slowing other syndication activity lately.

ITC's new Diver Dan series, a 104-episode seven-minute puppet series, has been sold in 21 markets, latest being WNEW-TV, New York; WGN-TV, Chicago; WCAU-TV, Philadelphia; WGR-TV, Buffalo; WKRC-TV, Cincinnati; WTVD, New Orleans; WFRV-TV, Green Bay; KOMO-TV, Seattle; WREX-TV, Rockford; KKTU, Sacramento, and KTVI, St. Louis.

Flamingo's Superman, now in syndication for the first time with 104 half-hours, has 25 stations on the air, including WPIX, New York; WXYZ-TV, Detroit; WGN-TV, Chicago; WSB-TV, Atlanta, and WPST-TV, Miami; latest sales are WREX-TV, Memphis; WJW-TV, Cleveland; WOI-TV, Ames; WJNY-TV, Springfield; WDAU-TV, Scranton; WFMJ-TV, Youngstown; KSYD-TV, Wichita Falls; KTHV-TV, Little Rock; KPHO-TV, Phoenix, and KSL-TV, Salt Lake City.

Silvercup Bread has sponsorship of Superman in Chicago, Detroit, and New York.

There's increasing evidence that personal appearance tours can substantially increase premiere or early ratings of syndicated shows.

Stars of CBS Films' Brothers Brannagan toured Southern cities and in two cases, New Orleans and Atlanta, they appeared after first ratings were in: second-month ARB's showed increases of five and two points, respectively.

Even better proof of personal appearance effectiveness is the commitment of WSB-TV, Atlanta, and WCHS-TV, Charlotte, to bring back the stars entirely at station expense: in the first tour CBS Films, the stations, and Blue Plate foods had divided up the expenses.

Here are seven November ratings for Brothers Brannagan showing the impact of personal appearances on a new show.

| CITY & STATION | RATING |
|----------------------|---------------------------|
| New Orleans, WDSU-TV | 18.0 ARB |
| Atlanta, WSB-TV | 20.0 ARB and 25.1 Nielsen |
| Roanoke, WSLS-TV | 23.0 ARB |
| Jacksonville, WJXT | 27.0 ARB |
| Miami, WTVJ | 28.7 Nielsen |
| Birmingham, WBRC-TV | 30.6 Nielsen |
| Charlotte, WCHS-TV | 21.5 ARB |

The vogue of war subjects—first manifested in local movies—seems to have spread to network programming and may yet give a boost to local syndicated program series.

Take a look at *Victory at Sea*, re-run on NBC TV recently as a 90 minute special: it scored a 31.9 Nielsen, outpointing *The Untouchables*.

Re-use has if anything helped rather than hurt this film classic: syndicated by CNP, the series is in 13th re-run in New York, 11th in Los Angeles, eighth in Milwaukee, etc.

Latest network exposure for the series appears to have touched off a series of local sales: WEWS-TV, Cleveland; WKRC-TV, Cincinnati; WAPI-TV, Birmingham; KENS-TV, San Antonio, and KZTV, Corpus Christi.

Victory at Sea footage is impossible to duplicate, save in the case of another war which, added a CNP exec, "I hope never happens."

Atlanta reps are howling at being by-passed by syndicators.

Latest complaint is over Art Linkletter and the Kids, a 15 minute series sold for 19 weeks to Gordon Foods, a division of Sunshine Biscuits.

Contract in hand, the syndicator then reportedly sold the film to stations for 38 weeks, thereby annoying the reps for two reasons: 1) they lose all billing, and 2) syndicator involved is said to have disregarded considerations of good media placement, which may, say the unhappy reps, lead to poor tv results and sponsor disappointment.

Hank Saperstein of UPA came east to New York last week with pilots for five new series for 1961-62.

Three were half-hour sports programs: a new show on famous prize fighters, a new format of All Star Golf, and an entirely new series on golf.

In animation UPA was trying to move up into half-hour shows by means of two new pilots: a comedy and a mystery thriller, both half-hours. The comedy is based on a radio property and the mystery will use well known movie voices.

In current sales UPA has already rolled up \$2 million in its two short-length animation series, *Mister Magoo* and *Dick Tracy*; an eventual gross of \$6 million is anticipated.

MPO has boosted its annual gross to \$7.9 million—without use of mergers and without going into tape.

Latest MPO financial statement for years ending October shows a pattern of considerable sales growth: \$7.9 million in 1960, compared to \$6.0 million in 1959, \$5.0 million in 1958, and \$3.4 million in 1957.

Videotape Productions regards its absorption of manpower from CBS Production Sales as the key creative core of that unit and not as termed in the 6 February FILM-SCOPE "a few technicians."

Three of this core cited: Lou Todesco, a leading producer in the tape field, Bill Hallahan, considered a triple-threat writer-producer-director, and salesman Charlie Fagan.

As viewed by Videotape's management, these and other CBS manpower acquisitions to come not only have strengthened the organization but served to mark Videotape Productions' emergence as a facilities house to the position where it can make creative contributions to advertisers' commercial along artistic and sales effectiveness lines.

SPONSOR HEARS

20 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Watch for a counterattack from station operators against newspaper columnists trying to make competitive propaganda over the allegation that some of the old feature films being shown contain anti-American propaganda.

These stationmen will point out that the charges are fraught with either **blatant ignorance or intent to mislead** since stations carefully screen such films either to **reject them or edit out possibly objectionable material**.

These columnar swipes have been particularly virulent on the west coast.

Probably neither man is conversant with the situation, but there's a piquant angle about the current schism between Corinthian and CBS TV over the network's a.m. minute plan.

William Paley and the group's owner, Jock Whitney, are brothers-in-law.

The tv programing head of an upper rank agency is about to be toppled by his boss, hitherto his champion, because media and account people have virtually frozen the tv executive out of mutual contact.

In other words, the chief has come to the conclusion that the situation has become both politically and operatively untenable.

Lever Brothers and NBC TV sales brass were going at it hammer and tongs last week over the **Price is Right** nighttimer.

The issue from Lever's corner: the network didn't even try to convert the sponsor to the idea but flatly stated the show was being moved in the fall from Wednesday to Monday night.

In other words, Lever has to acquiesce or else.

Interpublic's Marion Harper, Jr., has plans for putting up a building that would house all his companies under one roof.

Charles Luckman, who designed CBS TV's Hollywood Television City and one time Lever Bros. president is said to be the architect Harper has in mind for the project.

Have you ever tried to get a list of international affiliates of U.S. agencies?

Well, you can't, because they're **closely guarded secrets**.

Remarked a partner in a medium-sized New York agency which bills several million abroad: "We'd help competitors by disclosing our affiliates. **Let them dig up their own.**"

The creative head of a top rank agency holds that the tv I.D. has become somewhat of a drug on the national advertiser market because copywriters don't know how to use them effectively.

In other words, **since they don't understand the medium** they're working with the writers aren't able to exercise the right creative touch or imagination.

His added comment: "I've given up wrestling with our own breed of it-can't-be-done boys because I'm convinced there must be self-will before the exercise of skill."

**REACH
MORE
CHEMICAL
WORKERS
IN THE
TEXAS
HOT SPOT**

Research chemists, engineers or laborers, they're all workers in the chemical industry. In the Beaumont-Port Arthur-Orange market over 120,000 people are directly connected with the chemical and petrochemical industries. Their average effective buying income is over \$7500 per family. You reach them and over 700,000 other prosperous Texans and Louisianans in this petroleum, petrochemical, agricultural, lumbering, manufacturing and shipping rich Hot Spot only through KFDM-TV.



Peters-Griffin
-Woodward



CHANNEL

6

KFDM-TV

BEAUMONT • PORT ARTHUR • ORANGE

SPONSOR WEEK WRAP-UP

A "FIRST" AT THE LEXINGTON HOTEL was its marquee billing of Bill Vernon, Blair-TV. The occasion was the February business luncheon meeting of the RTES Time Buying and Selling Seminar. Mr. Vernon addressed the group with his views on "The Three C's of Time Buying"



ADVERTISERS

An old aficionado of radio, Bristol-Myers' Sal Hepatica (Y&R), is running a special test in the medium after a several years absence.

The buy is in just a few markets and expansion depends on the results of a merchandising angle connected with the test.

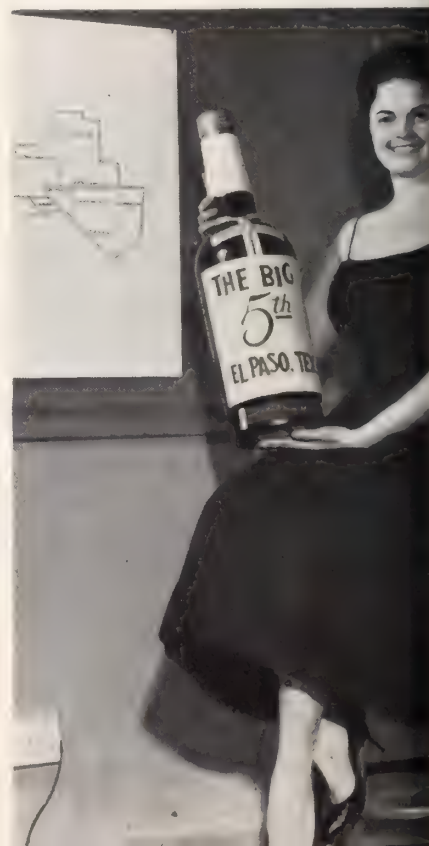
For the older listeners: remember when Fred Allen and Eddie Cantor sold that "Smile of Good Health" slogan on a year-in-and-year-out assignment?

Campaigns:

- **Continental Airline** has outlined a tv saturation campaign in its four major jet cities—Chicago, L.A., Denver, and Kansas City—to push its *Get Jet-to-Europe Treatment within the USA* slogan. Animated 10's will be used. Agency: JWT.

- **Odo-Ro-No** (Northam, Warren, Stamford, Conn.) will slant its message to the homemaker via nine net-

LAUNCHING A "BIG FIFTH" campaign for the broadcasters of El Paso, Texas, is pert Glenda Eldridge displaying their emblem. They want the rest of the country to know about their tremendous radio/tv expansion



work daytime tv shows. Tv will also be used to launch the company's new product—Adjusta-Roll.

• **Sabena Belgian World Airlines** will use radio spot in the major markets to bolster its new six-month long campaign. Agency: McCann-Marschalk Division McCann-Erickson.

• **Colonial Provision**, New England meat packing firm, going heavy on spot tv and radio for its toy truck give-away promotion. On tv the spots will be slotted on *Big Brother Bob Emery*, *Rex Trailer*, *Bozo the Clown*, and *The Three Stooges*. Agency: Jerome O'Leary, Boston.

• **La Rosa**, last week, began a Lenten promotion using 80 radio spots weekly in all the La Rosa markets from New England and the middle Atlantic states to Florida. In New York City, the campaign is bolstered on WABC-TV's morning show, *Down Memory Lane*. Agency: Hicks & Greist.

PEOPLE ON THE MOVE: Robert J. Davis, Jr., from advertising manager, Carnation's Cereals division,

to general advertising manager, Carnation's Instant Products division, Carnation, L.A. . . . **Richard Bar-rack**, from assistant ad manager, Watkins Products, Winona, Minn., to advertising manager, feed division, Pillsbury, Minneapolis . . . **Delbert D. Thompson**, from advertising and sales promotion manager, home laundry department, Hotpoint division General Electric, to advertising manager Zenith Sales, Chicago . . . **Hubert Bechet de Balan**, from managing director, Renault, Holland branch, to general sales, service, and merchandising manager, Renault, U.S.A. . . . **Glenn E. Martin**, from ad manager, B. F. Goodrich, tire division, to Kelly-Springfield Tire Company, as advertising manager.

General Foods assigns three: **George Plass**, from marketing manager, Jell-O division, to special projects consultant to Herbert M. Cleaves, GF's executive, v.p. marketing . . . **Howard R. Bloomquist**, from marketing manager, Post division, Battle Creek, Mich., to Jell-O division marketing manager; and **James R. Darl-**

ing, from advertising and merchandising manager, Jell-O division, to marketing counselor in the corporate marketing area.

They were elected v.p.'s: Jay S. Salamon, director of marketing; and Wayne M. Biklen, general manager Staunton operations, at ASR Products, division Philip Morris.

AGENCIES

Gardner St. Louis has picked off P&G's Jiff peanut butter from Burnett and Northrup, King & Co., an old Minneapolis seed firm, from BBDO.

For P&G Gardner also handles some Duncan Hines mixes.

Gardner says it got the seed account because the agency has invested more dollars for agricultural clients than any other agency in the world.

Agency appointments: Hazel Bishop, from Raymond Spector to North . . . Arcadian Gardens to Smith/

A DAY-LONG SESSION of the New York chapter of American women in Radio and Television held recently, featured key speakers: (l-r) J. L. Van Volkenberg, president M-E Productions, Herbert Evans, pres. People's Broadcasting Corp., and John Denninger, v.p., Blair-TV



APPOINTMENT OF Robert E. Eastman & Co. as nat'l rep of WFBL, Syracuse, N.Y. and KORL, Honolulu, H.I. sees (l-r) Henry Wilcox, gen'l mgr., WFBL; Robert Eastman, pres. Robert E. Eastman; Hal Davis, v.p.-gen'l mgr. KORL; Earl Willoughby, treas., Founders' Corp.



TIMEBUYERS from advertising agencies in the Bay Area attended the KPIX, San Francisco, luncheon to introduce their new program format. They are (l-r): MacLean Chandler, BBDO; Tom Ely, KPIX chief engineer; Betty Share, BBDO; Charles Russell, BBDO; Louis Simon, KPIX gen'l mgr.; Duncan Galbreath, BBDO; Lloyd Cunningham, Cunningham Adv't.; Estelle Everly, Cunningham and Walsh; Mary Elizabeth Loeber, BBDO; and Paul Scheiner, KPIX salesman



THE MOURNFUL LOOKING JUDGES pose in Radio WINS, N.Y., "Dogs Award Blue Ribbons to People Contest." To best human trickster \$100 and a Rival Blue Ribbon



Greenland . . . Dedham Plaza Shopping Center and Dedham Plaza Merchants Assn., Providence Highway, Dedham, Mass., to **Allenger**, Brookline . . . Kitty Clover-Denton, Springfield, Miss., (Kitty Clover Potato Chips) to **Allmayer, Fox & Reshkin**, Kansas City . . . Gloria Macaroni and Specialty Foods, Buffalo, N. Y., from Lloyd Mansfield to **Storm**, Rochester, N. Y. . . Stauffer Chemical, New York City, to **Adams & Keyes**, N.Y.C. . . Coca-Cola's Fanta Beverage division (Fanta flavored drinks and Sprite) to **McCann-Marschall** . . . WNEW radio, New York City, to **Papert, Koenig, Lois**, New York City . . . Swan Shoe, Baltimore, to Galbraith, Hoffman & Rogers, N.Y.C. . . Northrup, King & Co., seed firm, to **Gardner**, for its Farm Products . . . Instant Foods to **Richard K. Manoff**, N.Y.C., for its new line of instant soups, Coup Instant Soup . . . WTRY, Albany, N. Y., to **Storm**.

More agency appointments: New York State Electric & Gas Corporation, to **Rumrill**, Rochester, N. Y. . . Bar-B-Cubes, division St. Regis Paper Company, to **Yardis**, Philadelphia.

PEOPLE ON THE MOVE: **James R. Dwyer, Jr.**, from Y&R, to Robert Conahay, New York City, as copy supervisor . . . **Daniel I. Knight**, from Y&R, Chicago, to tv account executive and assistant to John R. Allen, v.p. and manager, M-E Productions, Chicago . . . **Robert S. Champion**, from district sales manager, Whirlpool Corp., to account supervisor, Biddle, Bloomington, Ill.; and **Richard J. Dixon**, from account executive, MacFarland Aveyard, Chicago, all to Earle Ludgin, Chicago, as account executives . . . **John E. Doble**, from Bates, to BBDO, as account group head for Pepsi-Cola . . . **George H. Ogle**, from account executive, Benton & Bowles, to Lennen & Newell, as account executive on the Colgate-Palmolive account . . . **Robert W. Boyle**, to media and research director, Neals, Roether, Hickok, Orlando, Fla. . . **Samuel F. Jackson**, from tv salesman, Headley-Reed, to sales staff, Weed Television, New York office . . . **Alan Johnson**, from Norman, Craig & Kummel, to copy group

head, Mogul, Williams & Saylor . . . **Ted Krough** and **Bob Haumesser**, to Honig-Cooper & Harrington, San Francisco, as co-creative directors.

They were elected: **Charles Frederickicks, Jr.**, a v.p. at Ogilvy, Benson & Mather . . . **George Oswald**, a senior v.p. at Geyer, Morey, Madden & Ballard, from Kenyon & Eckhardt . . . **Thomas H. Young, Jr.**, a v.p. in the international department, Fletcher Richards, Calkins & Holden.

New quarters: The Clements Company, in Philadelphia, at 1405 Locust Street.

ASSOCIATIONS

A diversification of opinions, concerning tv programing control, was aired before the Chicago meeting of the AWRT by agency, advertising and station men.

Some of the speakers—and their comments:

- **Sterling Quinlan**, WBKB, Chicago: "Networks control programing, and packagers to some extent. This is evidenced by the way networks dump shows when they are in trouble. The only trouble with network control is that they try to please too many people—the public, the agencies, and the sponsors."

- **George Bolas**, Tatham-Laird, Chicago, v.p.: "Networks control programing with an increasing possessiveness, but advertisers and agencies should have the opportunity to consider programing, too. The most interested in programs, in the long run, are the advertisers. They know that their sponsor-identification depends upon the impression they leave on the viewing public. This can be either damaging or helpful, depending on the program."

- **Douglas Smith**, S. C. Johnson & Son, advertising and merchandising director: "There is no single control, but advertisers are held responsible, by the public, for what is brought into the living room via the tv screen. Advertiser responsibility carries over into program content and good taste in advertising. The networks and the advertisers have an obligation to the consumer who pays the bills by buying the product."

- **Peter G. Peterson**, Bell & Howell, Chicago, executive v.p.: "The only way networks can mature is by making their own mistakes. They should be solely responsible for programing."

Steinman Stations, Lancaster, Pa., president and general manager Clair R. McCollough, has been elected chairman of the NAB board of directors.

McCollough, who will serve until the Board meets in June, 1962, fills the vacancy made by the death of Harold E. Fellows, last March.

Other NAB doings: Thomas C. Bostic, chairman of the NAB Radio Board, W. D. Rogers, chairman of the NAB Television Board, and Clair R. McCollough, newly-elected board of directors chairman, have been appointed as committee to serve in an advisory capacity to NAB president LeRoy Collins.

TV STATIONS

Ideas at work:

- **WQXR**, New York City, put into brochure form the story of its role in the successful launching of a new product, Dilly Beans. The slim-jim style pamphlet entitled *All About Dilly Beans*, traces the product from its homemade beginnings to its first advertising venture in August, 1960. Photos and caricature sketches also depict the radio commercials used by the station as well as cost and consumer reaction.

This 'n' data: **KTVI**, St. Louis, put into operation a large four-sided electronic traveling message sign 100-feet high above its station. Operated on a perforated type system, the sign flashes news, weather and sports to viewers via six feet high letters, just seconds after it is received in the news room . . . **WWTW**, Cadillac, Mich., back on the air after a two-week recess caused when fire destroyed its transmitter and studios . . . **TelePrompter** has bought Elmira Video, Elmira, N. Y., a community antenna tv system.

Sports sales: Lorillard (Lennen &

Newell has contracted with WJZ-TV, Baltimore, for co-sponsorship of 50 televised Baltimore Oriole baseball games.

PEOPLE ON THE MOVE: Carl W. Vandagriff, from general manager, KYW, Cleveland, to newly created Westinghouse Broadcasting post, staff coordinator for special corporate projects . . . **Don Searle**, principal owner of KMMJ, Grand Island, Neb., and KXXX, Colby, Kansas, to Hamilton-Landis & Associates, media brokerage firm, San Francisco . . . **Stephen Q. Shannon, Jr.**, from director of promotion, KPHO radio and tv, Phoenix, Ariz., to assistant to the executive vice president, Meredith Broadcasting, Omaha . . . **Emmet A. Hassett, Jr.**, from general sales manager, WITI-TV, Milwaukee, to similar post, WAGA-TV, Atlanta, Ga. . . **Charles A. Wilson**, from manager, sales development, WGN-TV, Chicago, to director national sales, KDAL and KDAL-TV, Chicago . . . **John W. Parham**, from the Times-Picayune, New Orleans, to sales staff, WDSU-TV, that city . . . **Pat Boisseau**, from news director, to editorial director, WKRC, Cincinnati, Ohio.

RADIO STATIONS

Hartford, Conn. WKNB has broken away from the stereotyped mode of somber, deep-throated newscasting and adopted a lighter, more personal manner of reporting.

The new "first-person" style, a strong departure from the usual rapid-fire staccato spiel, is being used during three-minute short-reports, on the hour and half-hour, throughout the broadcast day.

Harold L. Raphael, formerly with WAVZ and WLW in sales, has joined Ad-Image, Inc., New York, as president.

Ad-image furnishes stations with tailored commercial jingles for accounts they're trying to sell.

The theory: by supplying an advertiser with an image-building commercial he'll be able to get maximum sales value out of radio. Five markets are now using the service.

Firm's secretary-treasurer: Adele Purcell.

Ideas at work:

• **KDKA**, Pittsburgh, Pa., has a campaign going to encourage a greater use of the area's mass transit facilities. The plan: the station is offering free rides on a "solid gold street-car" and making those who do, eligible for prizes. The station is also airing comments by prominent citizens on the subject of how money can be saved through the use of the transit facilities. The Pittsburgh Railways company is backing up the promotion by providing regular reports on traffic conditions.

• **WHK**, Cleveland, Ohio, personality Scott Burton who recently solicited suggestions for a new endurance test, has accepted the challenge leveled at him by Sahara Motor Motel president Marvin Mintz. The deal: Burton will spend one week as guest of the motel with, at his command, a 24 hour per day valet, a Cadillac limousine, and a full time private secretary. Not to mention the entire 150 person Sahara staff. Burton will change rooms daily and be carried to and from the Sahara dining room in an Egyptian carry cart. He will also be free to entertain as often and as lavishly as he desires. Should Burton survive the Sahara luxury test (to determine his maximum happiness quotient—checked daily by a medic and psychiatrist) he will be sent, by the motel management, to Miami's Fontainebleu Hotel for an additional 2-week luxury treatment.

• **WCPO**, Cincinnati, Ohio, observed the third anniversary of its "color radio" by running a series of zany contests. Here's how the most popular—the fried egg-on-rye gimmick—worked: the station made on-the-air phone calls from various phone booths around the city offering a \$20 bill to persons delivering a fried egg sandwich on rye to the designated phone booth within 10 minutes. Other contests during the 18 hour long promotion included a letter writing contest: Miss WCPO competition, and a contest searching for the dog with the most personality.

• **WLOS**, Asheville, N. C., got its call letters on posters in some 50 supermarkets without having anything to do with it. They were placed by



INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegion 9-3900
Teletype NY-1-4295

enter your
personal
subscription
to SPONSOR

\$8 for 1 year

\$12 for 2 years

girl scouts who saw the device as an opportunity to cash in on the CCA promotions. The poster asked that shoppers turn into the troupe the empties of certain products so that it could accumulate CCA points, which in turn would mean so much cash.

PEOPLE ON THE MOVE: **Perry B. Bascom**, from national sales manager, Westinghouse Broadcasting, to general manager, KYW, Cleveland . . . **Paul Von Hagel**, WRAP, Norfolk, Va., v.p. and general manager, to general sales manager, WEAR-TV, Mobile-Pensacola . . . **Robert Mounty**, from account executive, to local sales manager, WIP, Philadelphia . . . **Bill Woods**, from station manager, KVOU, Uvalde, Tex., to manager, KEPS, Eagle Pass, Tex. . . . **Sidney King**, from manager, KEPS, Eagle Pass, Tex., to manager, KATI, Casper, Wyoming . . . **Charlie Temple**, from sales staff, to local sales manager, KFJZ, Fort Worth, Tex. . . . **Gerald Thorsen**, to account executive, KAYO, Seattle . . . **William J. McDowell**, from account executive, to general manager, KHJ, L.A. . . . **James R. Eastman**, from program and news director, WBMC, McMinnville, Tenn., to news director, WSIX, Nashville, Tenn. . . . **Dennis Voy**, from program director, to station manager, KMAQ, Maquoketa, Iowa . . . **James G. Wells**, from national sales director, Leland Bisbee Broadcasting Co. (KRUX, Phoenix, and KTKT, Tucson), to assistant general manager, Bisbee Broadcasting . . . **Sam Feigenbaum**, to sales staff, KEJL, Scranton, Pa.

Retired: **Clyde D. Pemberton**, from KFJZ, Fort Worth, Texas, after 20 years as local sales manager.

Resigned: **Bill Beaton**, as general manager KWKW, Hollywood.

Kudos: Broadcast Music president **Carl Haverlin** recipient of the Lincoln Award of the year from the Lincoln Group of the District of Columbia . . . **WGTO**, Cypress Gardens, Fla., station manager **G. Max Kimbrel**, 1961 recipient of the Silver Medal Award from the Lakeland Advertising Club.

'Thisa 'n' data: **WKOK**, Cleveland, Ohio, has expanded its 5:30 p.m. news program to a full 15-minute report . . . **Keystone Broadcasting** has issued a new rate card.

Sports note: **J. A. Folger & Company**, and **American Tobacco** (Dual Filter Tareyton Cigarettes) have renewed sponsorship of the San Francisco Giants 1961 broadcast schedule over **KSFO**, San Francisco . . . **WMNI**, Columbus, Ohio, to broadcast exclusively the Columbus Jets baseball games.

NETWORKS

CBS TV has gone the way of its competitors in its latest revamping of the daytime schedule: loading up the sequence with quiz or game shows.

Apparently tv film reruns haven't clicked for CBS, because it pulled another delegate of that persuasion: *December Bride*.

The network's also shelved two soap operas, *Far Horizon* and *Full Circle*, replacing them with game shows.

The new morning lineup:

10: *I Love Lucy*

10:30: *Video Village*

11: *Strategy*

11:30: *Surprise Package*

There'll be another game show, replacing *Circle*, at 2:30. It's called *What's Your Decision?* Add 'em up and you've got four game shows, three of them new.

CBS reports that its radio affiliates, in spotlighting the net's programming changeover last November, sank a total of \$175,000 in newspaper ads over a three-day period.

The stations also put to work other advertising devices: billboard and poster displays, tv announcements and on-the-air saturations.

Net tv sales: **General Insurance Company of Seattle**, Wash., (Cole & Weber) has bought sponsorship of NBC's major league baseball telecasts . . . **Timex** to sponsor NBC TV's *The Timex All-Star Circus*, 25 March.

Net radio affiliates: **WMGY**, Montgomery, Ala.; **WTYM**, Springfield, Mass.; and **WNDR**, Syracuse, N. Y., all to **Mutual**.

PEOPLE ON THE MOVE: **Arnold Becker**, from assistant manager, CBS TV research department, to manager of coverage and research analysis, CBS TV research department . . . **Robert Rafelson**, from story editor, CBS' *The Witness*, to manager of program development, ABC TV.

Resigned: **Richard L. Linkroum**, from NBC TV as v.p., special programs.

REPRESENTATIVES

Storer Broadcasting, in looking around for personnel to staff its own rep firm subsidiary—Storer Television Sales—has named two of its station men to head up the New York and Chicago branch offices.

The duo:

John D. Kelly, national sales manager of **WJW-TV**, Cleveland, will supervise a nine man selling team in New York City; **George U. Lyons**, **WSPD-TV**, Toledo, Ohio, national sales manager, will head up a five man office in Chicago.

PEOPLE ON THE MOVE: **Jack Kabateck**, from account executive, Headley-Reed, Chicago, to account executive, Torbet, Allen & Crane, L.A. . . . **Paul L. Kinsley**, from director of market research and sales development, Broadcast Time Sales, to Bernard Howard, in a similar capacity . . . **Robert Bell**, to Bernard Howard, as account executive.

FILM

NTA is on its way toward resetting its financial structure with regard to NT&T and 20th Century-Fox, two principal holders of NTA's indebtedness.

In the fiscal year ending September 1960 NTA grossed \$19.0 million. \$14.1 million of it in motion picture and film sales.

It amortized \$11.9 million, showed a net loss of \$7.0 million, and increased its net worth from \$2.0 million to \$4.2 million.

Sales: Ziv-UA's *Miami Undercover* now in 117 markets, latest sales being to Colonial Stores on WLW-C, Columbus; Joseph's Super Markets in Toledo; Piggly Wiggly Stores on KDUB-TV, Lubbock; Texas State Optical (EWR&R) on KTBC-TV, Austin; Rockydale Quarries on WSLS-TV, Roanoke; Hanson's Service Station (Arizona Promotions) on KVOA-TV, Tucson; Richfield Construction and Hart Jewelers on WIMA-TV, Lima; Knapp Chevrolet and Valley Implement on KGBT, Harlingen; and to stations WJBF, Augusta; KGHL-TV, Billings; WAST, Albany; and KLYD, Bakersfield . . . NTA's *Sixty-One for 61* feature film package now in 65 markets; latest sales are WBZ-TV, Boston; KKTU, Colorado Springs; WRAL-TV, Raleigh; KCRA-TV, Sacramento; WESH-TV, Orlando; KMJ-TV, Fresno; WDAF-TV, Kansas City; KHOU-TV, Houston, and KTHV, Little Rock . . . Official Films' *Mr. Little Margie* to WCBS-TV, New York; WCAU-TV, Philadelphia; WBBM-TV, Chicago; and KNXT, Los Angeles.

International: Magnum Television's new international subsidiary, **Producciones Marc IV**, sold *Peter Gunn* to Goodyear (McCann-Erickson) in seven Mexican markets; the Mexico City branch of Magnum is headed by **John Manson**; branches in Argentina and Brazil will be opened in coming months . . . **Alfredo Fernandez, Jr.**, named Screen Gems' sales manager in Mexico . . . **Television Industries, Inc.**, sold 100 RKO feature films to the NHK network in Japan . . . **NTA of Canada** reports a new quarterly high; recent sales of feature films and/or programs were to CJAY-TV, Winnipeg; CBNT-TV, Winnipeg; CFCM-TV, Calgary; CFTO-TV, Toronto; KBI-TV, Prince Albert; CFCF-TV, Montreal; CJCH, Halifax; CKOS-TV, Yorkton, and CKCO-TV, Kitchener.

Tape: WFAA-TV's mobile unit (Dallas) doing major projects for

Shell (K&E), for NBC TV, and ABC TV.

Programs and production: **Jay-ark Films** to produce more *Bozo the Clown* episodes and to obtain new post-1948 feature films for distribution . . . **Lunar Productions** filming *Joey Trouble* in association with CBS TV . . . **Affiliated TV, Inc.**, acquired world tv rights to make a special on Cannes Film Festival.

Commercials: **Joel Weissman** appointed staff director at NTA Telestudios . . . **Louis Schwartz** joins HFH as executive producer . . . **John J. Heffernan** to Gray-O'Reilly as sales v.p. . . . **Transfilm-Caravel's** executive offices move to 445 Park Avenue, New York . . . **Los Angeles Art Directors Club** to use tv to promote their own exhibit as the state museum of science and industry . . . **Animation Inc.** won the only Hollywood studio award at Hollywood Advertising Club awards; commercial was for Franco-American spaghetti (Burnett) . . . **Spitzer, Mills & Bates** of Toronto won IBA trophy for Masquerade animation.

Research: NTA's *Third Man* scored 23.5 Arbitron and 40% share on WNBC-TV, New York.

PEOPLE ON THE MOVE: **Harold Danson**, **Tony Wysocki**, and **Christopher Remington** to ITC as syndication account executives . . . **Berne Tabakin** appointed NTA sales v.p. . . . **Arthur M. Frankel** elected assistant secretary of Screen Gems.

PUBLIC SERVICE

St. Petersburg, Fla., radio station WFLA created a bit of safe driving awareness among its listeners with the offer of a timely prize.

The lure: 1961 license plates.

The free plates went to six writers of the best safety slogans.

Public service in action: **WCCO**, Minneapolis-St. Paul, to show a documentary concerning the traffic problem and proposed legislation, 23 Feb-

ruary . . . **WBAB AM and FM**, Babylon, L. I., raised over \$500 via air appeals for the Fish and Game Associations of Nassau and Suffolk Counties . . . **WRCV-TV**, Philadelphia, telecast *The School That Isn't There*, 12 February, in an effort to acquaint viewers with the educational crisis existing in the Pt. Pleasant, N. J., area.

More public service action: **WWL**, New Orleans, has started a weekly, five-minute series, *What's New*, featuring editorial comment on national doings . . . **WRCV**, Philadelphia, celebrated its 25th year of broadcasting *Let's Visit The Zoo*, with a surprise party for its moderator, Roger Conant. Conant, the station, and the Zoological Society of Philadelphia received a number of award citations from the Board of Education, the City's Representative's Office, the Commonwealth of Pennsylvania Department of Forest and Waters, and the Academy of Natural Sciences, at this event . . . **WJRT**, Flint, Mich., readying for 19 March, a series of four special half-hour telecasts dealing with income tax.

TRADE DATES

The Radio and Television Executive Society's highest award will be presented to President Kennedy and former v.p. Richard M. Nixon during ceremonies, 9 March, in the Grand Ballroom of New York City's Waldorf-Astoria Hotel.

The RTES 1961 Gold Medal Award will go to the two "for outstanding achievement in broadcasting."

Other Trade Dates:

3 March. Advertising Women of New York Foundation annual ball, Grand Ballroom, Waldorf-Astoria, New York City.

7-8 April. New Mexico Broadcasters Association annual meeting, Angiers Motor Hotel, Farmington, New Mexico.

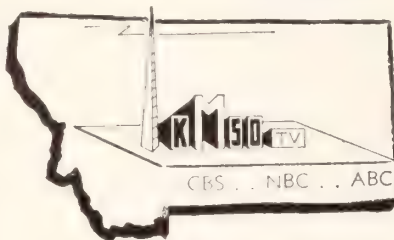
9-12 April. Westinghouse Broadcasting Company conference on public service programing, Pittsburgh, Pa.

4-5 May. CBS Television Network and CBS TV affiliates annual conference of executives, Waldorf-Astoria, New York City.

"MONTANA'S

Favorite

Salesman"



SELL

60,300 TV HOMES at less than
\$1.00 per 1,000 TV HOMES!

Seven Cities & 13 Counties enjoy
KMSO-TV's Fine Lineup of CBS,
ABC & NBC Programming.

• MISSOULA

• BUTTE • HELENA

• ANACONDA • DEER LODGE

• HAMILTON • KALISPELL

National Representatives

HEADLEY-REED COMPANY

you can't cover

ATLANTA

without

WAOK

America's
Most Powerful

24 HOUR

Negro Station

SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING

featuring a concentration of dy-
namic hometown personalities with
81 years of combined proven air-
selling experience!

WAOK

ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond—WAOK—Atlanta, Ga.

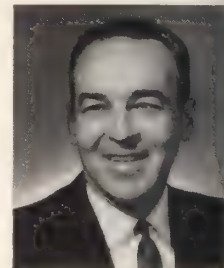
TV and radio

NEWSMAKERS



Thomas B. Cookerly (left) and **J. W. Timberlake, Jr.**, (below right) have been named to top posts in the sales division of Jefferson Standard's Charlotte, N. C. tv station, WBTV. Cookerly, who has served the station as national sales manager since 1957, has been appointed general sales manager, and Timberlake, who joined WBTV's sales force in 1953, was made re-

gional sales manager for the Southeast. Cookerly, a native of Birmingham, Mich., was graduated from Duke University, joined the WBTV staff in 1952 in the promotion-publicity department. He became a tv salesman one year later, and Carolinas' sales manager in 1955. Before his affiliation with the station, he was a Proctor and Gamble salesman. A member, and former v.p. of the Charlotte Advertising Club, Cookerly also served one year as president of the board of the Grocer Manufacturers Representatives Assn. Timberlake, a native of Gastonia, was graduated from the University of North Carolina's School of Journalism. Before joining Jefferson Standard he was with a N. Y. Advt. firm, and the American Yarn and Processing Co.



Richard Barron, a WSJS, Winston-Salem N. C. station staffer since 1944, has been appointed administrative assistant to the president of stations WSJS, WSJS-TV, Harold Essex. Barron has been acting in the capacity of assistant to the general manager and promotion manager for both WSJS radio and tv, since 1957. A veteran

broadcaster, Barron was, during his stint in the armed forces, editor of the base newspaper and later served as writer-producer for several top service originated shows.

William A. Gietz, local sales manager for WTAR Radio-TV Corporation, Norfolk, Va., since 1956, has been named general sales manager of WTAR-TV. Gietz, who came to WTAR in 1950, from the National Broadcasting Company, was graduated from Union College, Schenectady, N. Y. He is a member of the Norfolk-Portsmouth Sales Executive Club and was

one of the club's 1954 winners for outstanding sales work in this area. From Glen Ridge, N. J., Gietz is married and the father of two.





what has an eye patch to do with you ?

Two things.

One—it points out how brilliant a job advertising can really do.

Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.

► SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

The seller's viewpoint

Network radio has probably gone through more changes than any other ad medium—and it's still changing. Hence, a review of the medium's strong points is often in order. Here's one from George Arkedis, vice president, network sales, CBS Radio, who speaks with the salesman's zest and faith. Tv doesn't scare Arkedis. He accepts the video medium as the Marilyn Monroe of the mass media but radio, he says, is the housewife of advertising, "... useful, dependable and always around when she is needed."



Quality, not quantity, sells network radio

More and more, the seller's viewpoint becomes our way of life. Not since the days of Bruce Barton's early publication has selling achieved such stature on the American scene. Evidently, no job is too great . . . no demand too unreasonable . . . for those who sell.

I would like to describe for this column in 500 words a living, breathing, selling medium that offers incomparable advantages over newspapers, magazines, billboards, transit cards, neon signs, sandwich boards—and even tv. As a salesman, I cannot resist.

Presuming all my readers are regular followers of the trade press, I shall omit the usual detailed account of radio's overwhelming set sales and distribution, as well as the surging market in portables and transistors. Neither shall I chronicle in blazing statistics the huge listenership in automobiles and other places.

Numbers have lost their meaning, anyhow, to our society. With reported traffic deaths and gross national product, the figures representing radio's growth have somehow grown as incommunicable as a toothache. Besides, the numbers game has fallen heir to a more severe illness: distortive interpretation.

Network radio is a quality of broadcasting, not mere quantity. It represents, among other things, top-notch reporting and analysis of national and international news. It's the sole medium that delivers commercials within the framework of intelligent and meaningful programs to an audience experiencing the normal routines of daily living. An habitually attentive audience is captured every broadcast day by network radio and one that believes *your* commercial because of a learned reflex . . . a buying reaction to the sincerity of, say, an Arthur Godfrey and the authority of a news commentator.

That's what we sell.

Our product is 33 years of accrued believability, sold in intelligent programs of sensible length.

We in network radio have learned that news programs require more time than before to tell the story of these critical years. That's why, for example, we at CBS expanded our on-the-hour news broadcasts to 10 minutes. On the half-hour, we program five-minute information features that both entertain and convey intelligence about the world in which we live.

Tv is a high fashion model, while radio reminds one of the little woman at home. Television, after all, is the Marilyn Monroe of the mass media . . . hip-swinging, attractive and sexy. Radio, in contrast, shares the image of a housewife . . . "useful, dependable and always around when she is needed."

Music, almost a preoccupation with local stations, is sold by network radio, too. But it's often the other kind of music—the New York Philharmonic and Cleveland Orchestra variety. On radio alone, a sponsor can still buy prestige at bargain prices.

If any readers of this column are skeptical of the power of this medium, then I would refer them to a story about the stock market by Burton Crane in the 7 February issue of *The New York Times*. The article describes a fluctuation in the market which occurred when "the President's address (on gold) became available to radio listeners." The piece points out that radio brought the talk's content to stockholders even as the President spoke, and their immediate reaction caused a market drop.

Evidently, people are listening . . . and being influenced.

And the shareholders, rapt at their radio sets, probably were hardly aware that the medium of influence was am broadcasting—so integral a part of our life has it become.

Or, as it was once phrased by a character in a play by William Saroyan:

"What they do, boys, is creep up on you.
And I don't mean Indians.
I mean Americans, over the radio."

advertising
speaks
for itself



or—Pravda could teach him.... Let's face it. If we don't teach them, someone else will; and the facts may come out distorted. > The Advertising Federation of America works to see that the youth of America get expert and up-to-date instruction on the American economy. They recognize that some day soon this economy will be run by today's youngsters. > AFA's Bureau of Education and Research, as well as the American Academy of Advertising and AFA and Advertising Association of the West's network of 180 advertising clubs throughout the nation all participate in this work. > They develop instruction techniques, upgrade marketing curricula, offer vocational guidance to thousands of high school and college students and instructors. And—*have you heard about their career-guidance program?* You should. Lend your leadership to this work of educating the businessmen of 1964. Invest in a membership in AFA-AAW. Write—now!



PREPARED BY:
THE ADVERTISING FEDERATION OF AMERICA
655 MADISON AVENUE NEW YORK 21, NEW YORK

FOR THE AFA AND
THE ADVERTISING ASSOCIATION OF THE WEST
FERRY BUILDING SAN FRANCISCO 11, CALIFORNIA



The Advertising Federation of America and the Advertising Association of the West and their 60,000 members marshal the forces of the advertising industry to protect its freedoms, to promote education in, for and about the profession, and to conduct public service activities through its media.

SPONSOR SPEAKS

A new era of profound changes

1961 will be remembered, we believe, as the beginning of a completely new era in the development of the radio and tv advertising business.

We are facing today changes in the character and practices of the industry which are already profound, and may turn out to be violently revolutionary in nature.

Governor Leroy Collins comes in as president of NAB and Newton N. Minow assumes office as FCC chairman at a time when every one of the old inter-industry relationships is being shaken and challenged.

The evolving nature of network-station relations, the rising power of group owners, the shifting character of prime time program schedules, the changing status of agencies and advertisers in their relationships to networks and stations, the puzzling position of radio and tv program packagers—all these and many other factors are contributing toward a new kind of industry, as different from yesterday's as IBMs are from firecrackers.

At such a time we believe that it is particularly important for everyone with a stake in air media, to keep a close and careful ear to the ground.

Only by understanding what is taking place can you hope to chart an intelligent and profitable course.


During coming months SPONSOR will devote intensive editorial coverage to reporting and explaining the new and significant trends in the industry. We believe that never, in our 15 year history, has the careful readership of SPONSOR been so important for agencies, advertisers, and broadcasters.

The rating systems again

We certainly have never been enchanted with the idea that ratings should dictate so many radio and tv decisions by advertisers and agencies.

But we do want to voice a note of caution about the new proposals by Senator Magnuson and, apparently Messrs. Collins and Minow for an "investigation" of rating systems.

Too often lawmakers and others have suggested such probes out of a conviction that the systems were 1) incompetent or 2) dishonest. Neither of these is true.

The rating problem can't be solved by name-calling. 

10-SECOND SPOTS

Employee relations: The media director called one of his timebuyers into the office, slammed the door and shouted, "Have you been messing around with my secretary?" "No, boss, honest," was the reply. "You mean you've never dated her, never even kissed her?" was the next question. "Boss," he answered, "I've never touched her." Said the media director: "Good . . . then you fire her!"

Private eye: The detective shows are sweeping West German television, we hear. Latest hit is set in southern Bavaria and named for the hero: *Danke Shayne*.

Discovery: Critic John Crosby, speaking out against automobiles on his WNEW-TV, N. Y., weekly show, charged that "gradually, all of our activities are being performed inside cars. We have drive-in banks. We see movies in cars. We eat in cars." *Yes, yes? Go on, Mr. Crosby.*

Direct question: The country's recent snowstorms reminded Earl Wilson about the time H. Allen Smith, then a reporter, phoned in to say he'd miss work; he'd hurt his leg slipping on the ice. To this explanation, the city editor demanded, "But how were you able to get your leg inside a scotch-and-soda glass?"

Forerunner? BBDO's N. Y. house magazine noted that the first cartoon George Olden (of its tv art dept.) ever submitted to *The New Yorker* was included in the 25th Anniversary album. It showed a radio announcer reading: "Insist on Pasfo! Remember that when you drop the first letter and interchange the next two simultaneously substituting an 'e' for the final 'o,' it spells Safe. Yes. Pasfo is the safe way to counteract the annoying discomfort that so often accompanies the common head cold." Now, George, we have tv—and heads with hammers in them and nostril-measuring machines.

Split personality: NBC's Dick Stark noticed that a trade daily had Jack Barry leaving for Richmond, Va., on the same day that a show biz weekly had Jack Barry leaving for Japan. *That could be painful.*



YOU MAY NEVER SEE A 2-TON TURTLE* —

**BUT... You'll See BIG Things Happen
In Kalamazoo-Grand Rapids When
WKZO-TV Carries Your Message!**

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA

October 17-November 13, 1960

Quarter Hours in Which Stations Deliver Most Homes

| | No. of Quarter Hours | | Per Cent of Total | |
|-----------------------|----------------------|-----------|-------------------|-----------|
| | WKZO-TV | STATION B | WKZO-TV | STATION B |
| Mon. thru Fri. | | | | |
| 7:30 a.m.-Noon | 55 | 25 | 68.7% | 31.3% |
| Noon-6 p.m. | 70 | 50 | 58 % | 42 % |
| Sun. thru Sat. | | | | |
| 6 p.m.-9 p.m. | 72 | 12 | 85.6% | 14.4% |
| 9 p.m.-Sign off | 110 | 3 | 97.3% | 2.7% |

*Rare leatherback turtles have weighed up to 1,902 lbs. and grown to 9 feet in length.

WKZO-TV is, and has always been, the biggest thing in television in Kalamazoo-Grand Rapids and Greater Western Michigan.

NSI (see left) proves that no other station reaches as many homes in this area as frequently as WKZO-TV! But the size and growth record of the market makes WKZO-TV's position even more important. For example, between now and 1965 Kalamazoo *alone* is predicted to grow faster, in terms of personal income and retail sales, than any other U. S. city (source: Sales Management Survey—July 10, 1960).

Put the solid push behind your product that only WKZO-TV can give in Kalamazoo-Grand Rapids. *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac, to your WKZO-TV schedule!*



The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERS 27
KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Arery-Knodel, Inc. Exclusive National Representatives



TTC—A symbol of service...
service that earns loyalty and
acceptance from an audience
...service that offers a high
degree of cooperation and
guarantees integrity to its
advertisers. In program plan-
ning, in daily operation, in
creative public service, Trans-
continent stations give depth
to this symbol of service
as they constantly strive
to fulfill the finest objec-
tives of broadcasting today.

WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,
KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, WDAF-AM, Kansas City, Mo.



The Original Station Representative

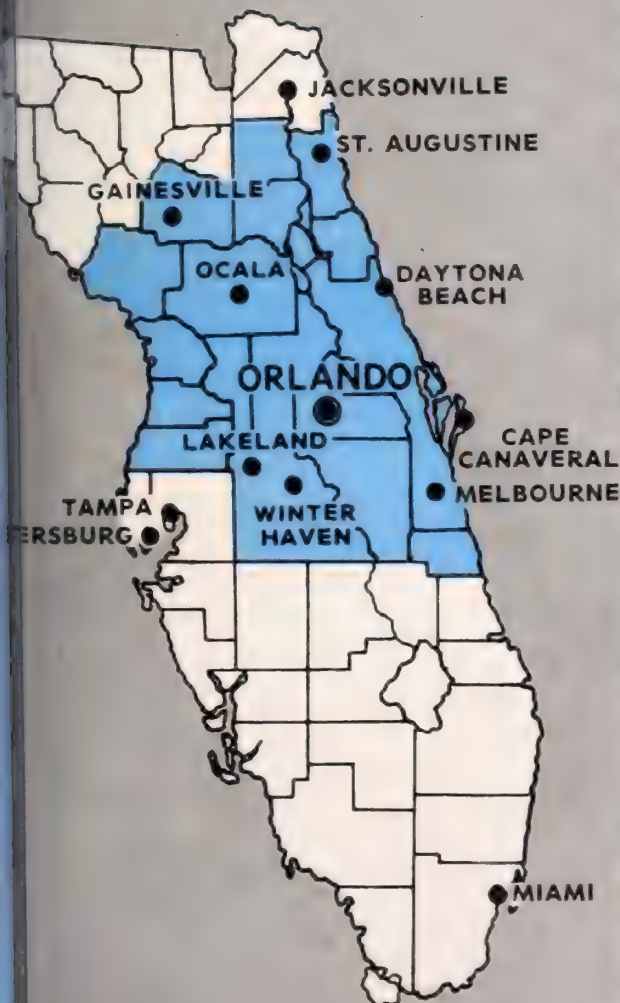
TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

SELL THE EXCLUSIVE BILLION DOLLAR CENTRAL FLORIDA MARKET

RECEIVED
FEB 27 1961
RBC DEANWILL LIBRARY



with

WESH-TV
CHANNEL 2 - NBC
AVERY-KNODEL

WDBO-TV
CHANNEL 6 - CBS
BLAIR TV ASSOC.

WLOF-TV
CHANNEL 9 - ABC
YOUNG TV

LOTS MORE SPOT CARRIERS NEXT SEASON

Review of sponsorship patterns shows a big jump in the hour-long adventure-type show

Page 33

Why games are riding high on day web tv

Page 36

Can you place these faces?— an instant quiz

Page 39

SAG, AFTRA and tv ad costs (continued)

Page 40

KNOW HOW

Perseverance and faith in a new concept are the basic elements which help to create progress. Frank Lloyd Wright believed in the architectural concept that form should follow function. And his perseverance in face of strong opposition was justly rewarded. Today his great "know how" is reflected in more than thirty states. In all facets of our present-day business world it becomes evident that those firms who fully utilize their collective "know how" are the ones justifiably rewarded by the new business it creates.



WFAA

dallas • radio & television

The Stations With The "Quality Touch"

SERVING THE GREATER DALLAS-FORT WORTH MARKET
BROADCAST SERVICES OF THE DALLAS MORNING NEWS

Edward Polry & Co., Inc.

The Dallas Morning News

buy St. Louis `a la card*

****KTVI rate card your lowest
cost per thousand TV buy in St. Louis***



at Darby's

Gaslight Square in St. Louis



KTVI 2^a
CHANNEL
ST. LOUIS

CHANNEL 9

WTVM

COLUMBUS, GA.

● A Great New Market!

82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!

● Top ABC Programs!

Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.

● The Best of NBC

Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Perry Como . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn

The #1 night-time
station in
Chattanooga!

© Vol. 15, No. 9 • 27 FEBRUARY 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|-------------------------|-----------------------------|
| 8 Newsmaker of the Week | 64 Film-Scope |
| 19 Sponsor-Scope | 70 Sponsor-Week Wrap-Up |
| 25 Sponsor-Week | 70 Sponsor-Week in Pictures |
| 63 Washington Week | 79 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

Lots more spot carriers in '61

- 33 A sharp increase in participation film series is anticipated by all three tv networks for the fall season. Full sponsorships are on downgrade

How NBC tv games forced CBS switch

- 36 CBS TV to throw three new game shows against same type on NBC TV at 11 a.m., 11:30 a.m., and 2 p.m.; two soap operas go off air shortly

How Snow uses radio promotions

- 38 Snow Canning and its agency keep a weather eye peeled for merchandising ideas to give their spot radio campaign that extra sales effectiveness

Can you place these faces?

- 39 Quick quiz to test your ability to identify 15 gentlemen and a lady who occupy places of influence in the industry but are seldom pictured

SAG, AFTRA, and tv ad costs

- 40 Part II of special report describes confusing negotiation problem on talent prices involving unions, networks, film producers, and agencies

Bored with the Bard? Not these U.S. viewers

- 43 Standard Oil Co. has proved again that there's an audience for adult tv programing with the sponsorship of Shakespeare series, 'An Age of Kings'

Quaker Oil gets d.j. impact on radio

- 44 Quaker State, the 50-year-old premium oil maker, who last year tested the d.j. personality appeal type of salesmanship, will do it again

FEATURES

- | | |
|--------------------------|---------------------|
| 10 Commercial Commentary | 48 Radio Basics |
| 16 49th and Madison | 66 Sponsor Hears |
| 12 Reps at Work | 82 Sponsor Speaks |
| 80 Seller's Viewpoint | 50 Spot Buys |
| 46 Sponsor Asks | 82 Ten-Second Spots |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40¢. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

PENETRATE

OVER 8 OUT OF 10 HOMES
IN THE BILLION DOLLAR

CENTRAL FLORIDA MARKET



SPREADING OF BLANKETS



WVOK IN BIRMINGHAM
AND WBAM IN MONTGOMERY
BLANKET THE WHOLE
STATE OF ALABAMA, AND
PARTS OF GEORGIA, FLORIDA,
MISSISSIPPI, AND TENNESSEE

WVOK 50,000 watts
BIRMINGHAM

WBAM 50,000 watts
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV
REPRESENTATIVES, INC.
SEE SRDS LISTING THIS PAGE

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlenger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Frances Giustra

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cagle

Readers' Service

Barbara Wiggins

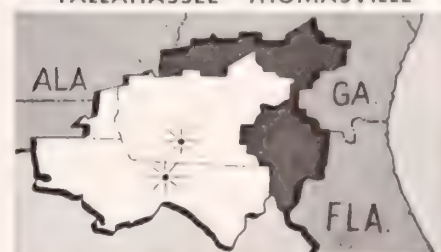
ADMINISTRATIVE DEPT.

S. T. Massimo, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker, Michael Crocco, Syd Guttman,
Hermine Mordkin, Mike Rich, Irene Sulz-
bach

Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



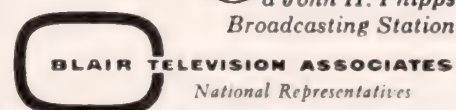
FITS EXACTLY . . .

WITHOUT DUPLICATING COV-
ERAGE OF ANY OTHER MAJOR
TELEVISION SERVICE . . . BLAIR
TELEVISION ASSOCIATES CAN
GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE



SELL!

THE EXCLUSIVE BILLION
DOLLAR

CENTRAL FLORIDA MARKET



WDBO-TV

Channel 6 - CBS - Blair TV Assoc.



There's a different side to Florida, too...

There's the South Georgia side—inseparable from
Northeast Florida in terms of an effective marketing effort. And there's
the one-sided picture offered to television advertisers: WJXT offers
65 vs 39 county coverage to saturate the entire region . . . and goes on to
lead with a 2 to 1 margin in share of audience, according to the
latest Nielsen. In the metro market or in the total market, no matter
how you figure it, WJXT consistently shows its brightest side to advertisers.



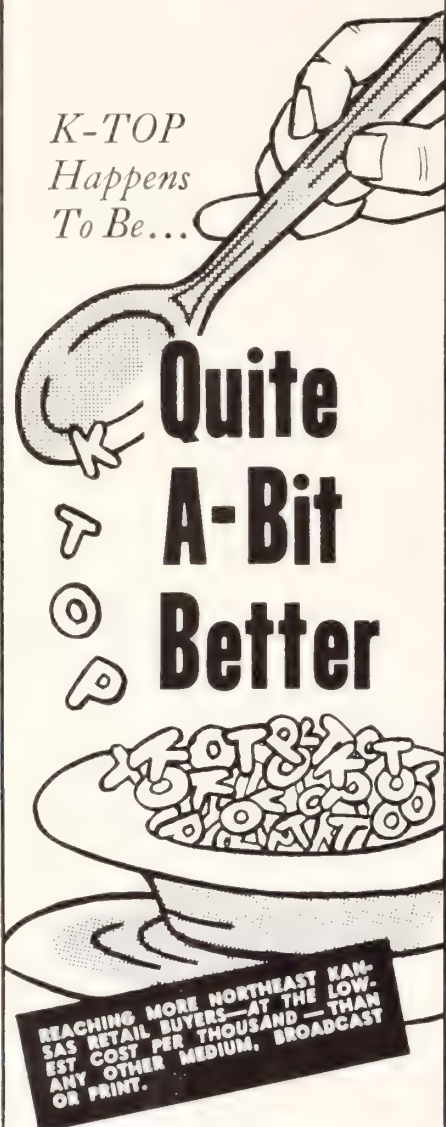
JACKSONVILLE, FLORIDA

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division:

WJXT channel 4, Jacksonville, Florida **WTOP RADIO** Washington, D. C. **WTOP-TV** channel 9, Washington, D. C.

K-TOP
Happens
To Be...



Media men who know their oats also know that sales snap, crackle and pop in the prosperous 750,000 N-E Kansas market when you sell 'em on K-TOP.

**Pulse and Hooper Prove
K-TOP TOP RATED**

Pulse (Oct. '60) rates K-TOP No. 1 in total audience (40% Avg.)—7 a.m. to midnight.

Hooper (Aug.-Oct. '60)—
37.6%—7 a.m. to noon
42.2%—noon to 6 p.m.

REPRESENTED BY FORJOE AND CO., INC.



NEWSMAKER of the week

Three time-tested and toughened watch-dogs have been named to the Federal Trade Commission by President Kennedy to serve as fair-and-equal buffers between public and business and to maintain FTC functions in such areas as unfair trade practices and misleading and/or false advertising claims. Key among them is the new chairman, Paul Randall Dixon, 47-year-old Democrat from Nashville, Tenn.

The newsmaker: Paul Randall Dixon within the next 10 days is expected to be approved by the Senate as chairman of the Federal Trade Commission after his nomination by President Kennedy. He will replace Earl W. Kintner, a Republican returning to private law practice.

Dixon has a formidable track record in government legal service, with almost two decades of trial work for the FTC and in his current assignment as counsel and staff director of Estes Kefauver's Senate anti-trust investigations. Dixon, as well as his two new President-designated FTC associates, is expected to bear down hard and precisely on violations in business within FTC's jurisdiction.

The other two commissioners are Philip Elman, assistant to the solicitor general, and A. Everett MacIntyre, general counsel to the House Small Business Committee and former FTC attorney. (Latter's appointment hinges on the next vacancy, probably in September.)

Dixon went to work for the Federal Trade Commission as a trial attorney in 1938, remaining there except for wartime service until 1957 when he joined the Kefauver group. He was on active duty with the Navy for three years, two overseas, and holds the rank of lieutenant commander (retired) in the Navy Reserves.

His three years of service with the Kefauver committee centered his official government biography notes—"on a large number of important and difficult problems in the fields of restraints of trade." Among them: "administered prices in many major industries, including steel, automobile, oil, bread and drugs."

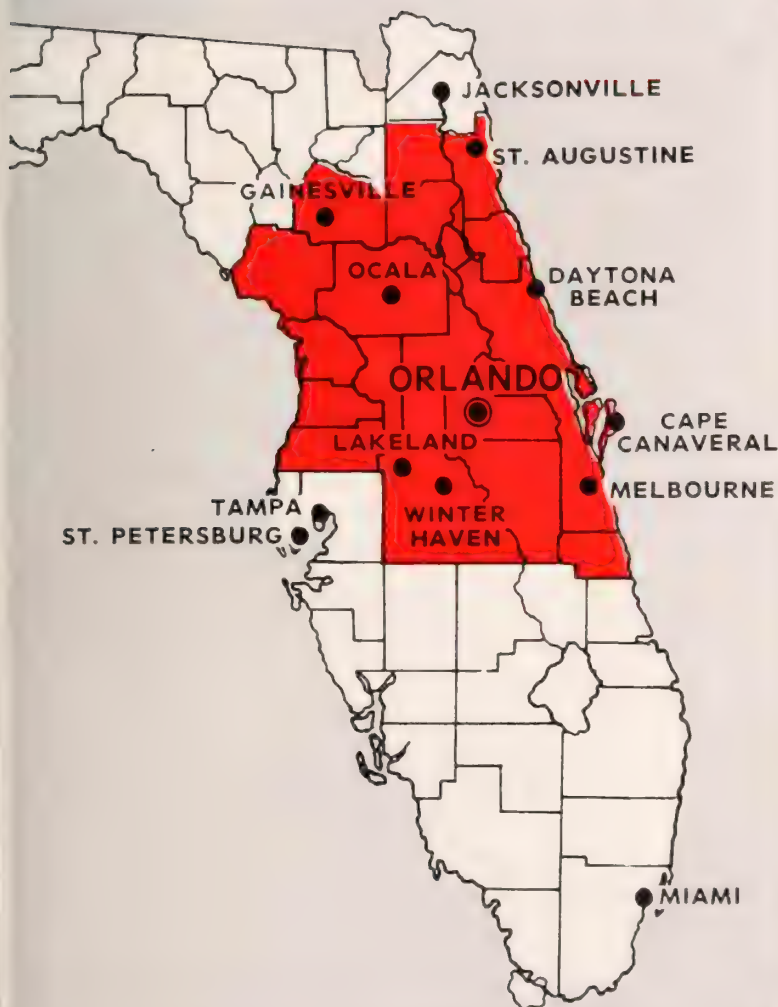
Dixon is a graduate of Vanderbilt U. and the U. of Florida, was a star quarterback at the former and assistant football coach at the latter. He's a member of both the Tennessee and the Florida Bars.

The five-man commission which he will head now tips to the Democratic side of the political scale, with three Democrats one Republican and one independent (contrasted with the current make-up of three Republicans and two Democrats). His term ends in '67. ▀



Paul R. Dixon

CENTRAL FLORIDA MARKET EXCLUSIVE



**THREE CENTRAL FLORIDA
TV STATIONS
DRAMATICALLY PROVE
VIEWER PREFERENCE
WITH LATEST ARB
COMBINED FREQUENCY
INDEX OF 10.6**

MORE VIEWERS WATCH and are loyal to these Central Florida Stations than any others.

FLORIDA'S ONLY INLAND MARKET with primary and Grade B TV coverage over **ground**. No signal waste over ocean.

EXPOSE YOUR SELLING MESSAGE over 1,143,600 consumers.

ORLANDO is the third fastest growing metropolitan market in the U. S.

WAREHOUSES for some products distributed in the Central Florida market are located in seaports of Jacksonville, and Tampa, but the **CONSUMING** Central Florida market is penetrated only by WESH-TV, WDBO-TV, and WLOF-TV.

Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Coverage based on 1960 ARB report.

WESH-TV
Ch. 2 - NBC
Avery-Knodel

WDBO-TV
Ch. 6 - CBS
Blair TV Assoc.

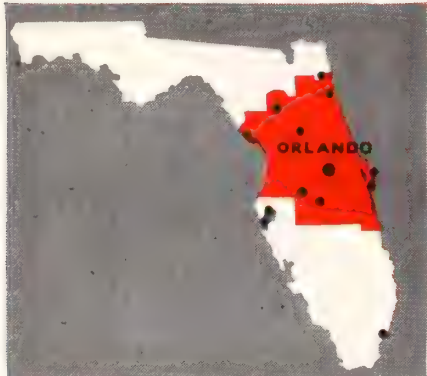
WLOF-TV
Ch. 9 - ABC
Young TV

PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET

SELL!

THE EXCLUSIVE BILLION
DOLLAR

**CENTRAL FLORIDA
MARKET**



WESH-TV

Channel 2 — NBC — Avery-Knodel

In Rochester, N.Y.

**People Are
Switching**

**FROM
"TIRED" Radio**

**TO
WVET
1280 KC**

- **FOR MUSIC THEY LOVE**
- **NEWS NAMES THEY KNOW**
- **COMPLETE NEWS COVERAGE**

BASIC NBC AFFILIATE

WVET RADIO, Rochester 4, N.Y.
Nat'l Rep.: Robert E. Eastman & Co., Inc.

by John E. McMillin

Commercial commentary

Are we talking to ourselves?

At the AFA meeting in Washington earlier this month I sat next to George Huntington, exec. v.p. of the Television Bureau of Advertising, during a session in which a parade of speakers lashed such critics of advertising as Vance Packard, Arthur Schlesinger Jr. and John K. Galbraith with a fine evangelic frenzy.



Most impassioned of the industry's spokesmen was a former McCann-Erickson adman, Northwestern professor Stuart Henderson Britt, whose book "The Spenders" has been trumpeted as the definitive answer to "The Hidden Persuaders."

Britt does an eloquent job of defending the honor and chastity of advertising against what he calls the "morality hucksters" but at one point during his address, Huntington leaned over and whispered to me, "They ought to have Vance Packard here."

I couldn't have agreed with him more.

The climate of the AFA meeting would have been forty times healthier if the opposing side had been vigorously, even violently voiced. As it was, we got an uninterrupted succession of advertisers, broadcasters, and advertising-minded economists who all told us how wonderful we are—how noble, how nice, how necessary to America's economic welfare. And this bothers me a great deal.

In fact I'm getting an increasingly uneasy feeling that in all the new wave of industry "public relations"—by the AFA, the ANA, the AAAA, the NAB, and the TIO—we've been talking more and more to ourselves.

Are we really coming to grips with our critics?

"Tarnishing virtues . . . confusing manners"

The most bloodcurdling indictment of advertising I've ever seen occurred in a recent *Printers' Ink* piece about Harvard professor and historian Arthur Schlesinger Jr., newly named full-time special assistant to President Kennedy.

Schlesinger says his views on advertising can be summed up by the speech of English essayist John Ruskin to the manufacturers of Bradford nearly 100 years ago:

"Whatever happens to you, this, at least is certain, that the whole of your life will have been spent in corrupting public taste and encouraging public extravagance. Every preference you have won by gaudiness must have been based on the purchasers' vanity; every demand you have created by novelty has fostered in the consumer a habit of discontent; and when you retire into inactive life you may, as a subject of consolation for your declining years, reflect that precisely according to the extent of your past operations, your life has

been successful in retarding the arts, tarnishing the virtues, and confusing the manners of your country."

Printers' Ink quickly points out that "a number of professional economists do not share Schlesinger's views."—a comment which seems to me almost incredibly naive.

Personally I don't get any comfort out of the notion that maybe a couple or three economists are on our side.

What chills me is the knowledge that the anti-materialistic viewpoint on which the Ruskin-Schlesinger attitude is based has been held by a lot of people far more influential than economists in our Western Civilization during the past four or five thousand years.

Among them, for instance, are some top-flight Old Testament prophets, some impeccable New Testament saints, and a host of philosophers including such Americans as Emerson and Thoreau.

I don't think we can refute such witnesses by sneering at them and calling them names. Or lessen their influence by gleefully chanting, "Advertising keeps the American economy rolling ahead."

What then is our answer to their charges of "materialism?"

Are we ostriches about tv?

When it comes to anti-tv criticism I wonder if here too we aren't snuggling our cosy little ostrich heads into the sand.

Let's admit that some of our critics are pretty dreadful. The John Crosbys, Claire Luces, David Susskinds and Marya Mannes are all too often given to outrageous exaggerations, to effeminate emotionalism, and to blind, unfair, unreasonable indictments.

But how about the kernel of truth in what they say?

There's not a man among us who doesn't admit privately that a distressing amount of tv programing is nothing but tripe and junk.

But what are we doing about it? What are we saying about it? Mostly, I'm afraid, we're rushing around in a frenzy of self-back-patting about a small handful of damn good public service shows. And we're trying to pretend the rest of the schedules don't exist.

The other day, in his first speech to the NAB board, Governor Collins deplored the fact that the networks are so often the "spokesmen" for the industry. Well I think the governor exaggerates.

It is true that Frank Stanton last year spoke out loud and clear for the repeal of Section 315, and in favor of free speech.

But I haven't heard a peep out of Stanton, or any other network leader, on the subject of dismal entertainment programs.

In my opinion the one, and almost the only important statement that has been made in our industry during the past year was delivered in April 1960 by Dick Salant of CBS.

Salant told the Arizona Broadcasters Association, "We must come to grips ourselves with the fundamental questions which, in the early days of broadcasting some of us had tended to neglect—the fundamental questions of who we are, what we are, what is the real nature of broadcasting and its relationships and obligations to the public. . .

"What are the premises of broadcasting in our society and what are its promises? What are we doing in this business anyhow, and how good a job are we doing?"

Salant's plea has fallen, I'm afraid, on pretty deaf ears. I've seen little evidence that anyone is acting on his advice.

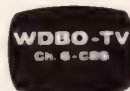
But if those of us in advertising and in broadcasting are ever going to face our critics (as some day we must) then we must face first, as he says, "the fundamental questions."

It's a tough job. But there isn't any other way.

PENETRATE

OVER 8 OUT OF 10 HOMES
IN THE BILLION DOLLAR

CENTRAL FLORIDA MARKET



**WPEN
HAS
THE
STAR
PERSONALITIES**



★ MATURE, ESTABLISHED
PERSONALITIES ★ AWARD
WINNING NEWS ★ EX-
CLUSIVE HELICOPTER
TRAFFIC REPORTS ★
FIGHTING EDITORIALS ★
ADULT MUSIC ★

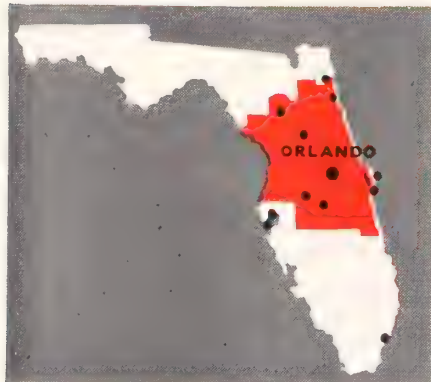
WPEN

THE STATION OF THE STARS
CALL GILL-PERNA, INC.

SELL!

THE EXCLUSIVE BILLION DOLLAR

CENTRAL FLORIDA MARKET



WLOF-TV

Channel 9 — ABC — Young TV

Remarkable
ROCKFORD
BELONGS IN YOUR
MARKET MIX

STIR
UP
SALES

BUY
WREX-TV

THE
HOT
BUY
EVERY
MONTH



GET THE FACTS
FROM OUR
PERSPIRING REPS

HR TELEVISION INC.



Reps at work

Irving A. Gross, Young Tv Corp., New York, points out that "In a business world designed for speed and competition, the television buyer must be faster and more agile than most. With the heavy pressures of large and varied schedules, and the pressing need for much speed in ordering these schedules, there is a great burden placed upon the buyer. As a rule, schedules are bought quickly and efficiently at most agencies. However, when the situation arises that requires the purchase of upwards of 100 markets it becomes an almost impossible feat for the buyer to see all the reps, hear all the presentations and make use of all the information given him," states Gross. "Several shops have overcome this to a degree. When a large buy is planned, they will ask the reps to submit avails on different days, thereby immediately cutting down the number of presentations heard each day. This makes possible a more satisfactory buy. In cases of schedules planned for many markets, the staggered buying system will prove advantageous."



Harry G. Meline, Everett-McKinney, New York, feels, "Too many on the selling side believe that all complaints about so-called 'bad buys,' 'unfair treatment,' etc., can be laid at the doorstep of the buyer on an account. This isn't always so. There are many situations where the buyer can't be blamed for what appears to be his personal



decision. For instance: (1) Station A is rated No. One, has the coverage, yet Station C is bought. Possible reason: strong local pressures and requests force the buy. (2) Station A was bought. Reps for Station B and C never were called. Possible reason: the buyer is doing the work of three in an understaffed and overloaded department. Records show he bought 'A' last time around; he literally doesn't have the time to check out

the others. (3) You've made a good pitch directly to the buyer—he liked it—you feel the order is all sewed up—Station B is bought. Possible reason: rep must make it clear to the stations where the next move is so that a counter-pitch will have its greatest effect."

CENTRAL FLORIDA MARKET

EXPANDING



Nearing completion at Orlando, Interstate Rt. 4 will be a key link in Florida's expanding highway system.



MORE THAN 1,143,600 CONSUMERS BUY IN THE PRIMARY COVERAGE AREA OF OUR CENTRAL FLORIDA MARKET

ONE OUT OF FOUR FLORIDIANS live in the 19 county Central Florida market. Coverage is based on 1960 U. S. Census figures.

CENTRAL FLORIDA'S POPULATION is pacing Florida's growth rate, which is three and one-half times faster than the U. S. average.

KIPLINGER PROJECTS Central Florida market population will average more than 6,500 increase per month for the next ten years!

CAPE CANAVERAL and 6 strategic military installations are located within the Central Florida market.

Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined coverage frequency index of 10.6.



... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

17 out of 30

Including top-rated shows of all kinds: eight comedies, three westerns, three variety programs, two suspense shows, one drama.

11 out of 20

Including five top-rated comedy programs (Nos. 5, 10, 11, 14, 18)—more than the other two networks combined.

6 out of 10

Including television's top-rated show for more than four years (No. 1); television's most popular new show (No. 5); the show with the longest record of popularity in television (No. 9).



1 GUNSMOKE

4 RAWHIDE

5 CANDID CAMERA

6 HAVE GUN

9 ED SULLIVAN

10 DENNIS THE MENACE

11 ANDY GRIFFITH

14 JACK BENNY

17 G. E. THEATER

18 DANNY THOMAS

20. PERRY M.

23 out of 10

CBS Television Network presents more than half of Nielsen's top-rated shows—including six of the eight hits of the new season (pictures numbered 5, 11, 25, 29, 39, 40).



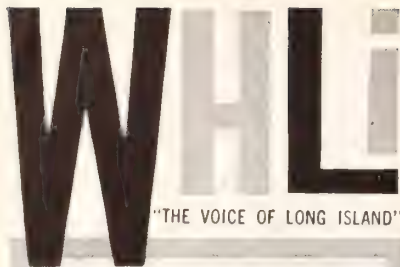
22. RED SKELTON 24. GERSHWIN YEARS 25. PETE & GLADYS 29. ROUTE 66 30. DOBIE GILLIS 34. TELL THE TRUTH 35. GARRY MOORE 37. LASSIE 38. HENNESEY 39. CHECKMATE 40. TOM EWELL

This remarkable record, based on the latest nationwide Nielsen report, is actually an old story:*

Throughout the past 134 Nielsen reports issued since July 1955 the CBS Television Network has averaged 22 of the 40 top-rated programs.† In 100 of these reports it has presented more of the Top Ten than the other two networks combined. In sum, if you are an advertiser, producer, performer or viewer, the place to be is The CBS Television Network.



*2nd January report. †Evening programs, average audience rating basis.



**known
by the
companies
we keep!**

FOOD STORE SALES *
\$704,995,000

SOME "BLUE CHIP"
ADVERTISERS
USING WHLI
TO REACH BIG, RICH
LONG ISLAND MARKET

Arnold's Bread
Birdseye
Bond Bread
Canada Dry
Carling Breweries
Carolina Rice
Coca-Cola
Hires
Manischewitz Wine
Merkel Meats
National Biscuit Co.
Nescafe
Pepsi-Cola
Tender Leaf Tea

*Nassau-Suffolk (Sales Management 1960)

Over 400 top advertisers
chose WHLI in 1960.
Will you be on the
"preferred" list in 1961?

→ 10,000 WATTS
WHLI AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill-Perna

49th and Madison

Morality versus saleability

I hope Mr. Peterson of Bell & Howell replies to your "Commercial Commentary" of 30 January, 1961. I would like to believe he disagrees with your opinions. But whether he does or not, I would like to add a few comments of my own.

It seems to me that you are paying homage to a theory of morality that more properly deserves the consideration of theologians than of broadcasters. In essence, you say sponsors should be good, not for the hope of reward, but for the sake of being good. And you state that to be good in the expectation of a reward is to debase the principle involved.

Your view is narrow, and your prospects are bleak.

You can enlist the support of advertisers for public interest programming if you face reality. This is done not by telling advertisers they should sponsor a program as a moral act; but by telling them of the very real advantages they will gain from such sponsorship.

The advantages are not unimpressive. Although further research is certainly needed—as Mr. Peterson suggests—we already know public service programming will attract an audience of above-average intellect and above-average income. And this audience rewards sponsors with strong response, and extraordinary loyalty. This would appear to be particularly attractive to companies who want and need the support of a select audience.

But by contending that public service sponsorship must begin on the basis of enlightenment, you commit a gross error. It is the same error that has kept too much of the broadcasting industry mired in the mud of mediocrity. It is the error expressed when broadcasters complain, "We can't do public service. It isn't saleable. Sponsors just don't realize it's the *right* thing to do."

This error compounds itself in practice. For misled by this philosophy, time salesmen and broadcasting executives try to sell public service broadcasting as the moral vehicle. Unfortunately, they are not qualified as theologians. Is it any wonder they fail in attempting to sell a theological argument?

Broadcasters cannot effectively sell morality.

But they can sell on the basis of sales and profits. And intelligent, professionally-prepared, public-minded programming offers these very tangible incentives to many advertisers.

James J. Johnston
creative director
Kane Advertising
Bloomington, Ill.

Subject for discussion

You were very kind to re-state my position in your "Commercial Commentary" column 30 January issue of SPONSOR. While I'm sorry this misunderstanding occurred, you have been very fair in presenting my point of view.

Apparently, we are not in agreement on all aspects of this philosophical question.

However, rather than monopolize the columns of SPONSOR, I would prefer to read what others have to say on this subject.

I'm sure you could find many who would be more articulate than I and have a more original point of view that would really be worthy of additional space.

Again, my thanks for your considerate handling of this situation.

Peter G. Peterson
executive v.p.
Bell & Howell Company
Chicago, Ill.

Why WTMJ-TV bought Warner's "Films of the 50's"

Says Robert J. Heiss

“ Unlike some of the assortments we've bought in the past, we can say of these Warner features,

**ALL QUALITY,
NO RUBBISH**

The fact that many films in this Seven Arts release also give us superb entertainment for our growing color TV audience is a fine plus that fits our policy of buying 'good box office' for all our programming. ”

Warner's Films of the 50's...
Money makers of the 60's



NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)



Robert J. Heiss
Manager of Radio & Television
WTMJ-TV, Milwaukee



WGAL-TV

OUR 13th YEAR

provides continued opportunity to program WGAL-TV in such diversity and depth as to best meet the widely divergent needs and desires of the many communities WGAL-TV is privileged to serve. To this end we pledge the conscientious use of Channel 8 facilities.

WGAL-TV
Channel 8
 Lancaster, Pa.
 NBC and CBS

STEINMAN STATION
 Clair McCollough, Pres.



Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

27 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Sellers of spot who feared that the new SAG-AFTRA commercial rates could result in substantial loss of billings for their medium have a case to which they can point.

The evidence: Robert Hall Clothes has slashed its tv market list from 130 to 40 for the 1961 spring-summer campaign. An overriding factor for this reduction is the huge jump in replay money required under the latest SAG-AFTRA contract.

In explaining what influenced the switch in Robert Hall media planning, Jerry Bess, executive v.p. of Arkwright Advertising, which handles the Hall account, told SPONSOR-SCOPE that the talent union's rates for film commercials have become so "unrealistic" as to require spot advertisers in the national retailing field to reassess their media uses.

However, as far as both air media are concerned, there's only been a change in the balance: the radio schedules have been fattened and the list of radio stations upped.

The specifics: over 350 radio stations in 140 markets, with the intensity of the schedules reaching a peak in April and gradually simmering down for the summer.

(For a special report on SAG-AFTRA contract negotiations, see page 38.)

Whether it's a phenomenon of the time or something else, it might interest the tv networks to know that there's been engendered toward them an emotional state on Madison Avenue that is without precedent.

In SPONSOR-SCOPE's five years of existence it has never encountered at the budding of the new selling season so many expressions of peeve, resentment and bellicosity against various network tactics as it has the past three weeks.

Here are some of the things agency people are muttering:

- "The networks are taking a serious chance of losing the backing of the very people who develop and recommend media plans."
- "The networks have only a small staff to do their selling and without the agencies to give them a hand they might not do so well as the years roll by."
- "We've just completed a survey on how network tv costs have risen since 1957 in relation to tv homes and sets-in-use and if tv is to maintain its billings pace it behooves the networks to give us and the positions of our clients more sensitive and equitable consideration."

(For details of network incidents agitating advertisers-agencies, see page 21.)

New spot tv business kept perking last week for reps in New York, indicating a February and March, for at least the top markets, fairly close to the 1960 level.

The New York calls for availabilities included: Spic & Span (Y&R); Domino sugar (Bates); Chesebrough Ponds (NCK), five weeks, fringe minutes and weekend afternoons; Planters Peanuts (Kemper), 6-8 weeks; Lincoln-Mercury dealers (K&E); Praise (K&E).

Tv buying out of Chicago: Jiff (Burnett); Robin Hood flour (Wade); Pure Oil (Burnett); Milwaukee beer (Gordon Best).

P&G evidently thinks that the impact of the ADA's endorsement has reached its crest in the area of advertising: the rug was virtually pulled from under Crest dentifrice's spot tv operation last week.

Cancellation went out from B&B for stations in around 40 markets.

Marketing note: P&G's own Gleem has gradually been recapturing the share of the market it lost when Crest took off like a rocket.

Spot radio buying took an upturn the past week in the midwest, some of the accounts suggesting that spring is not far away.

Like J. I. Case farm implements (Western Adv., Racine, Wis.); Chemical Compounds, Inc. (Standart & O'Hern, K.C.); Dow Chemical crab grass killer (MacManus, John & Adams, Detroit).

Other radio buying out of that region: Swift Allsweet margarine (Burnett); Skelly Oil (Bruce Brewer, K.C.); Chun King (BBDO Minneapolis); Miller Brewing (Mathisson, Milwaukee); Pure Oil (Burnett); Old Milwaukee Beer (Gordon Best).

In New York Shulton's Good Aire household deodorant (Ralph Allum) called for availabilities in connection with a **nine-week saturation campaign.**

Scott Paper, which has added a number of new products to its list this year, won't start its network buying or fit in its spot plans for another 60 days.

It'll likely buy into three nighttime shows and commit itself for **more network daytime** than ever.

Even though the corporation is reorganizing its internal operations, which includes advertising, du Pont has put the finishing budgetary touches to the weekly hour series that makes its debut on NBC TV the middle of September.

It will run for 40 weeks with about \$100,000 a week set aside for time and an **\$80,000 average for talent.**

Divisions set to participate: **anti-freezes**, which this season went to network spot carriers; some Lucite paints; **two or three products** out of the #7 special automotive production division; plus institutional. BBDO is agency of record for the series.

The operators of those White Tower hamburger stands studded around the country want to steer clear of any sponsored radio programing that might lure the teenagers.

Reps approached last week about availabilities last week were advised that what the hamburger merchants preferred was **entertainment that appealed strongly to adults in the lower income groups.**

Why they didn't want the teenage trade: **they sit around and yak too much**, whereas the stands are designed for quick turnovers.

The liner-upper of radio buys: **John Murrow c/o N.Y. Restaurant Association.**

Don't write Schick (NC&K) off as a supporter of tv: it's planning a heavy tv campaign for the fourth quarter of this year.

The shaver's newspaper embrace, Schick advertising-promotion people have been telling tv sellers seeking to make presentations, **is just for this first quarter.**

Incidentally, Schick at the moment is spinning off a **goodly portion** of its promotion money **into "push,"** allowing the storekeeper or clerk \$2 for each shaver sold. On the basis of the 950,000 Schicks sold last year, this incentive fund could add up to \$1.9 million—or almost as much as it put into tv last year.

Remington is said to be also on a push money kick.

Schlitz and JWT have borrowed a leaf from Armour and some auto accounts: they're decentralizing their advertising decisions and media buying.

What Schlitz has done: (1) **divided the country into districts**, with each headed by a district ad manager; (2) **arranged for the district manager to work closely with the JWT office within his district**; (3) **split up the spot buying among JWT district offices**, with JWT Chicago processing the orders and doing the billing on instructions received from the regional offices.

Ruth Jones heads up the Schlitz buying out of New York.

The ill humor that NBC TV has incurred at the American Tobacco Co. as a result of some of the network's furniture-moving could, noted one of the account's agencies last week, turn out to be quite beneficial for spot.

As an account super in that agency put it: "American Tobacco might figure that since network program franchises no longer mean anything it would be wise to allocate some of the millions to spot where there's a better chance of franchise protection."

The cause of ATC's ire, which, incidentally, gave Madison Avenue its prime topic of luncheon conversation for the week: freezing the account out of three of its four spots on NBC and lifting out from under it two shows (Wells Fargo and Bonanza) which American Tobacco has sponsored since their inception.

Bonanza was sold kit and kaboodle to Chevrolet for Dinah Shore's present spot and Wells Fargo becomes an hour item come the fall starting 7:30 Saturdays. Another move involving ATC: **Thriller** goes from 9-10 p.m. Tuesday to 10-11 Monday.

In time and talent American Tobacco's NBC investment this season comes somewhere between \$8-9 million.

Another unhappy client NBC is trying to assuage for a reason similar to American Tobacco is Lever: the gripe here is that the network moved the Price Is Right without first taking Lever into its confidence.

If the network goes through with its intention and Lever refuses to compromise the billings in jeopardy would come to \$8-9 million a year, with a huge chunk of it in NBC daytime.

CBS TV is itself not without a brooding veteran customer: R. J. Reynolds (Esty) hadn't decided up to presstime whether it would assent to the moving of **I've Got a Secret** to Monday 10:30-11 from Wednesday 9:30-10 p.m.

Reynolds' only choice is to agree to this switch, done without consultation, because that Wednesday spot has been committed to General Foods as part of the latter's fall nighttime design.

CBS TV has succeeded in cracking the wall of resistance set up by four affiliate station groups against the network's morning minute-selling plan. Corinthian last week changed its position and agreed to go along with the new sales concept, and Storer opened the way in Detroit and Cleveland.

The decision to clear the 10 a.m.-noon strips came after CBS TV's James Aubrey explained the factors that brought about the plan to a Corinthian management meeting held in Sacramento. In brief: the plan was born of a serious competitive situation.

Meantime, CBS Sales states that it has already sold \$1.5 million worth of business for the plan, including S. C. Johnson.

Hailed among Madison Avenue tv program buyers as about the most constructive move ABC TV has made since becoming a daytime factor: sequestering the 1:25-1:30 segment for a five-times-a-week news strip.

The innovation takes effect 6 March and the agencies are inclined to see it as inspired by the new look in ABC news and public affairs programing James Hagerty has been talking about.

Time and talent price for the strip: \$14,500 per week, minimum 13 weeks, which makes it \$2,900 for a 75-second commercial.

ABC TV Sales avows it's running full speed ahead anent contracts for the 1961-62 season: in fact, it had, as of 23 February, \$73 million worth of such business already on the books.

This, regardless of Dodge's pullout from Lawrence Welk after six years.

The prices that are being put on some of the nighttime network series for the fall can't help but make advertisers' eyes pop.

For instance, the Robert Young semi-anthology series has a price tag of \$71,000 gross for originals and \$35,000 for repeats. That puts this series, in terms of cost, not far behind Jack Benny's.

Scott Paper is said to be on the verge of becoming a co-sponsor of the series. General Foods, which had an option on it, doesn't appear anxious to go through with it.

Another newcomer for the fall with a upper-crust price tag is Calvin and the Colonel, the cartoon series sound-tracked by Corell & Gosden. Price: \$65,000 for originals.

Looks like Lever and American Home will co-sponsor Calvin and the Colonel on ABC Tuesday 8:30-9 p.m.

Probably the most significant affiliation coup that ABC TV has effected in recent years was the one that this week sprung the Taft stations from CBS TV.

The break between Taft and CBS climaxed a revolt by the Taft group against the morning minute sales plan which CBS inaugurated 13 February. The general impression in the trade is that things hadn't been perking too happily between the network and the group lately and that it took the introduction of the plan to trigger Taft's decision to throw its primary affiliate lot with ABC.

(See SPONSOR-WEEK, page 25, for details of Taft's affiliation realignment.)

Some tv stations without regularly scheduled sports are resorting to a change in their rate structures in the hope of attracting business to weekend afternoons.

The step: adopt a D rate where there's been a C rate in effect.

Downward margin of difference: around 35%.

Sellers of spot might find handy this summary of a survey conducted by International Shoc, St. Louis, as an aftermath of its Christmas radio promotion in 125 markets.

In essence, the manufacturer discovered that December had more potential than suspected, sales in 1960 scoring a 6% gain over 1959.

Highlights of the inquiry among International's dealers in 46 markets:

- 74% said the promotion was just right and **hoped the idea will be repeated.**
- 65.5% noted that what with December having been an off month in retailing the campaign might be credited with either keeping business at an even keel or increasing it.
- 64% reported that customers mentioned the spot (certainly a high quotient in any media league).

Citing from a special cume study by Nielsen, ABC TV is spreading the gospel that if an advertiser on at night wants to make an additional expenditure in the medium he'll get more frequency and reach for his money in daytime.

The basic assumption is that the advertiser has a good night schedule of four minutes weekly, which over four weeks garners him an unduplicated reach of 89.9% and an average frequency of 3.6 times per home.

If faced with the alternative of spending an extra \$30,000 for night or daytime, here's what he could expect over four weeks.

| NO. MINUTES | ACCUMULATED UNDUPLICATED REACH | AVERAGE FREQUENCY |
|---------------|--------------------------------|-------------------|
| One nighttime | 91.8% | 4.2 times |
| 12 daytime | 91.5% | 5.8 |

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 50; Sponsor-Week Wrap-Up, page 60; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 79; and Film-Scope, page 64.



In Providence, **WJAR-TV's** new one-two punch delivers a feature film knockout!

Adding to their Million Dollar film library, WJAR-TV announces the two biggest buys in feature films: NTA's "61 for 61" and Warner Brothers' "Post '50 Package" to be seen Mon. thru Fri. at 9 A.M., 1 P.M., 5 P.M. and Sat. and Sun. at 11:10 P.M. Some of the titles and stars: A STAR IS BORN • VIVA ZAPATA • ALL ABOUT EVE • THE HIGH AND THE MIGHTY • COME TO THE STABLE • REBEL WITHOUT A CAUSE • THE PRINCE AND THE SHOWGIRL • HONDO • COME FILL THE CUP • THE BIG LIFT • DOWN TO THE SEA IN SHIPS • PINKY TO THREE WIVES • YELLOW SKY • THE SEARCHERS LAND OF THE PHARAOHS • Marilyn Monroe • Anita Clift • Burt Lancaster • John Wayne • James Dean • Sal Stewart • Maria Schell • Kirk Douglas • Joan Crawford James Cagney • Spencer Tracy • James Mason • Glenn

NB

abc

Represented by

Edward Petry & Co., Inc.

TWELVE O'CLOCK HIGH • THE BIG TREES • A LETTER STRANGERS ON A TRAIN • SPRINGFIELD RIFLE Ekberg • Marlon Brando • Judy Garland • Montgomery Mineo • Doris Day • Robert Stack • Bette Davis • James Tab Hunter • Cary Grant • Lauren Bacall • Gregory Peck Ford • Peter Sellers • Gary Cooper • Natalie Wood

HORACE GREELEY

could have been "Editor in Chief" of WPTR

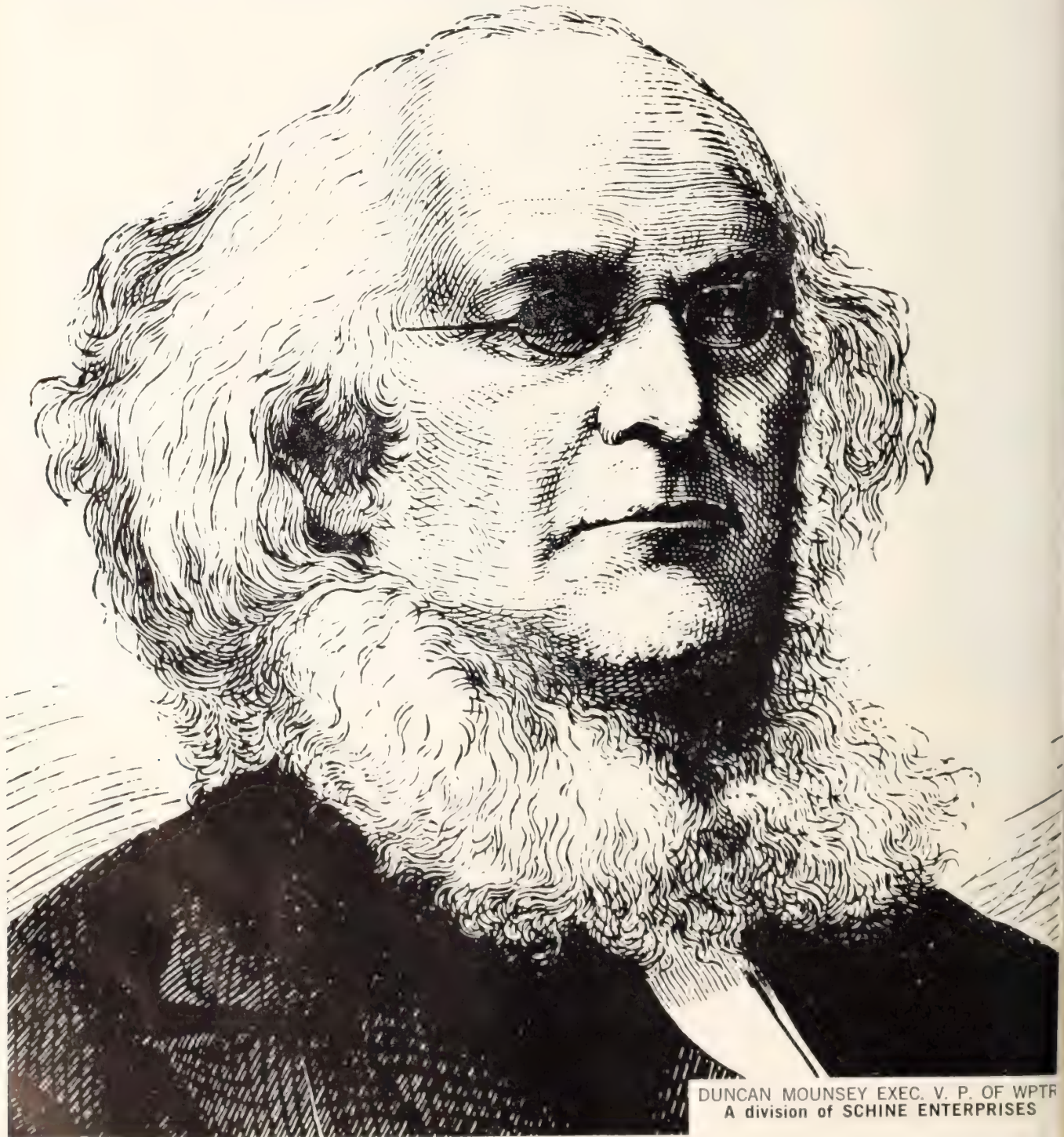
Because he, too, aimed to be a vital force in the community he served. The medium was different but the thinking was the same. As a broadcaster of news—
itself—as a popular music station—but over and above all as a spokesman for the local populace in every worthwhile project that furthers its needs, WPTR is GRASS ROOTS RADIO AT ITS BEST.

Perhaps it's why WPTR has more local advertising than

the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

WPTR 50,000
PEOPLE PEOPLE WATTS
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. For full details - see your EAST/man. Foster & Creed, in New England.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR
A division of SCHINE ENTERPRISES

27 February 1961

SPONSOR-WEEK

- ✔ **\$1-million Autolite drive hinges on new net tv shows**
- ✔ **Zubrow agency buys 1,000 homes for from 5 to 10 cents**
- ✔ **22 of 26 major business types invest more net tv \$\$**

3 Taft tv's line up with ABC

ABC TV's backing and filling action aimed at improving its station line-up peaked last week in the announced take-over of three Taft stations from CBS TV.

They are WKRC-TV, Cincinnati, a 12-year CBS affiliate, which replaces WPRO-TV; WBRC-TV, Birmingham, Ala., and WKYT-TV, Lexington, Ky. Both of the latter now offer dual primary affiliation to ABC as well as to the NBC tv networks and operate in two-station markets.

Industry observers (see SPONSOR-SCOPE) see the ABC TV coups as influenced strongly by the Taft group's reaction against the new morning sales plan of CBS. They think ABC TV, solid with Taft in affiliation with its WTVN-TV, Columbus, Ohio, hit while the tv newtork iron was hot to capture the trio.

Switchover shores up the ABC line-up, particularly with the addition of the Birmingham market (53rd in the country). This still leaves the network with several important-market gaps but represents one of the major break-throughs in recent months.

An ABC spokesman estimates between 8 and 10 stations have switched affiliations to the network in the past four months.

Joint announcement was made by Hulbert Taft, Jr., president of Taft Broadcasting Co., and Julius Barnathan, v.p. for affiliated stations for ABC TV. WKRC-TV switch is effective 1 March.



H. Taft, Jr.

Kennedy and Nixon to split RTES honors as broadcast men of the year

The so-termed "great debaters"—John F. Kennedy and Richard Nixon—will share the Radio and Television Executives Society's second Gold Medal award on 9 March.



President Kennedy



Richard Nixon

The reason: They made "the most significant contribution in broadcasting to the best interests of country and citizens" in their tv confrontations.

Neither of the politicians will be on hand to accept the designation, but RTES plans brass hope one or both will tap a top-rung representative who can serve as the "special" for the blue-plate dinner (\$25 per seat, available in tables of 10).

Banquet is expected to attract more than 800 (last year's attendance) broadcast-ad pros for the formal dinner dance. Highlight: a gal singer, a comedian and Mitch Miller with 25 sing-a-long vocalists.

First Gold Medal award last year went to Brig. Gen. David Sarnoff, board Chairman of RCA.

What makes RCA

FM Transmitters

better...



If you want the very best FM Transmitter available, you need not shop around. RCA FM Transmitters are the finest built for broadcasting. They are designed to the highest standards of quality in the industry.

Examine our FM Exciter, for example. Note especially its direct FM system. It is capable of producing a higher fidelity signal. Also, the RCA Exciter is easier to tune—and keep tuned—than exciters using other modulation systems.

Why do RCA FM Transmitters cost more? *Because of our aim at RCA to always build the very best.* This superior quality often shows up in small but vital features. Take the use of circuit breakers in the 1 KW RCA FM Transmitter. Fuses could have been used, but we think of the lost air time when fuses fail... We include a harmonic filter of special design to assure the reduction of all harmonics to more than meet latest FCC requirements.

Throughout the RCA FM Transmitter line you will

find that all tubes and components operate well below normal safety factors. This greatly reduces *chance* for component failure. It saves on maintenance costs and helps keep the station on air.

Many more of these significant advantages add up to the kind of quality that proves itself in year after year of dependable operation. In addition, you'll find that RCA Transmitters usually have *higher* resale value...

Experience for yourself the quality that makes RCA famous. There is a full line of RCA Transmitters to choose from: 1 KW, 5 KW, 10 KW, 20 KW, and on special order 25 KW or higher. Exciters and multiplex subcarrier generators are also available—along with a series of broadband antennas. Get the complete story before you buy. Call your nearest RCA Broadcast representative or write RCA Department NC-264, Building 15-1, Camden, New Jersey.

RCA Broadcast and Television Equipment, Camden, New Jersey



The Most Trusted Name in Radio
RADIO CORPORATION OF AMERICA

Lift iron curtain between marketing and creative, MacM, J&A men urge

Less isolation and more fraternization of marketers and creators is the key to sales-producing advertising.

So declared a team of pros from MacManus, John & Adams, Detroit, last Tuesday in detailing for attendees at the Radio and Tv Executives Society's buying and selling seminar the successful introduction of General Motors' new compact, the Tempest.

Speakers were Robert E. Britton, v.p. and executive director of marketing, media and research, who teamed



Robert E. Britton

up with Robert S. Marker, v.p. and director of creative service, to make these points:

- The iron-curtain between the marketer-researcher and the writer-artist should be lifted.

- "Advertising is too complex, too expensive, too important in the selling cycle to be based only on artistic judgment."

- "Sciences available to us can eliminate many risks: they can't create advertising but they can HELP create with more certainty, better direction, sharper focus."

Speakers came to three conclusions as to how marketing, creative can "make a strong, close team."

1. "Find the right people" who understand each other's functions and views.

2. "Bring marketing and creative together at the top, not just in lower echelons where strategies are carried out, not formed. Marketing and creative should LEAD account planning, not follow it."

3. "Cross-education of one another's techniques is essential."

AUTOLITE GEARS \$1-MILLION TV DRIVE TO NEW RACE SERIES

The impossible can happen in blending program and client, E. R. Stroh, v.p. and director of sales for Electric Autolite, told SPONSOR-WEEK last week in calling his purchase of "The Racer" a "one-in-a-million" buy.

After what amounts to a seven-year absence from tv (with scattered and low-budget exceptions), company is gearing a \$1-million-plus ad-promotion-merchandising effort to alternate sponsorship of a fall film series.

Stroh says the program emphasis is on "performance," that prime viewing and sales targets are "teens, men, mechanics—all performance-minded."

Plan is to co-sponsor on a 52-week basis from next fall in evening time. Problems: no time has been cleared, but BBDO seems confident one of the nets will break loose with a good time slot; current lack of a co-sponsor, with no other automotive acceptable.

22 OF 26 MAJOR BUSINESS TYPES PUT MORE \$\$ INTO NET TV TIME

Twenty-two of 26 major classifications of business and industry spent more money on network tv time in the first 11 months of last year than they did for the same period in 1959, Television Bureau of Advertising noted Friday.

Average gain for that period was 9%, from \$568 million to \$621 million. Thirteen categories in which most marked dollar investments were tabbed, with the increase from the previous year, follow:

| | | | |
|---------------|--------|------------------|--------|
| Appliances | Up 27% | Horticulture | Up 48% |
| Automotive | 19 | Hse. furnishings | 48 |
| Beer | 24 | Ind. materials | 14 |
| Confections | 17 | Insurance | 21 |
| Drugs | 12 | Publishing | 405 |
| Entertainment | 134 | Toiletries | 9 |
| Gas, oil | 66 | | |

Only four groups spent less on net tv time: building materials; office equipment; radio, tv and musical instruments; travel, hotels and resorts. Remaining business classifications—such as foods, soaps, smoking materials, agriculture—showed billing gains of less than the 9% average for the 11-month period.

FCC MAY PUT STATIONS ON NOTICE TO SHARPEN COMMUNITY FOCUS

Progressive re-vamping of program schedules and station-community relations came into sharper focus last week with two new developments:

1. An FCC proposal enlarging and broadening public responsibility features of station petitions for renewal, transfer, construction and assignment of licenses.

2. A move by Jefferson Standard Broadcasting Co. (WBT, WBTW, WBTW, Charlotte) to effect quality control in a new department managed by Lacy S. Sellars.

Jefferson move typifies action of many tv/radio stations in recent years as FCC's concern has become more apparent. But the FCC-proposed rule, acted on by the full commission of 17 February, puts specifics into suggested station action and calls for comments from the industry by 3 April.

Changed requisites proposed by FCC:

"Description of the area being served; needs and interests of area (how ascertained; how suggestions, complaints are handled); opportunities afforded community expression; specialized programming."

And "more information about presenting controversial



Lacy S. Sellars

QUALITY TELEVISION*
SELLS
RICH, RICH
SOUTHERN NEW ENGLAND



QUALITY IN THE SILVERSMITH'S CRAFT IS REPRESENTED BY THIS RE-CREATION OF A RICHLY ORNAMENTED, LATE NINETEENTH CENTURY VINTAGE PUNCH SET, MANUFACTURED BY THE INTERNATIONAL SILVER COMPANY OF MERIDEN, CONNECTICUT.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.
OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

WTIC  TV 3 HARTFORD, CONNECTICUT
***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

issues of public importance, including editorializing; data on program types, including whether applicant adheres to principles of any code of broadcasting ethics and measures taken or proposed to insure maintenance of appropriate programing, advertising standards; time devoted to commercials."

PUBLIC AFFAIRS SPURS TIMEX SALES INTERESTS, NBC REPORTS

Positive sales link between public affairs programing and tv viewers was traced by NBC Research last week in a study of U. S. Time's "U-2 affair" sponsorship.

Timex' Robert Mohr, v.p. and ad director, says he's gratified with test results; his first venture into public affairs special (next is 14 March).



Robert Mohr

NBC study gives impressive edge for Timex with viewers over non-viewers.

Some of the results:

- 48% more viewers than non-viewers mentioned Timex when asked names of watch brands.
- 64% more viewers than non-viewers correctly identified a slogan with Timex.
- 83% more viewers had a more favorable opinion of Timex.
- 60% more were more interested in Timex watches because of advertising.
- 77% more viewers said they'd be most likely to buy a Timex.

Zubrow agency clients reach 1,000 homes for average of 5 to 10 cents, low of 1

How to reach ultimate in efficient, low-cost radio buys was blueprinted last week by Jerry Martin, media director of the Zubrow agency in Philadelphia, who said he gets:

- a 5-cent to 10-cent cost per 1,000 homes throughout the U. S. for his clients;
- a 2.2-cent cpm homes in New York, and,
- in some instances, a low of 1-cent or 2-cent cpm homes.

How does he do it? Here's what he told SPONSOR-WEEK.

"We buy saturation schedules for as long as we can get (so far, maximum is 12 weeks on a St. Louis station) on one station in one market. We ask for 1,000 announcements a week, usually get 850 or less. We run minutes, quickies, 30's during run-of-schedule time."

LEO BURNETT BAGS \$3 MILLION PARKER-EVERSHARP ACCOUNT

Chicago: Leo Burnett's informal discussion tactic in outlining projected advertising plans got the \$3 million account of the Parker Pen Co., Janesville, Wis. last week.

It was one of five final contenders (among 80 in all) with OBM, JWT, Earle Ludgin and the current agency of record, Compton.

About \$1½ million of the budget goes to spot tv, which Parker uses intensively three times a year: (1) spring, for graduations, Mother's and Father's Day; (2) fall, return to school; (3) Christmas, for gift giving.

Compton, Chicago, will continue with its spring spot tv campaign plans with account then switching to LB. Move of Parker and Eversharp brands gives Burnett its first writing instrument account.

None of the 80 agency entries bidding for the account was allowed to submit a formal, flip-card pitch: all were conducted informally in discussions with clients.

RAMBLER DEALERS DEFY AUTO INDUSTRY SALES DOLDRUMS

Rambler dealers, unlike many of their counterparts for other car makes, last week were expressing considerable confidence about the future despite Detroit's slowdown, unemployment and consumer resistance.

So says John Henry, account executive on American Motors at Geyer, Morey, Madden & Ballard, Detroit, in backgrounding Rambler's current ad tactic.

He thinks Rambler dealers have more reasons for optimism, chief among them being size, cost and popularity of the car. American Motors is nevertheless approaching its advertising and sales stances with a "close to the vest" philosophy in making no long-range plans.

When plans ARE made, they're sure to concentrate on spot tv in a saturation frequency—a pattern the client has followed to push special sales events for several years (unlike many major competitors who stick with net tv). Henry and AM theory: "Dollars work harder in spot."

Spot tv follows a pattern detailed in a recent Television Bureau of Advertising analysis of Rambler advertising in the New York market over a four-week period.

Results showed 174 minutes and 20's on seven New York stations bagged a weekly come of 82.6% of all New York market tv homes with an average of 2.6 commercials seen per home; in four weeks, 97.9% of all homes for an average of 8.8 commercials.



John Henry



Where they buy most...

| NETWORK | 3 NETWORK SHARE OF AUDIENCE |
|---------|-----------------------------------|
| ABC-TV | 37.4 |
| NET 10 | 12.1 |
| NET 12 | 30.1 |

*Source: 50 Market Nielsen TV Reports Jan. 11-13, 1961. Average Audience Sun. 6:30-11 P.M. Mon. thru Sat. 7:30-11 P.M.



They watch ABC most*

This documented fact of life is now adding the country's smartest advertisers to the country's smartest advertising buy—ABC-TV.

The facts:
They buy most. In the market area covered by the stations in Nielsen's 50 Market TV Report†, 80% of all U.S. household goods and services are bought.


They watch ABC most. This area, coincidentally, is the largest Nielsen checked area where viewers can view all 3 networks. How they divide their viewing favors in this huge market

place is on plain view on your left.

As we said, where they buy most, they watch ABC most. It follows, therefore, that where *you* sell most, *your* best buy is

ABC TELEVISION

Albany-Schenectady Amarillo Atlanta Baltimore Boston
 Buffalo Cedar Rapids Waterloo Charleston-Huntington
 Chattanooga Chicago Cincinnati Cleveland Columbus
 Dallas-Ft. Worth Des Moines-Ames Detroit Ft. Wayne
 Waterloo Green Bay-Marquette Houston Indianapolis
 Kansas City Little Rock-Tune Bluff Los Angeles Memphis
 Miami Milwaukee-Whitish Bay Minneapolis-St. Paul
 Nashville New Orleans New York Norfolk-Portsmouth
 Oklahoma City-Enid Omaha Orlando-Daytona Beach-Peoria
 Philadelphia Pittsburgh Portland, Ore. Richmond-Petersburg
 Sacramento-Stockton San Antonio San Diego San Francisco
 Oakland Scranton-Wilkes-Barre Seattle-Tacoma South Bend-
 Elkhart Spokane St. Louis Tulsa-Muskogee Washington
 Wichita-Hutchinson



**WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS**

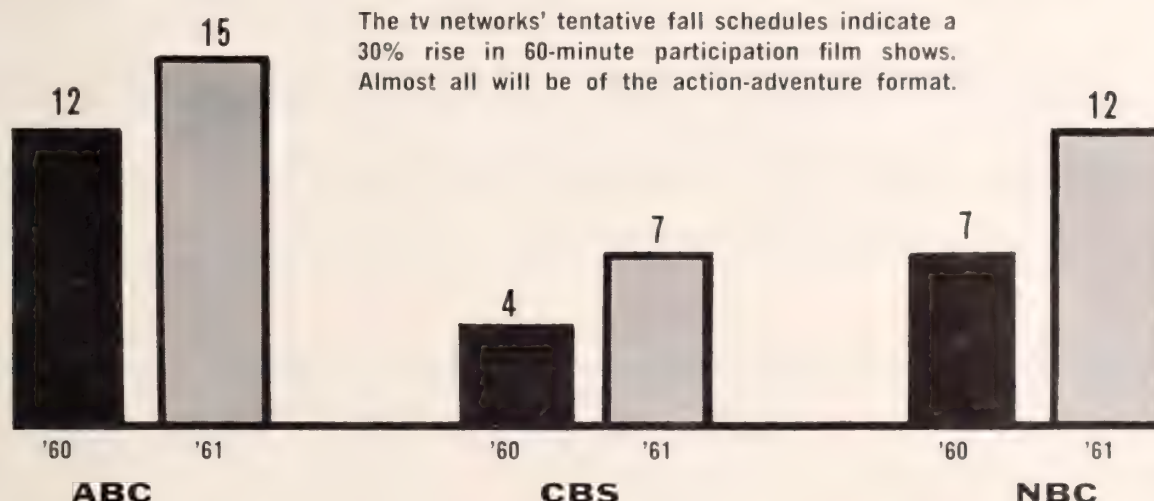
The girl in the foreground could probably recite the nation's top 98 records with her eyes closed. Her mother is one of the nation's adults who receives and controls 98% of the U. S. income.* Which customer are you after? WBT, Charlotte's over-all top audience radio station for 20 years, also has a higher percentage of grown-up listeners than any other Charlotte station. Adults turn to WBT because of responsible programming, outstanding service, and the South's finest radio talent. If you want to make sales for your clients, it makes sense to order the nation's 24th largest radio market. There's \$2,690,786,000 worth of spending money in the WBT 48-county basic area,** most of it controlled by adults . . . and WBT has more of the adult listeners

**WBT RADIO
CHARLOTTE**

Jefferson Standard Broadcasting Company

*Source: *U. S. Dept. of Commerce. **Nielsen Consumer Service, Number Two and Sales Management's survey of Buying Power, 1964

Film participation shows on up-swing for fall



LOTS MORE SPOT CARRIERS IN '61

➤ A sharp increase in participation film series is anticipated by all three webs for 1961-62 season

➤ Alternate-week buys are expected to remain status quo but full sponsorships will be on the downgrade

The magazine concept is powerfully edging its way closer to what may eventually be a complete takeover on nighttime network television. Not only are the networks scheduling additional spot carriers for the fall but many shows being offered for full or alternate week half-hour sponsorships can be converted to spot carriers at the drop of an option.

With the rise in participation

shows comes the inevitable decline in full sponsorships. The only pattern not currently affected by the grinding economic forces of tv—alternate week sponsorship—appears to have reached a plateau.

The last of the hot full-sponsorship papas, General Foods and Procter & Gamble, will continue to pour their network money heavily into CBS TV and ABC TV, respectively, along

their usual lines. Other clients can only sigh, "Giants like General Foods and P&G can afford to take the risk. If they back three or four shows on a network, one or two flops isn't going to hurt them so badly." Not many other advertisers are willing to put all their tv eggs in one basket. While Chevrolet, for instance, will continue on ABC TV with *My Three Sons* (possibly selling off half), Chevy has just cancelled its NBC TV hour-long *Chevy Show*. And Ford is also expected to cut back on *The Ford Show*, leaving the auto firm *Alfred Hitchcock Presents* on NBC TV.

Here's a broad look at the trends at work. The charts on pages 34 and 35 indicate what the networks

are offering for sale. Many of the half-hours have already been picked up, especially the ones that are returning for another season. All three networks are reporting the outlook "excellent" for their fall sales. CBS, in particular, claims to be near sold out "and if we had all our shows picked I think we could sell out this week," Bill Hylan, CBS TV vice president of sales administration, told SPONSOR.

No network has posted a "lock-up" sign on its programing schedule as yet. All three, for example, have apportioned certain hour-long

time periods for adventure shows, but decisions on the specific shows haven't been reached. And all three have several half-hour time slots with no indication of what the show will be.

Who is buying participations? As in the past both major budget and small budget advertisers are attracted to network participation. There was a time when network buys were completely prohibitive to the small budget advertiser and he had only to turn to spot.

Now he can buy like spot on the networks. He can buy one, two or

more minutes a week in one show, or scattered in a few shows. He can buy for two weeks, four weeks, six weeks—or one week. He can get special package buys and special arrangements.

For example, on NBC an advertiser may buy in thirds. To buy one third is to buy one minute on a show. Commitments on NBC vary with the program. "We will have some shows available for very short term seasonal advertisers and some programs available to advertisers who want to participate in a program throughout the year but don't want to be part

Here's a tentative list of the three networks' programing

The sharpest increase is in the category of spot carriers or participation film shows. Many of the hour-long shows listed under alternate week sponsorships may be put up for participation sale later in the season. Several may be replaced

ABC

Full sponsorships (30-min.)

Rifleman (western) Procter & Gamble
Real McCoys (western) P&G
To Be Announced (P&G)
My Three Sons (comedy) Chevrolet

Total—5 shows

1960-61 total—7 shows

Alt. wk. sponsorships (30 min.)

Calvin & The Colonel (comedy)
Lawman (western)
Bugs Bunny (animated comedy)
Top Cat (animated comedy)
Guestward Ho! (animated comedy)
Donna Reed (situation comedy)
The Hathaways (situation comedy)
Flintstones (animated comedy)
Leave It To Beaver (comedy)

Total—9 shows

1960-61 total—14 shows

Alt. wk. sponsorships (60-min.)

Lawrence Welk (musical)
Fights (sports)

Total—2 shows

1960-61 total—2 shows

Participation sponsorships (60-min.)

The Hunters (adventure)
Bus Stop (adventure)
Asphalt Jungle (adventure)
Cheyenne (western)
Surfside Six (adventure)
Adventures In Paradise (adventure)
Las Vegas (adventure)
Corrupters (adventure)
Hong Kong (adventure)
Hawaiian Eye (adventure)
Naked City (adventure)
Untouchables (adventure)
77 Sunset Strip (adventure)
Adventure Show (Friday night)
Roaring '20's (adventure)

Total—15 shows

1960-61 total—12 shows

CBS

Full sponsorships (30-min.)

20th Century (document.) Prudential
Lassie (situation) Campbell's Soups
G.E. Theatre (anthology) Gen. Elec.
Danny Thomas Show (comedy) G. F.
Andy Griffith Show (comedy) G. F.
The Freshman (comedy) Gen. Foods

Total—6 shows

1960-61 total—7 shows

Alt. wk. sponsorships (30-min.)

Dennis the Menace (comedy)
Jack Benny (comedy)
Candid Camera (comedy)
What's My Line? (panel)
Pete & Gladys (situation comedy)
Robert Young Show (anthology)
Hennesey (situation comedy)
I've Got A Secret (panel)
Gunsmoke—reruns (western)
Have Gun, Will Travel (western)
Bob Cummings Show (comedy)
Twilight Zone (drama)
Dobie Gillis (situation comedy)

of a truly participational operation," said Joseph Iaricci, NBC director of sales administration. For the latter type of advertiser, NBC has a two-thirds buy. An advertiser can buy two minutes a week for a term such as 26 weeks, in a hit show like *Bonanza*. (Actually, the advertiser buys for a full year with termination rights at mid-year of the buy.)

"We thought this would be the most popular type of sponsorship pattern," said Iaricci. "The investment in an hour show, on a two-thirds basis over one year period, is slightly more cost-wise than an alter-

nate half-hour sponsorship, but the advertiser has substantial identification and is sharing with only two other sponsors, on each program he's in, for a full year. It also happens to be a much more efficient buy in terms of cost-per-minute than the conventional half-hour buy," Iaricci explained. "The two-thirds pattern has built-in continuous rate benefits plus full discount applicability," he said, adding, "but with all this, it hasn't been as popular as we envisioned it to be."

Iaricci was confident, however, that in time to come "this will be the pre-

dominant type of sponsorship pattern."

An advertiser which made use of this NBC TV plan during the current season is American Tobacco which has two minutes a week in both *Bonanza* and *Thriller*.

ABC TV is the only network, so far, that will sell minute participations in half-hour shows. This is common in ABC shows that are half-owned, or are alternately sponsored by one advertiser, such as *Guestward Ho!* which Ralston Purina backs on alternate weeks.

An alternate third buy on NBC

lineups for 1961-'62 indicating how the shows will be sold

by new participation series. The three networks also indicated that this is the earliest selling season to date, and all report "sales outlook excellent" for the 1961-62 television season. There are still open time periods on all three webs.

NBC

Tom Ewell Show (situation comedy)
Red Skelton (comedy)

Total—16 shows
1960-61 total—22 shows

Alt. wk. sponsorships (60-min.)

Ed Sullivan Show (variety)
Garry Moore Show (variety)
Armstrong—U.S. Steel Hour (drama)
Route 66 (adventure)
Checkmate (adventure)
Gunsmoke (western)

Total—6 shows
1960-61 total—5 shows

Participation sponsorships (60-min.)

Perry Mason (adventure)
Defenders (adventure)
Rawhide (western)
Gunslinger (western)
Adventure (Wed. night)
Adventure (Thurs.)
Aquanauts (adventure)

Total—7 shows
1960-61 total—4 shows

Full sponsorships (30-min.)

Price Is Right (game) Lever Bros.
Hitchcock Presents (mystery) Ford
Ford Show (comedy) Ford

Total—3 shows
1960-61 total—8 shows

Alt. wk. sponsorships (30-min.)

Comedy (Sunday)
Cartoon (Thurs.)
Tall Man (western)
Bachelor Father (situation comedy)

Total—4 shows
1960-61 total—13 shows

Full sponsorships (60-min.)

DuPont Show (anthology) DuPont
Perry Como Show (variety) Kraft

Total—2 shows
1960-61 total—3 shows

Alt. wk. sponsorships (60-min.)

Walt Disney Presents (comedy)
Bonanza (western)

Dick Powell Show (drama)
Wagon Train (western)

Total—4 shows
1960-61 total—4 shows

Participation sponsorships (60-min.)

The Americans (western)
87th Precinct (adventure)
Thriller (adventure)
Laramie (western)
Cain's 100 (adventure)
Adventure Show (Wed. night)
Outlaws (western)
Sing Along With Mitch (musical)
Adventure (Friday night)
Adventure (Friday night)
Drama (Friday night)
Wells Fargo (western)

Total—12 shows
1960-61 total—7 shows

Participation sponsorships (120-min.)

Post '48 feature films (movies)

Total—1 show
None in 1960-61

TV means the advertiser gets one minute a week, but the minimum buy is two weeks. CBS has pretty much the same arrangement, as to the least length of time a buy can cover. On ABC, however, an advertiser can theoretically buy one minute during one week.

Participations are usually bought on a short term basis. That is, an advertiser buys his schedule one to two months in advance. "We wouldn't accept anything like a buy of a few minutes for a period three, four or five months away," said an NBC spokesman. ABC also indicated that participations are not sold far in advance. "That's why it's hard to project a true picture of the fall sales outlook at this time," said an ABC spokesman. The same is true of NBC. In both cases, not only are several timeslots open program-wise, but participation buying plays an important part in the overall sales picture.

Few advertisers, however, can jump into network television without any notice. "The kind of money that goes into spur-of-the-moment spot buys," said Iaricci, "are the dollars which develop as a result of preemptions or cancellations or surpluses from other budgets." Thus, participations allow this money to go back into tv, instead of into print or other media, where it heretofore had gone.

CBS, considered a holdout in the participation swing (NBC was hot on the heels of ABC in converting many time periods to spot carriers) will also witness a jump in spot carriers during 1961-62 season.

As Bill Hylan put it, "just as we try to make our programming schedule diverse, so do we try to make our sales structure diverse. We don't want to convert solely to minutes but we don't want to overlook them entirely either."

How did the spot carrier concept become such a hot one? This question is treated on Madison Avenue in much the same manner as "which came first, the chicken or the egg?" Some say the networks advanced the concept, others say it was agency pressure on behalf of low-budgeted advertisers.

(Please turn to page 52)

HOW NBC TV GAMES FORCED CBS SWITCH

➤ Two soaps, 'Clear Horizon' and 'Full Circle,' are out; 'I Love Lucy' moves, making way for 3 new game shows

➤ Three new game-participation shows, live from Los Angeles, to start daily 13 March on CBS schedule

CBS TV has thrown a counter-punch against NBC TV in three daytime periods.

Three new half-hour game shows will be pitted against established game shows on the rival network.

The three half-hour shows—now being developed—will be live and will originate from Los Angeles. They will be put into the CBS TV daytime schedule at 11:00 a.m., 11:30 a.m. and 2:00 p.m. and will be sold under CBS' new minute sales plan.

To make way for the three game shows, two soap operas will go off the air. They are *Clear Horizon* and *Full Circle*. In addition, *I Love Lucy* replaces *December Bride*.

The new CBS TV daytime schedule will bear a strong resemblance to NBC TV's: games in the morning and drama in the afternoon.

At deadline new CBS programming was still in a state of flux. But CBS was trying to sell three shows made up by independent packagers and programed against NBC's games.

Against *Price Is Right* CBS will pit *Double Exposure*, a game in which two contestants put together a jig saw picture. Against *Concentration* the new CBS entry will be *Surprise Package* (tentative title), in which contents of a package are guessed at. Against *Jan Murray* the new CBS show is *Face the Facts*, in which actors present two sides of a legal case and contestants reach a verdict.

Starting date for all three shows is 13 March. CBS has been talking to Jack Narz as a possible host.

Insiders see sales and ratings factors behind CBS TV's new schedule. Two of the shows to be cancelled, *December Bride* and *Full Circle*, are

almost entirely sustaining. Another show, *Clear Horizon*, had only alternate sponsorship on two days of the week.

Ratings have also shown CBS TV at a disadvantage in each of these time periods against NBC. The second week of the second January NTI gave *Say When* 7.2 over *December Bride* 4.3; *Price Is Right* had 9.1 over *I Love Lucy* 6.7; *Concentration* had 11.3 over *Clear Horizon* 5.0, and CBS' *Full Circle*, against *Jan Murray*, had no sponsored segment and was not even measured.

Although CBS TV came out second best to NBC TV in these time period ratings, it did better than ABC TV which had *Morning Court* 3.2 and *Love That Bob* 3.7.

If the first factor in CBS TV's switch from soap operas to game shows was to counter NBC TV's successful game ratings strategy by emulating it, a second factor at 485 Madison Avenue was sales.

Soap operas, traditionally, are sponsored by regular advertisers. The product becomes so connected with the show that the soap is as well known as the opera. But today's sales pattern has been shifting away from long-range sponsorship.

There are more than 30 advertisers currently using ABC TV daytime on a rotating basis. NBC TV's morning game shows are sold mostly on an alternate week quarter hour basis, accommodating four advertisers to a show. If CBS TV was little able to obtain sponsorship in the three half-hours being revised, now at least it will be free to bring participations business into them.

Game and audience participation

shows have an important sales advantage over soap operas and film re-runs. They have a live host to do or introduce commercials.

Another advantage of the game shows, compared to live drama, is that they cost far less to produce. While film re-runs don't involve fresh production investments, their use does entail amortization.

Returning to the ratings question, two of the programs to be dropped by CBS TV were scoring well below the average for their type. Second November Nielsens give soap operas a higher average than games; film repeats did poorest of the three types. Some 120 sponsored segments of soap operas earned an average of

7.4; 199 sponsored segments of games earned a 6.0 average, and 93 film segments averaged 5.4.

Both *Clear Horizon* and *December Bride* did not do as well as the average for their type—and each faced an NBC TV game show with ratings that were well above the average for its type.

The CBS TV switch to game shows in three time periods will make its overall balance between games, soaps, and re-runs comparable to the two other networks. Before 4 p.m., CBS TV will have four game-participation shows, five dramas, and two film re-runs. ABC TV has five games, three dramas, and one film re-run. NBC TV has the most games—six and

three dramas and one film re-run.

The new CBS TV daytime lineup will contain a solid block of game shows from 10:30 a.m. to noon. This will compete against NBC TV's morning block of game shows, which begins a half-hour earlier at 10 a.m. and lasts a half-hour later, until 12:30 p.m.

Hitherto CBS TV had only one game-participation show, *Video Village*. That was in its morning schedule. The addition of three new game shows will make games rather than film re-runs the predominant CBS TV morning type. It will also introduce the first game show into CBS TV's afternoon schedule.

(Please turn to page 54)

Battle of the games: CBS pits 3 new games against NBC's

| ABC-TV | CBS-TV | NBC-TV |
|--------------------------------|--|-----------------------|
| 10:00 | I Love Lucy (repl. Dec. Bride) | SAY WHEN |
| 10:30 | VIDEO VILLAGE | PLAY YOUR HUNCH |
| 11:00 Morning Court | DOUBLE EXPOSURE (repl. Lucy) | PRICE IS RIGHT |
| 11:30 Love That Bob | SURPRISE PACKAGE (repl. Clear Horizon) | CONCENTRATION |
| 12:00 CAMOUFLAGE | Love of Life | TRUTH OR CONSEQUENCES |
| 12:30 NUMBER PLEASE | Search for Tomorrow | It Could Be You |
| 1:00 ABOUT FACES | News; | |
| 1:30 | World Turns | |
| 2:00 Day in Court | FACE THE FACTS (repl. Full Circle) | JAN MURRAY |
| 2:30 Road to Reality | Art Linkletter | Loretta Young |
| 3:00 Queen for a Day | Millionaire | Young Dr. Malone |
| 3:30 WHO DO YOU TRUST? | Verdict is Yours | From these Roots |
| 4:00 American Bandstand | Brighter Day; Secret Storm | Make Room for Daddy |
| 4:30 American Bandstand | Edge of Night | Here's Hollywood |

Bold face: new CBS programming. BLOCK CAPITALS: GAME SHOWS, ALL NETWORKS.



SUCCESSFUL PREMIUM—Expressing satisfaction with returns from premium offer involving use of radio are (l) Robert N. Sullivan of Daniel F. Sullivan agency, Boston; S. Webster Eldridge, gen. sls. mgr., Snow Canning. Premium was reproduction of New England snow scene

How Snow uses radio promotions

❖ Snow Canning and agency keep eye peeled for ideas to give their radio advertising an extra effectiveness

❖ Promotions include premium offer of a painting, tie-in with the movie 'Carousel,' admission to clambake

If there's one thing the F. H. Snow Canning Co. and its agency, the Daniel F. Sullivan Co. of Boston, believe about radio, it's this:

The medium is more than just a device to air commercials. Its merchandising potential must never be overlooked.

The agency has probed into a lot of odd corners looking for merchandising gimmicks for the various Snow brands (clam chowder and other New England-type food products). Some have been along conventional lines—others not. By and large, the agency has found, radio has done a yeoman's job in giving advertising

that extra merchandising dimension.

For example:

The current radio campaign for Snow is having what the agency calls "phenomenal success." It started, ironically enough, through a print campaign.

Snow Canning ran a series of ads depicting various New England winter scenes under the theme, "It's Snow Time." Almost at once, said the agency, requests began pouring in for the scenes shown. Not one to miss a good merchandising bet, the Sullivan people put into the works a premium offer in the form of a large full-color reproduction of an original

oil painting by New England artist, Robert Wesson. The "It's Snow Time" theme was retained in the 22" by 32" print.

The print was offered for \$1 plus two labels from any of Snow's food products. One of the purposes of the promotion was to introduce Snow's newest brand—clams a la king, but it was also used to boost sales of the established brands, too.

Supporting the advertising of this premium in national magazines (a natural medium for this kind of promotion) was intensive radio advertising. The company's offer was heard over stations in the New York area, and in Portland, San Francisco, Albany, Syracuse, Miami and other markets. "With sales at an all-time high," reports an agency spokesman, "Snow's is already considering raising the number of spots."

The agency also noted that results of the offer were nowhere more significant. (Please turn to page 54)

CAN YOU PLACE THESE FACES ?

The following gentlemen and ladies all occupy positions of influence in our industry. Many of them are often quoted in the trade press, make speeches to trade groups. But most of them are seldom pictured. Two

have lent their names to advertising agencies, one is a film syndicator, five are executives of important firms that advertise on radio and tv. two are with rep firms, one is a critic, one a tv writer, one a web executive.



1



2



3



4



5



6



7



8



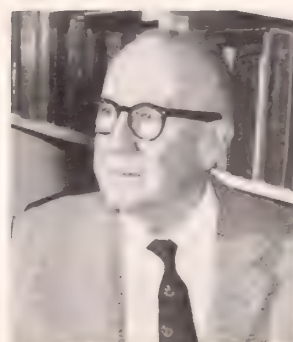
9



10



11



12



13



14



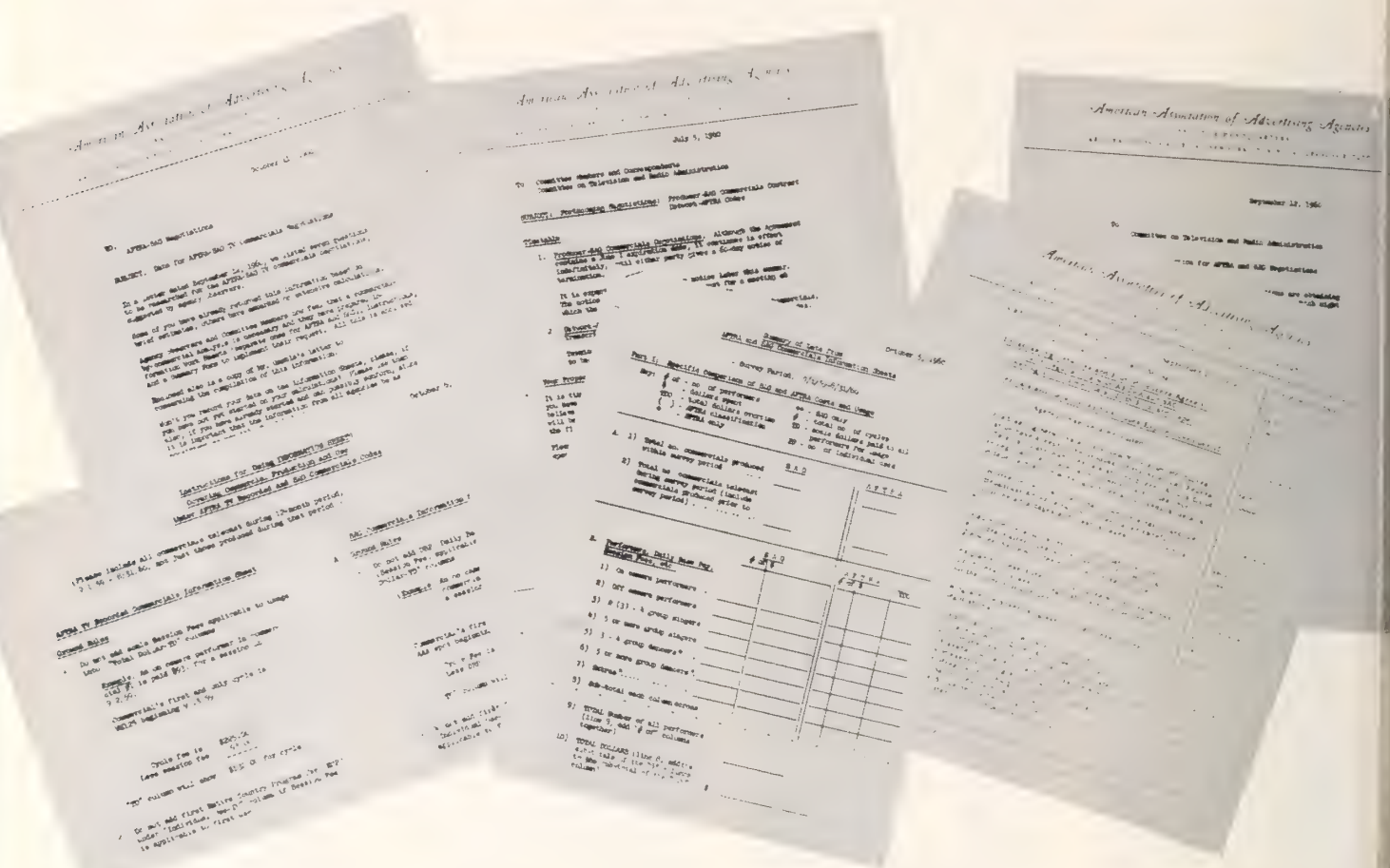
15



16

TWELVE OUT OF 16 MAKES YOU AN EXPERT. SEE PAGE 54

Drive by AAAA turned up facts on 600 tv spot campaigns.



TO PROVIDE factual background for talent union negotiations held in late fall, AAAA began in July 1960 to bombard member and non-member agencies with requests for information on all types of tv spot campaigns. 600 case histories developed by research proved invaluable in parley.

PART TWO OF THREE PARTS

SAG, AFTRA, AND TV AD COSTS

Part II of special report on one of tv's most misunderstood problems describes 1960 negotiations

Though only unions, networks, and film producers signed contracts, agencies provided data on tv spot

The 1960 negotiations which set the pattern for union talent prices for the next three years (to 15 November 1963) were easily the most complex which the industry has ever known.

They involved more unions, more contracts, more people, more different

interests, and more exhaustive preparation by advertisers and agencies, as well as, ultimately more complicated schedules and scales.

The decision of the two unions, SAG and AFTRA to negotiate jointly for the first time, on all matters involving tv commercials was a major

An important story told in three parts

PART I (issue of 20 Feb.) described "Background for Understanding" the complex problem of tv talent costs

PART II (this issue) tells how 1960-1963 SAG-AFTRA contracts were negotiated, and summarizes results

PART III (issue of 6 March) asks "Is there a better way?" and describes proposals for changing negotiations

factor in producing this complexity, and unquestionably the most significant influence on the results of the negotiation.

Previously, SAG had negotiated a contract for talent in film commercials in the spring of 1958, AFTRA a contract for live and tape commercials in the fall of the same year. *And there were substantial differences in the pay scales of the two contracts.*

This is a fact of paramount importance in understanding what happened during the 1960 negotiations.

SAG talent, working in film commercials, was on a scale some 35% lower than AFTRA talent working in tape and live spots, and the goal of the two unions, in announcing that they would negotiate jointly, was "Parity—and more."

SAG was also especially unhappy about their scale of "repayments" to talent appearing in commercials, and was prepared to fight for more generous terms for repeated spots.

The general SAG-AFTRA objectives were known in the trade by 1 July (the SAG contract was extended to 15 November to coincide with the AFTRA deal) and all hands began preparation for the parleys.

As explained, in our previous article, the only "signers" of the codes, and technically the only negotiators were the unions, the networks and the film producers. But traditionally, the burden of preparing the case for the codes and contracts covering tv commercials, has fallen on an advertising agency group, and in 1960 this burden was a heavy one.

At the AAAA, the associations Committee on Tv and Radio Administration which includes a number of agency experts on union negotiations, headed by chairman David Miller of Y&R and John F. Devine of J. Walter Thompson immediately set up a special committee of "Agency Observers."

Because of the extreme pressure and heavy physical demands of the job it was decided to give the post of chairman of this group to Stanley Plesent, a brilliant young Y&R attorney who was freed full-time for the project.

Plesent and his committee began work in July, and by October were devoting a succession of 16 hour days

to preparing the agency-advertiser case. (Few people even in the industry realize what sizeable donations of high level time and talent a handful of agencies make at the time of union negotiations.)

Plesent's committee determined on a major program of "economic re-

search," designed to provide a profile of the tv commercials business which would serve as background in the negotiations.

Early in the summer, an AAAA group, headed by staff-member Dorothy Copeland who has worked on talent union matters for the Associa-



THOUGH classed as "observers" a special agency committee, headed by Stanley Plesent of Y&R (L.), aided by a statistical committee ("Human Univacs") filled a key role in the negotiations for 1960-1963 SAG-AFTRA contracts covering costs of network and spot tv commercials. Agency group supplied facts to nets and film producers.

Agency "observers" played big part

RAYMOND GIRARDIN, N. W. Ayer

JULIAN GRACE, W. B. Doner (Detroit)

BENJAMIN HOLME, McCann-Erickson
*JANE McNAMARA, asst.

EDWIN MARSHALL, BBDO
*MIMI KOLBERG, asst.

STANLEY PLESENT, Young & Rubicam
*JULIAN ARMISTEAD, asst.
*JIM O'CONNOR, asst.

*MARION PRESTON, J. Walter Thompson
*EVELYN PASQUIER, asst.

HAROLD SAZ, Ted Bates
STEPHANIE BLAINE, asst.

WILLIAM SCHNEIDER, Benton & Bowles
BERNARD EHLERS, asst.

LEWIS TITTERTON, Compton
MARGE IRWIN, asst.

LESLIE TOMALIN, Ogilvy, Benson & Mather

RICHARD ZIMBERT, Leo Burnett

"Human Univacs"

tion since 1954, began bombarding both AAAA and non-AAAA agencies with requests for detailed information on how they used talent in tv commercials.

The questions asked involved practices and problems under the existing code, data on dollar payments, suggestions for code revisions to eliminate inequities, as well as numerous breakdowns on the number of performers used and the way in which they were used.

Replies to the committee's numerous questionnaires came in from agencies representing 90% of all tv business, and were carefully assessed and tabulated.

The most spectacular of the Committee's efforts, however, and the one which ultimately proved most useful in the negotiations, was the collection of 600 case histories of spot tv campaigns.

These covered all types of advertisers—national, regional, and local—

from all parts of the country, and showed in specific detail the kind, number and type of talent employed, the markets used, and the number of times spots were repeated.

To analyze and tabulate these case histories the Agency Observers set up a special statistical committee, which later became affectionately known as the "Human Univacs." (see box) Much of the work of these agency statistical experts was done during the negotiations on the Y&R computer.

When the actual collective bargaining on the SAG-AFTRA contracts got under way in late October, the lineup of chief negotiators looked like this: AFTRA: Donald Conaway, exec. sec.

Mort Becker, Atty.

SAG: Jack Dales, exec. sec.

Chester Migden, Atty.

NBC: Richard Freund

CBS: William Fitts

NBC: George Fuchs

Film Producers Assn.

Irving Cheskin, sec.

Herbert Bernstein, atty.

In addition to these, the unions, networks and film producers each had a number of other representatives who sat in or took part in the negotiations from time to time.

The position of the Agency Observer Committee, while technically "unofficial" since neither agencies or advertisers sign union contracts, was, in point of fact, that of actual negotiators in terms of those contracts which dealt with tv commercials.

Agency observers sat at the bargain tables and took a substantial part in the discussions. Though, as we shall see later, the ultimate "voice" for the employers viewpoint was the networks, and particularly William Fitts of CBS, agency participation was intense.

Also, for the first time, a special 12-man committee of the ANA, headed by Howard Eaton of Lever Brothers, was appointed to meet with the agency group, and lend its support and comments on their position.

An ANA observer at times sat in on the negotiations themselves.

It should be emphasized here, however, that the whole SAG-AFTRA package involved many different contracts in which the agencies and advertisers had no interest, contracts for sustaining talent, staff announcers, live programs etc.

Also, it is well to remember two other basic points about these negotiations:

1) "No deal till all contracts are agreed on." This is the traditional way in which the industry's union negotiations have been conducted and in 1960 the formula undoubtedly had some effect on the final outcome.

2) To strike or to take a strike is the only "ultimate" bargaining weapon. At some point in any labor negotiation these are the decisions to be faced by unions and by employers. A negotiator for either side lacks real stature, unless he is prepared to take the consequences of a firm stand.

But to return to that part of the 1960 bargaining which directly affected the cost of talent in tv commercials.

The agency Observative Committee took the position from the beginning that the 10% of the tv commercials

1960 NEGOTIATIONS COMPLEX

Last fall's talent union negotiations were the most complex which have ever been held in the radio/television advertising field

1 MORE UNIONS. For the first time, SAG (Screen Actors Guild) and AFTRA (American Federation of Television and Radio Artists) negotiated jointly with nets, film producers on contracts.

2 MORE CONTRACTS. Contracts negotiated included film, tape, live covering network and spot, both sponsored and sustaining for a wide variety of actors, announcers, other performers.

3 MORE VIEWPOINTS. At the bargaining table, more viewpoints and interests were represented than ever before—unions, networks, film and tape producers, agencies, and advertisers.

4 MORE AGENCY-ADVERTISER PARTICIPATION. Though not signers of union contracts, more agency men and advertisers were observers or close to negotiations than at any other time.

5 MORE FACTUAL DATA. 4As committee collected vast store of information from member and non-member agencies. More than 600 case histories of tv spot campaigns carefully analyzed.

business which is in tape, should not be allowed to dictate fees for the 90% of the business which is on film. This, of course was an answer to the SAG demand for "parity" with AFTRA rates.

To hold this line, however, proved all but impossible in actual negotiations. The final codes show a parity between the SAG-AFTRA rates, but from the agencies viewpoint the 10%-90% argument may have prevented a breakthrough beyond the AFTRA level.

The most complex, most bitterly fought, and technically most difficult struggles of the bargaining sessions revolved, as might have been expected, around these points:

1. Payments to pay talent for the number of times a commercial is used,

2. Payments to talent for the number of cities in which a commercial is used.

The unions came into the negotiations with proposals for formulas which would have pegged talent prices as a percentage of time costs for each and every spot or network station use by an advertiser.

These proposals broke down when the agencies pointed out that the sheer physical book-keeping burden of such an arrangement made it absolutely out of the question.

But the SAG-AFTRA approach to commercials can be generally described as a "Pay for Each Play" attitude, and the schedules as finally agreed on reflect, to a degree, this union philosophy.

On their part, the unions justify their stand with the argument that except for the mechanical use of film or tape, each commercial would require a live performer, paid for each performance.

To see just how the 1960 negotiations were affected by the union demands, let's examine just one category of commercials—"Wild Spots."

"Wild spots" in talent union terms are film or tape commercials used on non-interconnected stations, and independently of programs. (Spots used on network or local syndicated programs are termed "program commercials" for which different rates apply.)

(Please turn to page 56)



SHAKESPEARE'S King Richard II is prepared for 1960 tv cameras by (far left) producer Peter Dews and (far right) director Michael Hayes. This is the first episode in 15-part 'An Age of Kings', produced by BBC sponsored by Esso on WNEW-TV, N. Y., and WTTG, Washington

BORED WITH THE BARD? NOT THESE U.S. VIEWERS

Standard Oil Company (New Jersey) has proved again that there's an audience for adult programing. Last season it took over NTA's *The Play of the Week* when other sponsors lagged in supporting it. This season, with its sponsorship of *An Age of Kings* over WNEW-TV, New York, and WTTG, Washington, it has proved that the American public is not bored with the Bard.

The series of Shakespeare plays chronicling the rise and fall of seven monarchs from Richard II through three Henries and two Edwards to Richard III, produced by the British Broadcasting Company, is pulling the highest rating among independent New York tv stations in its Tuesday night 8-9:15 spot—averaging quarter hour ratings of from 6.2 to 7.1 (Arbitron). It is also shown Sundays in New York from 10-11:15 p.m.

The Metropolitan Broadcasting outlets have been offering an illustrated booklet prepared in connection with the series. The response has been so tremendous that a first printing of 100,000 copies has been exhausted and a second printing is being distributed—and the offer was announced only in mid-January. Stand-

ard Oil estimates the promotion campaign in connection with the series will cost "in excess of \$150,000."

In its booklet and television messages, Standard Oil (through McCann-Erickson) reemphasizes its policy of "hands off" of program content, casting and production techniques. "These plays (should) be presented," said the firm's president, M. J. Rathbone, "as the farsighted producer and capable cast of English actors believe they should be.

"The program's primary aim is to help satisfy the taste of many people for classic drama: to take a definite step forward in providing intelligent, cultural programs on television. In addition," he said, "it is hoped that this Shakespeare series will be interesting and helpful to high school and college students of English literature, drama and history."

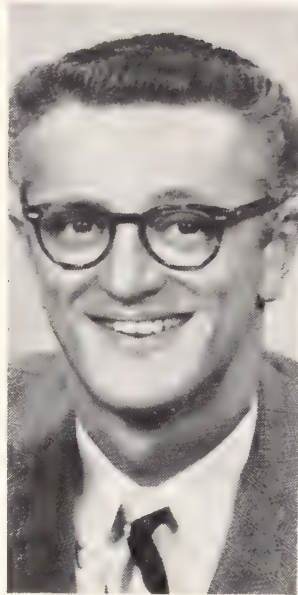
The "overwhelming response" to the booklet offer by Washington and New York colleges, high schools and libraries has been "one of the most heartening aspects of the series," according to a Metropolitan spokesman. He noted that New York's Board of Education had sent a circular to its

(Please turn to page 53)

QUAKER OIL



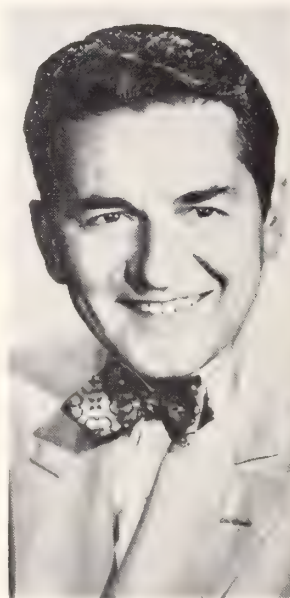
George Irwin



Regis Cordic

Here are a few of the Quaker d.j.'s

MORE THAN 200 DEEJAYS in radio stations throughout the country impressed Quaker State by the manner in which they handled the premium oil copy and "sold" their listeners. A few of the men are shown here: from Detroit, Fred Wolf, WXYZ and J. P. McCarthy, WJR; Carl De Suze, WBZ, Boston; George Irwin, KFJZ, Fort Worth; Regis Cordic, KDKA, Pittsburgh; and Pete Smyth, KOA, Denver.



Fred Wolf

J. P. McCarthy



Pete Smyth

Carl De Suze



❖ Quaker State who tested d.j. personality appeal sell last year, will do it again

❖ Premium oil maker after four-year net radio buy now sold on d.j. popularity pull

This spring, Quaker State, the half-century old Pennsylvania oil company, will, once again, coast along on the popularity wave of some 200 local radio personalities. The venerable premium oil concern made the switchover to this personal appeal type of selling, last year, after four years with net.

The reasoning here, according to Kenyon & Eckhardt, Quaker's agency of 28 years: the loyalty evidenced for the personality by his well entrenched fan following, would add considerable weight to the Quaker message.

This new approach which had its trial run last spring in over 100 of the nation's top markets, aside from serving as a device for acquainting motorists with the merits of the product—and telling them where they can buy it—proved successful in other ways, according to K&E's account executive, Jack Keeshan.

For one thing, it turned out to be a strong contributory force in opening up new outlets, and, for another, potent in strengthening existing distributor-dealer relationships. As an extra bonus, it created a bit of sales stimulating excitement among the company's sales team, right on their own home grounds.

Quaker State Oil Refining Corporation of Oil City, an organization which developed 50 years ago from the consolidation of a number of small Pennsylvania oil refining companies, was one of the first to put out a premium motor oil. For many years (up until only five years ago, as a matter of fact, when Quaker took its first radio flight), the com-

GETS D.J. IMPACT ON RADIO

pany told its product story via consumer magazines.

With the growing market invasion of other premium motor oils over the past decade, however, by companies who unlike Quaker, had their own retail outlets, the Pennsylvania outfit was forced to reevaluate its market status. The result was Quaker's first fling into radio, five years ago, as a booster to its heavy print ads.

The buy: Mutual's baseball Game of the Day, and, in the New York metro area, Frank Frisch's sports wrap-up. Frisch, who served as something of an ambassador for the oil film, according to a Mutual spokesman, attended company sales meetings.

The Mutual affiliate campaign which lasted four years, supplemented—and complemented—the colorful ads to which Quaker, even now, allocates more than half of its ad budget.

The radio sales pitch, slanted to the in-car listener, in general backed up the print ads. It emphasized the Quaker State symbol played up in the slicks like *Saturday Evening Post*, *Life*, *Look*, and projected the recommendation to "look for the green and white stamp," etc.

Re-vamped to tie in with holiday

motor jaunts, the copy varied from musical jingle to live announcements.

The Mutual network campaign, which SPONSOR estimates cost Quaker around \$200,000 a year for its May to September run, helped preserve the Quaker brand image at a time when more and more top-premium motor oils were beginning to appear like so many packaged soaps.

Although company and agency officials are not about to pin point the oil makers growth within recent years wholly to radio, they are quick to admit that during this time, sales have increased "and going up every year," and distribution has broadened. (Quaker distributes to new car dealers, and independent garages and service stations.)

Quaker's 1961 radio push is scheduled to follow previous patterns of wooing the motoring public during high traffic and vacation times. And, like last year, the local radio personality will tell his faithful flock of listeners where—and why they should treat their cars to Quaker's Super Blend. Realizing the value of the personality's ad-lib ability—the announcer's stock-in-trade, Quaker will, once again, give the radio man a free (more or less) rein in delivering the message.

The selection of radio stations, according to the Quaker's ad manager Arthur S. Blank, is determined by (1) the best electronic facilities coverage of each market according to reach of signal; and (2) the best local station and/or personality according to ratings.

What Quaker asks in the way of merchandising tie-ins from the stations in each marketing area: (1) dealer calls: by a task force of station personality, promotion men; (2) Tie-in contest: last year, the stations bought by Quaker State ran a tune-in contest which tied-in with the then current copy which advised listeners to call Western Union operator number 25 for the name of the nearest Quaker State dealer. The contest proved successful, creating listener awareness of the premium motor oil; (3) mailers: the station promotion department did a special mailing featuring the station tie-in and highlighting the Quaker State emblem. Point of sale material was also distributed by the participating radio stations.

A similar show of merchandising will be expected from stations bought by Quaker State for this year's promotion.

Fan following a reason for d.j. choice

CASHING IN on the persuasive selling power of the local deejayer was one strong reason for Quaker State's agency, Kenyon & Eckhardt to switchover to the personality appeal type of salesmanship, last spring, according to account executive, Jack Keeshan. The new approach also served as a successful means for strengthening distributor-dealer relations and was instrumental in opening the way for the establishment of new dealer outlets. Buys are made on high-powered stations in the top 100 markets. The selections are also determined, in part, by evidence of good coverage.



JACK KEESHAN

Should syndicators concentrate on sales to stations or clients?

Richard B. Morros, *president, Richard B. Morros, Inc., New York*

The question that is raised has many possible answers. The answer that I feel is most pertinent stems from the fact that more new innovations insofar as programing have started on the local level than at the network level. The reasons of economics being obvious. There is



Trend today is toward film programing that is locally slanted

naturally a closer rapport between a local advertiser (the principal not necessarily just the agency) and the station. Having the advantage of the relationship plus the fact that the advertiser and the station are directly responsible to the local community and reactions are felt almost immediately. The excitement of "something new" is much more important locally than a national advertiser doing something of a comparable nature on a more expensive national level.

The mere fact that a national client would not buy "X Program" certainly does not mean that it is not the right vehicle for television. The day is not too far when there will be a definite line of demarcation between network programing and local programing as activities in Washington have awakened the industry to public service and public information nationally as well as locally. The networks have immediately activated their public service departments. The local stations, each acting as their market warrants, are striving to do the same. The role of the syndicator has to be one of creativity and ingenuity to fill the needs of stations. To continue producing and distributing programs identical

to programs on the network is only repetition and certainly not helping the stations fill the voids that exist.

As a television producer as well as distributor of programs not typical of formula programing, I find it to my advantage to deal both with ad agencies as well as stations. There are also occasions when dealing with a station rep is judicious. Currently, we are distributing the Tyrone Guthrie Production of *Gilbert & Sullivan's H.M.S. Pinafore*, and have been most successful in direct station selling. With our future productions such as *Let's Talk About, Great Men*, and others of equally high caliber, we will create a sales policy in tune with the needs of the industry. The ever growing foreign market, in terms of ad agency activity and newly formed stations bears serious investigation to formulate sales policy. But the important point is that, regardless of type of sale, both creative selling and creative programing are necessary.

Al Borax, *director of television, King Features Syndicate-TV, New York*

The route to take has everything to do with what it is you're traveling with. That very *specific show* you're hawking.

There are needs to be filled . . . an agency with a sponsor whose need



You can't generalize; depends on specific show you're hawking

is regional and specific to an age group and a time period . . . and inevitably a budget, inevitably limited . . . A station with odd sections of time slots to be rounded out finds a three and a half minute film presentation the answer to its call. A syndicator finding himself in the

glorious position of having product so desirable finds the choice is happily all his. The basic rules of simple business economy set in and the high cost of market to market selling is found wanting if it is to be weighed against the ultimate value of an agency regional sale indicating a gross, which has a good deal of net about it.

Our new *Popeye* series went the station route in a rather quick and highly successful series of station group sales. There were absolutely no agency sales involved and yet our selling costs were modest. This was, perhaps, the exception rather than the rule and might be attributed to the fact that our show, well produced and utilizing an extremely well known character, within the framework of updated, modern story patterns, was highly desirable at the time we chose to release it.

The second property out of the King Features Syndicate-TV shop, an animated show for the entire family entitled *Samson Scrap and Delilah*, is a strong contender for this year's Academy Award in the short subject field. There is a possibility that the route to market on *Samson* will take us through agency regionals as well as individual stations.

Our *piece de resistance* is a half-hour all-star animated trilogy starring Harriman's famous *Krazy Kat*, *Barney Google* and the present day all time record breaker, *Beetle Bailey* . . . Speaking of routes—our sights are on prime time and network.

The route? It's a matter of aesthetics—of greenery.

Arthur Kerman, *president, Governor TV Attractions, Inc., New York*

Regarding the question as to whether it is preferable to sell to advertising agencies or tv stations, it is my feeling that this is entirely dependent upon the type of film being offered.

(Please turn to page 53)

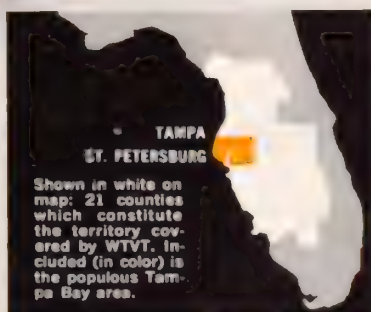
TIE IN WITH WTVT TAMPA-ST. PETERSBURG

Now 29th in Gasoline
Station Sales*



Reminder: Station WTVT
dominates the Tampa Bay
area, where yearly gasoline
service station sales in the
Metro area now total...

\$71,268,000



SHARE OF AUDIENCE 43.3

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

| ARB | | NIELSEN | |
|-----------|----|-----------|----|
| WTVT | 34 | WTVT | 38 |
| Station B | 15 | Station B | 12 |
| Station C | 1 | Station C | 0 |

A.R.B., Tampa - St. Petersburg Metro Area, Nov., 1960, 2-week summary.
N.S.I., Tampa - St. Petersburg Metro Area, Dec., 1960, 4-week average.

* Copr. 1960, Sales Management Survey of Buying Power: further reproduction not licensed.

YES, IT PAYS TO TIE IN WITH

WTVT

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV WKY-RADIO • Oklahoma City Represented by the Katz Agency

CHANNEL

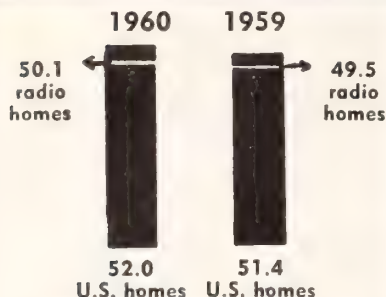


13

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions

Radio station index

End of January 1961

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,552 | 128 | 622 | 179 |
| Fm | 829 | 204 | 73 | 30 |

End of January 1960

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,458 | 78 | 558 | 211 |
| Fm | 682 | 164 | 73 | 36 |

Source: FCC monthly reports; commercial stations; *December

Radio set index

| Set location | 1960 | 1959 |
|---------------|--------------------|--------------------|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| Total | 156,394,544 | 146,200,000 |

Source: RAB, 1 Jan. 1960, 1 Jan. 1959; sets in working order. *No current information

Radio set sales index

| Type | Dec. 1960 | Dec. 1959 | 12 months 1960 | 12 months 1959 |
|--------------|------------------|------------------|-------------------|-------------------|
| Home | 2,217,149 | 1,755,027 | 10,705,128 | 8,897,451 |
| Auto | 520,907 | 581,378 | 6,432,212 | 5,555,155 |
| Total | 2,738,056 | 2,336,405 | 17,137,340 | 14,452,606 |

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

2. CURRENT SALES PATTERNS

Radio set production and sales, by months, 1960

| MONTH | AUTO SET PRODUCTION | HOME SET RETAIL SALES | TOTAL HOME AND AUTO* |
|--------------------|---------------------|-----------------------|----------------------|
| January | 632,461 | 803,388 | 1,435,849 |
| February | 596,872 | 611,479 | 1,208,351 |
| March | 633,761 | 664,441 | 1,298,202 |
| April | 399,963 | 547,839 | 947,802 |
| May | 463,165 | 548,322 | 1,011,487 |
| June | 596,870 | 702,889 | 1,299,759 |
| July | 328,009 | 573,363 | 901,372 |
| August | 340,860 | 794,608 | 1,135,468 |
| September | 788,961 | 1,102,092 | 1,891,053 |
| October | 639,357 | 1,036,333 | 1,675,690 |
| November | 491,026 | 1,103,225 | 1,594,251 |
| December | 520,907 | 2,217,149 | 2,738,056 |
| 1960 TOTALS | 6,432,212 | 10,705,128 | 17,137,340 |

Source: Electronic Industries Assn. *Totals are auto set production and home set sales.



BIG AGGIE PICKS UP ALL FIVE

Over 16,000 bowlers from these five states plus Wyoming will participate in WNAX-570's twelfth annual bowling tournament. It's the biggest regional bowling tournament sponsored by any radio station. This year's prizes will be an estimated \$40,000.

The entrants from these six states indicate WNAX-570's wide coverage area—an area in which there are 2¼-million people

spending 3-billion dollars each year. And 80% of these people listen to WNAX-570 three to seven times a week. Fig Aggie delivers the listeners Iowa, Minnesota, Nebraska and North and South Dakota.

Bowling or broadcasting WNAX-570 has the promotional know-how and the coverage to produce results.



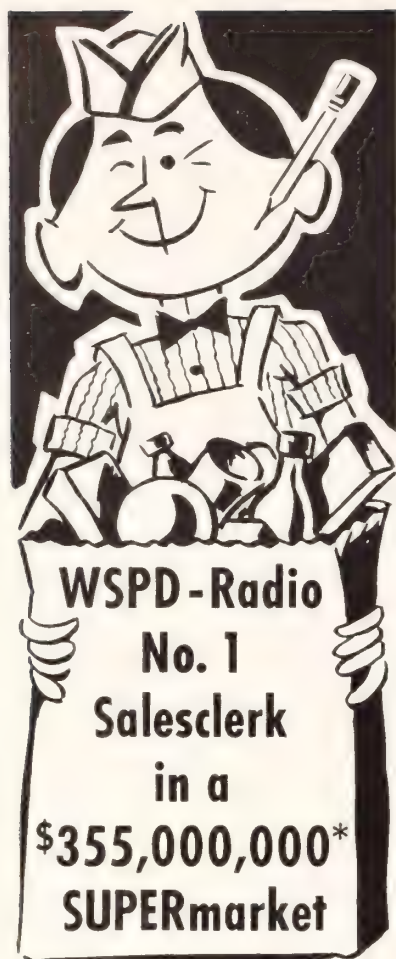
WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa Yankton, South Dakota
Represented by Katz

| | |
|--|---|
| | <p>PEOPLES BROADCASTING CORPORATION</p> <p>WNAX Yankton, S. Dak. KVTV Sioux City, Iowa WGAR Cleveland, Ohio WRFD Springfield, Ohio WTTM Trenton, N.J. WMMN Farmington, W. Va.</p> |
|--|---|



Puts you on Top
in Toledo

WSPD — number one by every audience measurement — Hooper, Pulse, Nielsen. Alive 24 hours a day with effective programming and talent to bolster your sales. More national and local advertisers than any other Toledo station.

annual food sales in
WSPD's circulation area

Let a Katz Representative help
you select the most persuasive
times.

WSPD-Radio

NBC • TOLEDO



a **STORER** station

National Sales Offices:

625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

*National and regional buys
in work now or recently completed*

SPOT BUYS

TV BUYS

S. C. Johnson, Inc., Racine, Wis.: Expanding its market list for Holiday car polish as the warm-weather months approach. Following the schedules starting late this month for 17 weeks, new placements will begin 13 April for 14 weeks. About 25 markets will get fringe night minutes to reach a male audience. Buyer: Rita Hall. Agency: Foote, Cone & Belding, Inc., Chicago.

Quaker Oats Co., Chicago: Campaign for its Aunt Jemima Easy Mixes starts 6 March in about 15 markets. Schedules are for five weeks using daytime and fringe night minutes, five to 10 per week per market. Buyer: June Kemper. Agency: John W. Shaw Adv., Chicago.

National Biscuit Co., New York: Schedules on Nabisco 100% Bran begin 1 March in the top markets. Six week schedules are being bought, early and late night minutes in and around news shows. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, Inc., New York.

Chesebrough-Pond's, Inc., New York: Currently testing Actin, a new cough remedy, in a fairly large number of markets. Schedules of day and late night minutes have been set to run through the winter months. Buyer: Dick Brown. Agency: Compton Adv., Inc., New York.

Waterman-Bic Pen Co., Inc., Seymour, Conn.: Fairly heavy schedules begin this month in eight eastern markets, following its successful test use of tv last fall. Placements are for day and night minutes to reach a family audience. Buyer: Paul Reardon. Agency: Ted Bates & Co., New York.

Shulton, Inc., New York: New test schedules for Good-Aire room deodorizer start this month in a small number of markets. Day and fringe minutes are placed for nine weeks. Buyer: Flora DeBenedetto. Agency: Ralph Allum Co., Inc., New York.

RADIO BUYS

Delmonico Foods, Inc., Cincinnati: Going into 10-15 markets with schedules for its food products. Moderate frequencies of day minutes start 15 March for 13 weeks. Agency: Leonard M. Sive & Associates, Inc., Cincinnati.

Nitrogen Div. of Allied Chemical Corp., New York: Buying a select group of markets to start mid-March for its farm products. Traffic and day minutes will be scheduled through July. Buyer: Arch Crawford. Agency: Albert Sydney Nobel Adv., New York.

Purolator Products, Inc., Rahway, N. J.: Campaign for Purolator oil, air and fuel filters starts 6 March in a number of top markets. Schedules of traffic minutes are being used, about 15 spots per week per market. Buyer: Helen Davis. Agency: J. Walter Thompson Co., New York.

CREATIVITY . . . wfmy-tv creates

sales in the nation's 44th market*

Creativity . . . someone's artistic ability produced this handsome leather saddle.

Creativity . . . WFMY-TV's proven ability to create greater sales and profits for you, in the *Industrial Piedmont*.

Sell the nation's 44th market* (44 counties, 17 cities) . . . where 2.3 million customers have 3.2 billion dollars to spend . . . for complete details call your H-R-P rep today!

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

"NOW IN OUR 12TH YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit





in Pittsburgh take TAE and see how to really fire up sales

TV advertising can best fire up sales by reaching the most people at the least cost. If we sound a bit obvious, may we respectfully suggest that you check the changed TV picture in Pittsburgh, both in homes reached and cost per thousand. Your Katzman will be delighted to supply the facts about WTAE's rise to dominance in the Pittsburgh market.

BASIC ABC IN PITTSBURGH

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

SPOT CARRIERS

(Continued from page 36)

ABC TV, the undisputed founding father of the 60-minute participation adventure or western show, will tell you it was a matter of survival. At one time, when ABC didn't own any shows, sponsors would put a half hour comedy or western on the network and when it got hot, pull it out and put it on CBS or NBC where station lineups were much greater. ABC's natural course was to begin controlling its programing, and that's just what it did, *vis-a-vis* the Warner Bros. and Disney shows produced exclusively for ABC.

Agencies, on the other hand, will tell you that, when share of audience began to level off, so that it was fairly equal among the three networks, advertisers had to "spot" their buys on network tv to reach the greatest percentage of audience. "Network had to take on the aspects of spot in order to survive," said a spokesman of an agency that places heavy network participation advertising.

There are many reasons why the participation buy has become so popular. Among these are:

- *Flexibility*—An advertiser can spread his budget around on all the networks, in various time periods, and in popular shows.

- *Less risk*—If a show flops chances are the advertisers will also have money backing several other series, or, his investment in the flop wouldn't be terribly heavy. From the network standpoint, should an advertiser pull his money out of a show, the loss isn't shattering, and the chances are the spots could be resold with ease.

- *Chance for low budget advertisers to enter network*—Nighttime network tv was a "prohibitive medium" to the low-budgeted advertiser just a few years ago.

- *New money for tv*—In the past, when a heavy advertiser was backing one or two programs a week, his left-over budget was usually too small for any additional tv, so he put it into other media. Now he can turn around and buy additional nighttime network tv participations.

Why, then, doesn't everybody give up full sponsorship and go into participations? One major reason is that with participations an advertiser must sacrifice sponsor identification.

And he must give up the chance for his star to deliver his commercials.

Some advertisers consider this too great a sacrifice. A major reason why General Foods continues to buy programs is that it can billboard the show and the stars all over the country, and have its stars (Danny Thomas, Gertrude Berg, Andy Griffith) deliver its pitches.

The term full-sponsorship has become more and more of an ambiguous one, anyway. DuPont, for example, can be considered a full sponsor of its projected hour on NBC TV next fall, and yet it bought the hour as an umbrella to advertise its various and diversified products. P&G, General Foods and several others maintain the same practice.

General Foods' recent deal with CBS calls for a three-year control of the Andy Griffith, Danny Thomas and Freshman time periods, with the right of cancellation of the programs and the right to substitute other shows in the time slots.

The networks will have more program control next season than they've had since advertisers "screamed monopoly" on them several years back before the FCC. The spot carriers are one reason for this.

CBS, however, has at least one night in its schedule (Monday) locked up by one sponsor, General Foods, thus preventing the network from scheduling an additional spot carrier, should it want to.

There are only two series, for example, on NBC TV for the coming season that will be controlled by the advertiser, a network spokesman said. These are *Alfred Hitchcock Presents*, controlled by sponsor Ford and *Bachelor Father* controlled by American Tobacco. The networks "are getting tougher." For instance, Lever Bros. was reportedly dissatisfied with NBC's time switch on *The Price Is Right* but the network did it anyway. *Price* was switched from Wednesday to Monday for the coming season.

The only control CBS insists on, Hylan said, is control over placement of the show, but the network isn't overly concerned with ownership. However, where there exists multiple sponsorship of a show "we think it is important for the network to have control over that show so all advertisers involved are treated equally," Hylan explained.

In Pittsburgh

take TAE and see

how to really fire up sales

WTAE

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4

BASIC ABC IN PITTSBURGH / REPRESENTED BY THE KATZ AGENCY

GAMES

(Continued from page 37)

However, CBS TV's "games in, soaps out" strategy is more moderate than it may at first appear. Only the least successful soap operas have been cancelled. The two blocks of CBS TV soap operas, from noon to 1 p.m. and from 4 to 5 p.m., are not being affected. CBS TV, like NBC TV, will still have a predominantly dramatic schedule in the afternoon.

Although NBC TV outpoints CBS TV in every half hour before noon, the margin is narrowest where CBS TV had a game show: at 10:30 a.m. *Video Village* scored a 5.7 January Nielsen rating against *Play Your Hunch* 7.3.

Nielsen average audiences for morning network programing (in millions) are *December Bride* 2.0 and *Say When* 3.3; *Video Village* 2.6 and *Play Your Hunch* 3.4; *Morning Court* 1.5, *I Love Lucy* 3.1, and *Price Is Right* 4.5; *Love That Bob* 1.7, *Clear Horizon* 2.4, and *Concentration* 5.3.

In most cases games reached larger audiences than competing soaps or film re-runs.

SNOW

(Continued from page 38)

nificant than in the four suburban New York markets covered by the Herald-Tribune Radio Network.

The current campaign is not the first successful merchandising promotion run by Sullivan for the Snow people. About four years ago, they saw strong tie-in possibilities inherent in the new Rodgers & Hammerstein film, "Carousel." As the agency saw it, the New England setting, plus the fact that one of the film's leading characters happened to be named "Cap'n Snow," made the background perfect.

Spearheaded by heavy radio promotion, a campaign was launched to publicize the televised premiere of the movie at the old Roxy Theatre in New York. In the lobby of the theatre, the hungry and curious were attracted to a free sampling of Snow's Clam chowder. Result, said the agency, was a sales upsurge.

In 1957, the agency attracted a crowd of 7,500 to a clambake in Plymouth, Mass., following a radio campaign of 1,000 spots involving the submission of two labels.

CAN YOU PLACE THESE FACES?

Here are the answers to the quiz on page 39, testing your ability to spot persons who occupy positions of influence in areas of our industry. Twelve out of 16 correct answers makes you an expert. Eight correct marks you as a luncheon-goer who pays minimum attention. Less than eight means you're spending too much time pouring over rate cards.

- 1) **B. B. Geyer**, Chairman of the executive committee, GMM&B.
- 2) **Albert E. Sindlinger**, president of Sindlinger & Co.
- 3) **Frederic W. Ziv**, chairman of the board, Ziv-United Artists.
- 4) **Goodman Ace**, radio favorite, now writing Perry Como's Kraft show.
- 5) **Stephen R. Rintoul**, vice president of Venard, Rintoul & McConnell, representatives.
- 6) **Herta Herzog**, vice president and partner, John Tinker & Partner, Inc. (McCann-Erickson)—researcher
- 7) **Robert E. Lusk**, president, Benton & Bowles.
- 8) **H. Allan Dingwall Jr.**, director of broadcast programing, General Foods.
- 9) **George H. Lesch**, chief executive officer, Colgate-Palmolive.
- 10) **W. Rowell Chase**, executive vice president, Procter & Gamble.
- 11) **John P. Denninger**, vice president, Eastern sales manager, Blair-Tv, representatives
- 12) **Maurice H. Needham**, chairman of the Board, NL&B
- 13) **Jack Gould**, tv/radio editor, critic, *New York Times*.
- 14) **Thomas W. Sarnoff**, vice president of administration, Pacific Division, NBC.
- 15) **Marilyn Monroe**, actress, to whom Jackie Gleason once offered \$15,000 to appear on his show. "That's \$14,000 to inhale," he said, "and \$1,000 to exhale." She's now negotiating to do the Sadie Thompson role in *Rain* as a network special.
- 16) **M. J. "Jack" Rathbone**, president and chief executive officer of Standard Oil Company (New Jersey).

AD MEN PUT *Executive House*
ON THE MAP...

your ad headquarters in Chicago at
71 E. WACKER DRIVE

Chicago's finest hotel, within walking distance of over 5 Billion Dollars in ad billing.

PRIVATE MEETING AND BANQUET FACILITIES

Visit Executive House Dining Room and Cocktail Lounge

CENTRAL FLORIDA MARKET

SPENDING



Grandway Supermarkets found a ready supply and steady flow of customers since moving to Central Florida.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined average Frequency Index of 10.6.

RETAIL SALES IN CENTRAL FLORIDA TOP \$1,412,793,000

QUALITY INDEX in Sales Management shows 24 metropolitan areas in Central Florida's 19 county market average 106.

INDEX OF SALES ACTIVITY in these same areas averages 143.

FINANCIAL RESOURCES for 1960 are estimated in excess of \$3 billion.

ORLANDO is first in Florida growth of personal income.

ORLANDO has the greatest retail sales gain in Florida.



... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

SAG-AFTRA

(Continued from page 43)

Under the old contracts, talent payments for "wild spots" were based on the number of cities in which a spot was used during a thirteen week cycle. There were five classes of schedules: Class C: 1-5 cities, Class B: 6-20 cities, Class A: 21-60 cities, Class AA: 61-125 cities, Class AAA: over 125 cities, each bearing a successively larger rate.

In this reckoning special provision was made for New York, Chicago, and Los Angeles which counted as 11, 7, and 7 cities respectively. Spots could be used an unlimited number of times during a 13-week cycle, after which a new cycle began, calling for repayment of the appropriate class rate.

The SAG-AFTRA representatives, in the 1960 negotiations, took the position that:

- 1) all of the rates, at least for film commercials, were too low.
- 2) More weighting had to be given not only to N. Y., Chi., and L. A., but to other major cities.

It was at this point that the "case histories" compiled by the agencies

became particularly important in the negotiations. For, with each demand for increases in a particular class or group of cities, the agency observers were able to determine exactly what such an increase would mean to a specific type of advertiser.

Union demands were processed in computers by the Human Univac team along with the spot case history profiles, and exact figures were obtained and supplied to the negotiators.

Despite some union grumbling and requests for a return to "Good old fashioned negotiations," this electronic approach was the basic tool in the parleys.

Armed with this factual data, the agency observer group fought to keep rate increases within reasonable bounds for all types of advertisers—not only large national spot account, but smaller and regional schedules.

SPONSOR has checked carefully with those who were present or close to the negotiations, and is wholly satisfied that the agency observers tried to the best of their ability to act for the industry as a whole—not simply for sizeable N. Y. agencies or huge national advertisers.

Actually, when the final scales were determined, certain of the agency observer group had to face the fact that some of their own best accounts had been hurt most. Chairman Plesent, for example, as a Y&R man was not particularly happy in the knowledge that Piel's Beer, because of its distribution pattern, had been penalized substantially by the new rates.

As in all negotiations, the final scales were the result of bargaining and compromises. In the case of "wild spot" fees, the city class system of the old contract was dropped in favor of a new complex "unit" system, in which Baltimore, Boston, Cleveland, Detroit, Philadelphia, St. Louis, San Francisco and Washington were given special unit weight and payments for New York, Chicago, and Los Angeles were substantially increased.

Space does not permit, nor would it be appropriate to try to list here a tabulation of all the varied new union scales for different types of wild spot and program commercial use. Compilations are only meaningful in terms of a particular advertiser's own spot schedule—and such compilation must be made by qualified agency experts.

But a couple of examples may give some idea of what happened. Under the old contracts, a spot advertiser in 5 cities (other than the 11 mentioned above) paid an on-camera rate for one performer for unlimited 13 weeks use of \$80. Under the new scale he will pay \$95.

On the other hand a spot advertiser who uses only New York formerly paid \$125, now must pay \$200 for the same performer and 13 weeks' use.

And between these two extremes there are hundreds of variations.

Similar variations also exist in the effects on the new scales for "program" commercials. Such commercials, when used in more than 20 cities, call for "repayment" fees covering each individual use. The schedule of both session and repayment fees for program commercials has been upped but only an examination of the practices of an individual advertiser can give any real indication of the effect of the new contracts.

One very large national advertiser showed SPONSOR a confidential compilation of his increased costs for all types of commercials under the new



THE ONLY AUTHENTIC TV SERIES...

produced specifically for the occasion of the Civil War Centennial. Thirteen dramatic half-hours based on Mathew Brady's stirring photographs. Winner of Sylvania Award. Timely and of tremendous prestige value.

Sponsored in 80% of the Markets Sold
—and Selling All Over The Country!

THE AMERICAN CIVIL WAR

Produced by the Westinghouse Broadcasting Company • Distributed by

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, N. Y. 22, N. Y.

6253 Hollywood Blvd., Hollywood 28, Cal.

520 No. Michigan Avenue, Chicago 11, Ill.

scales. The overall increase for talent amounts, in his case, to 9.1% but this cannot be taken as an average for other advertisers.

During the negotiations battle, the agency observer group not only furnished basic ammunition to the official negotiators—the networks and film producers—but also, in consultation with other agency men, and with ANA members, determined a kind of “party line” beyond which they did not feel that concessions could or should be made.

At this point, certain flaws and weaknesses in the entire negotiation structure began to be apparent.

When at the end of November, the discussions reached a critical stage (the SAG-AFTRA contracts expired on 15 Nov.) the complicating factor was that the other union negotiations (sustaining talent, announcers, etc.), were nearing successful culmination in the talks between the network and the unions.

Since all these contracts, including those on commercials, had to be settled “as a package” the final determination of terms was not determined by advertiser-agency pressure, but by the ultimate negotiators—the networks.

In the final settlement it is no secret that the networks did make certain concessions on the commercials code in order to get approval for the entire contract package.

It is also no secret that some of these concessions went beyond the agency-advertiser “party line.” However, and this is a significant point, members of the agency observer group, and others close to the negotiations have assured SPONSOR that they felt the network representatives acted honorably and tried to do their best under extremely difficult circumstances, and heavy pressures.

As to the results of the negotiations, SPONSOR is inclined to go along with an agency president who says, “It wasn’t perfect. But believe me, if you understand the complexities of the situation, you will have to admit that everyone involved did a good job.”

What remains though, is the deeper question; is the structure of talent union negotiation involving radio/tv advertising both archaic and unrealistic? Next week, in Part III of this series, we will discuss “Is there a better way?”

**A NEW Era
For Rochester EARS
N.Y.**

ENTERPRISE

**1:00-6:00 P.M. Daily World of FACTS,
FASCINATION, MUSIC and NEWS**

**ON
WHEC RADIO**

A dramatically startling new program offering WHEC listeners a choice of fascinating features behind the news stories of the day . . . offbeat interviews . . . research reports . . . very special music . . . *and ten minutes of CBS News every hour on the hour!* Plenty of sponsor appeal in this new concept!

DIVERSION

**8:45 to 11:00 P.M.—Mon.-Fri.
8:15 to 11:00 P.M.—Saturday**

A full evening of complete, on-the-spot coverage of every field of Sport. Open phone-line interviews . . . direct reports! Nothing like it *anywhere* on radio! WHEC is *going places!*

W H E C

BASIC CBS ROCHESTER
NEW YORK

REPRESENTATIVES: EVERETT MCKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO



BORED WITH BARD

(Continued from page 43)

high school principals in December advising them of the series and listing all broadcast dates.

In Washington, Brentano's book stores and Hecht's and Woodward & Lothrop department stores have "lavish displays" of the booklets. Macy's in New York has a display in its book department and is also distributing a special booklet based on the original and a bookmark with the program schedule of *An Age of Kings*.

Requests from viewers have run as high as a weekly 5,000 in New York and 2,000 in the District of Columbia area for the booklet that was originally prepared by the BBC. It devotes a page to each program, supplying story outline and historical background. There is also a reproduction of a painting of each monarch in question and pictures from the performances. The back cover folds out to reveal an illustrated genealogical table of the members of the royal family who appear in Shakespeare's historic plays.

Standard Oil's "low-key and informative commercials have drawn," according to Metropolitan, "an un-

usual amount of telephone calls and mail praising them. The commercials are keyed to tell the public about Standard Oil's operations."

Executives at BBC's New York office told SPONSOR that they have been receiving "an enormous amount of inquiries" from stations and educational groups concerning possible purchase of the 15 episodes in the series. The National Educational Television Network (NETN) has purchased it for educational use, said the BBC, and commercials stations are giving it careful consideration on the basis of WTTG and WNEW-TV's success. BBC expects to make further announcements soon.

Peter Dews, the English producer, is particularly proud of the chronological manner in which the plays are presented. For the first time in the U.S. they are all being shown as continuous history, with members of the English cast living out their parts from the beginning of the cycle to the end. He also points out in the booklet that he chose a "cameo technique" because "Shakespeare is primarily about people, and for tv, people are faces."

SPONSOR ASKS

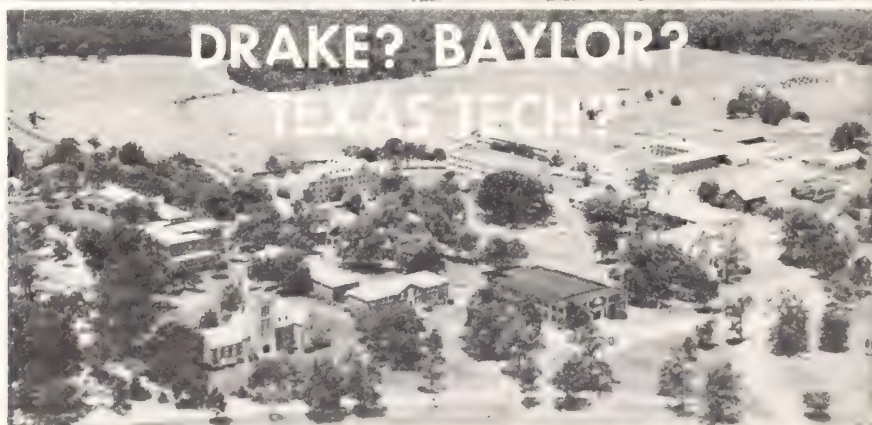
(Continued from page 46)

In the operation of Governor TV Attractions, Inc., we try to concentrate on the type of films that are mainly sold to tv stations directly, such as feature film programs and theatrical shorts, such as Laurel and Hardy. Our reason for concentrating on this type of film is an economic one as it takes a larger sales force to concentrate on agency sales than on station sales. There are, of course, occasional situations which arise whereby we do deal with an agency—or even a client. However, in most instances our film is sold directly to the stations who generally have automatic clients for their feature film programs. When we do deal with agencies or clients, it is very often the situation whereby they agree to pick up a full or partial sponsorship of films after they are sold to tv stations.



It takes a larger sales force to sell to agencies than to stations

I feel that an advantage of a direct station sale is the ability of a station to come to a decision rapidly as their programming is set up in a manner which allows them to buy automatically for their sponsors—whereby the advertising agency generally has to consult their client regarding any purchase. A new development in tv that is most important was the signing of NBC and 20th Century Fox for 1950 to 1955 feature motion pictures over prime time on NBC Saturday evenings opposite *Have Gun, Will Travel* and the new one hour *Gunsmoke*. I believe this will act as a catalyst for the further popularity of features with both ad agencies and stations. It is also my belief that a greater presentation of wares must be made to ad agencies than stations. This could prove to be costly and for an independent distributor this cost could at times be prohibitive. There is no question in my mind as time goes on more and more advertising agencies will become cognizant of the impact of the newer features and their relatively lower cost per thousand potential.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,186,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in the Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

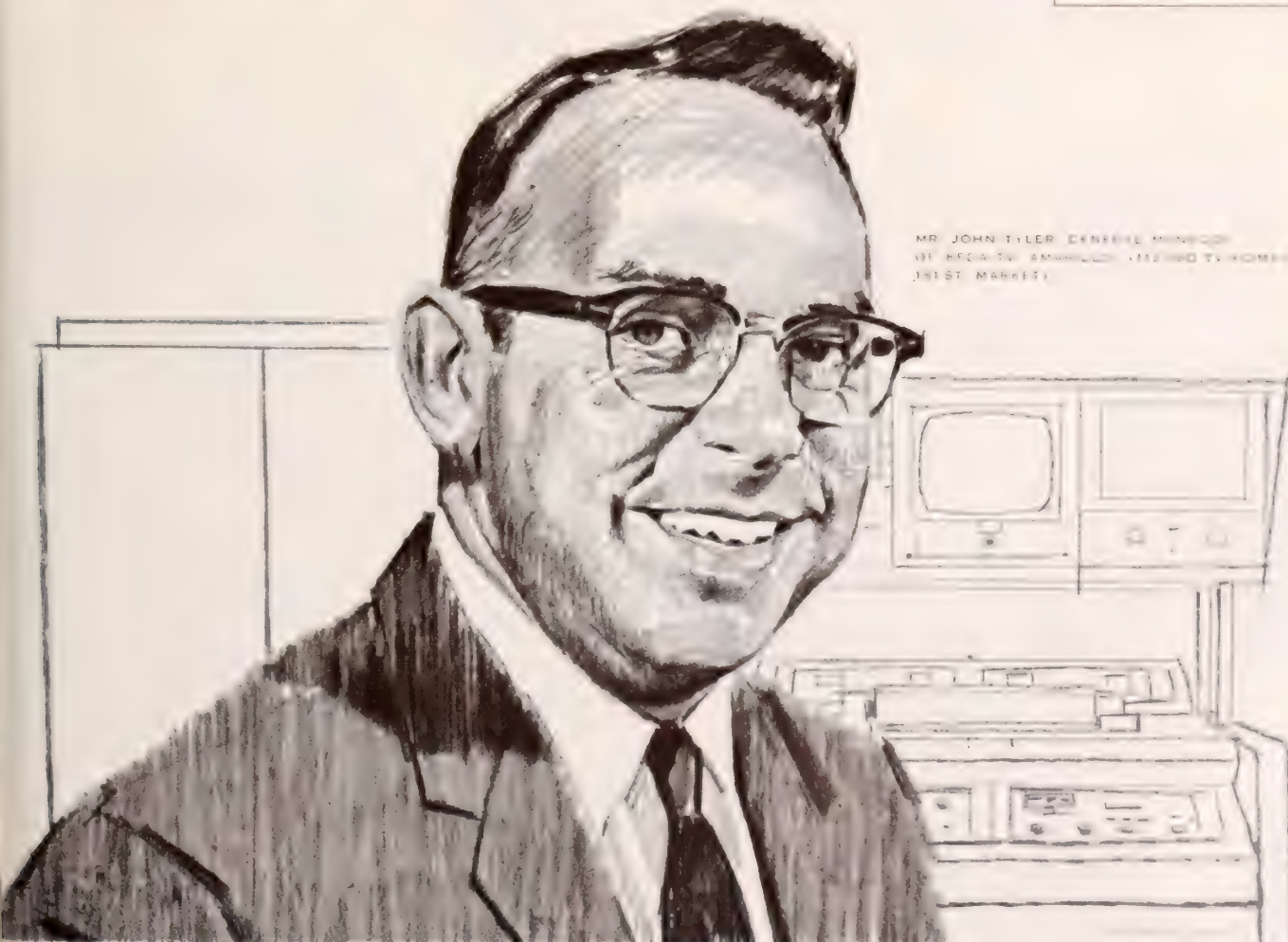
Photo: Aerial view of Arkansas A & M, Monticello, Arkansas, one of nine 4-year colleges located in KNOE's coverage area.

"It's a great selling tool. I don't see how anybody stays in business without it...This market does more dollar volume of local business than a great many of the three-station markets in the country. A great percentage of that business is on *Videotape** ...It gets local business because it absolutely takes the risk out of it. For example, it's awfully hard for an advertiser to visualize from a piece of copy paper with a video column and an audio column just what his commercial is going to look like on TV. But if the salesman can say, 'I've got a spot all recorded for you on your fall coat sale, and I want you to see it,' then he's sold. This is just so much better than any other way to sell local television that you just can't compare it!...What do we think of Ampex? No question but what they're the leaders in tape. They put tape on the map, and as far as we're concerned, it's the Ampex VTR that's keeping it there." A single sheet of paper, an envelope addressed to Ampex and a 4¢ stamp is all it takes to get the complete profit-potential story about tape...and about the Ampex VTR as a basic sales-building component of any complete TV operation. Drop us a line today. Write to Ampex, department ST.

AMPEX

AMPEX PROFESSIONAL PRODUCTS COMPANY • 934 CHARTER ST., REDWOOD CITY, CALIF. • AMPEX OF CANADA LTD., REXDALE, ONTARIO

MR. JOHN TYLER, GENERAL MANAGER
OF KRCR-TV, AMERICAN TELEVISION COMPANY
JULIST MARKET



SPONSOR WEEK WRAP-UP

COMMISSIONED 'Admiral in the Great Navy of Nebraska,' David Brinkley accepts rank bestowed by Governor Frank Morrison, at annual KMTV, Omaha, awards telecast



JAMBOREE IN ATLANTA as WAOK celebrates its anniversary. Singer Roy Hamilton entertains some 5,000 people who attended. Top names in the recording industry joined in



Advertisers

Polident, Block Drug's professional type denture cleansing kit will break out its new wrappings via a special tv campaign this spring.

Six NBC shows — *This Is Your Life*, *The Tall Man*, *The Groucho Marx Show*, *One Happy Family*, *The Americans* and *Jack Paar Show*, will carry Polident's specially developed minute-messages during March and April.

Campaigns:

- **Lipton Tea** has mapped out a tv campaign in the Boston, Springfield, and Holyoke, Mass., Hartford and New Haven, Conn., and Providence, R. I., markets featuring area personality endorsements of its beverage. Agency: Sullivan, Stauffer, Colwell & Bayles.

- **Pocket Books, Inc.**, planning a radio and tv buy to tie-in with its stepped up promotion of its literature and children's books, records and games products. Agency: The Ben-

NAME THE LION contest, dreamed up by WJRT, Flint, Michigan, gets fantastic response. Held in connection with acquisition of 150 'Best of MGM' motion pictures, children were urged to supply a name for the promotion's cartoon lion. First prize was, you guessed it, a stuffed lion



jamin Company, New York City.

• **Mother's Gefilte Fish** has bought spot radio in the New York City metro and New Jersey area to bolster its print campaign during the upcoming holiday season. Agency: Dunay, Hirsch & Lewis, New York City.

• **Kool-Pops**, General Foods, will introduce its new freeze-it-yourself pop bars this spring via tv on five network shows, with a spot tv bolster, from May to September.

• **Chock Full O' Nuts** readying a "we won't kid you" saturation campaign using tv and radio in the New York metro and upstate area, Connecticut and New England for its new instant coffee. Agency: Grey.

• **Stella D'oro Biscuit**, New York, has bought time on WABC-TV, WNEW-TV, and WOR-TV in New York City, to air its new sophisticated jingle stressing the continental touch in the serving of its cookies, biscuits, breadsticks. Plans call for minute spots at the rate of 22 to 35 per week in high-rated daytime and late evening shows. Agency: W. B. Doner.

PEOPLE ON THE MOVE: **Walter S. Driskill**, from director of marketing, Jacob Ruppert Brewing, New York, to director of marketing, Miller Brewing, Milwaukee . . . **Bruce K. Cokeley**, to new products coordinator, and **Lawrence J. Lynch**, to newly created position, market research coordinator, Lehn & Fink Products . . . **A. S. Pande**, Calo Pet Food Company, Oakland, Calif., management administrative staffer, to advertising manager, that company **Robert C. Shea**, from field sales manager for consumer products, to manager of marketing, Westclox division, General Time Corporation . . . **Jack Schenberg**, from manager aerosol division, B. T. Babbitt, to corporate director of marketing, household products and drug division . . . **Michael Cerra**, from market research director, to marketing manager, Charles Antell division, B. T. Babbitt . . . **Jack C. Peet**, from advertising and sales promotion, Semiconductor Products Department, Syracuse, N. Y., to advertising and promotion manager, General Electric Recti-

fier Components Department.

Thisa 'n' data: Eastman Kodak to manufacture and sell magnetic recording tape later this year.

Agencies

Agency appointments: Stella D'oro Biscuit, New York, to **Doner**, Philadelphia . . . Buckfield Packing, Buckfield, Maine, (Bessey's Fruit Juice Drinks, jams, jellies, and apple juice) to **Jerome O'Leary**, Boston . . . Renault Distributors, Watertown, Mass., to **Needham, Louis and Brorby** . . . Thermo-Fax Sales, L.A., to **Eisaman, Johns & Laws**, Hollywood.

Mergers: **Lennen & Newell** with **Martin & Tuttle** (\$1 million), L.A. and Seattle . . . **G. Street & Co.**, Ltd., London, with **Kastor, Hilton, Chesley, Clifford & Atherton**, New York and Toronto . . . **R. E. McCarthy and Associates**, Tampa, Fla., with **Liller, Neal, Battle &** (Please turn to page 68)



MARKING his 40th anniversary with KDKA radio, Pittsburgh, Penna., is **E. B. (Ward) Landon** (right), studio engineering supervisor, shown with **T. C. Kenney**, chief engineer. Mr. Landon pioneered with KDKA in 1921



NEWS FROM 'THE HORSE'S MOUTH,' as WTVH, Peoria, promotes 'Mr. Ed.' show. A two-way communication system enabled the horse to answer political queries of Don Wooley



CITATION OF MERIT for ABC's radio program 'Flair' is awarded by the National Exchange Club. **Dick Van Dyke**, host of 'Flair,' accepts award from (l-r) **William Haefeli**, **Robert Pauley**, ABC v.p. and **Peter Major**, pres. of the Exchange Club of Brooklyn

CENTRAL FLORIDA MARKET

PROFITABLE



Steady, stable sales activity is typified by this Central Florida shopping center.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined average Frequency Index of 10.6.

AVERAGE HOUSEHOLD INCOME FOR CENTRAL FLORIDA'S MAJOR METROPOLITAN AREAS IS \$5,450.

FINANCIAL RESOURCES in excess of 3 billion dollars. Financial leaders predict continued steady climb.

FOOD SALES totalled more than \$335,000,000 in 1960.

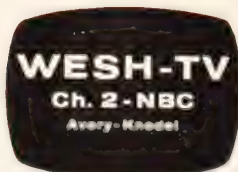
AUTOMOBILE REGISTRATIONS make up 21% of Florida total.

BUILDING PERMITS in Central Florida lead all Florida markets with a 36.5% increase according to U. S. Census figures.

DRUG SALES over \$50,200,000 in 1960.

EMPLOYMENT — One out of two new employees staffing Florida's industrial and commercial expansion lives in the Central Florida Market.

WORLD'S LARGEST citrus industry is located in the Central Florida market.



PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

WASHINGTON WEEK

27 FEBRUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

The FCC finally managed to secure the sought-after unanimous vote in favor of new application forms: The Commissioners actually voted only to institute "rulemaking proceedings," which means the industry will be able to submit arguments against the new forms until 3 April.

Argument is, however, meaningless. The forms will go through in substantially the same shape as proposed. This is another, and a very long step toward FCC intervention in station programing.

Networks will be hit from two directions at once. **Affiliates are to be held more rigidly accountable for the content of network programs they carry.** And, of course, the FCC has already indicated it will ask power to control the webs directly, rather than merely through their o&o's, as at present.

The networks may be hurt indirectly. **The new forms will put a premium on local programing to meet local community needs.**

Applicants for new licenses and renewals will have to state **how they have determined the needs of their communities and the broadcasting they have done to meet those needs.** Entertainment programs, whether by accident or design, are listed last among seven types of programing outlined by the FCC.

The NAB codes are given recognition, since applicants are asked whether they subscribe to any broadcasting ethics code, and steps taken to maintain appropriate programing and advertising standards. **Applicants must also break down time devoted to commercials.**

The forms, themselves, must take a back seat to the type of enforcement in which the Commission hereafter chooses to engage.

Since the FCC has been engaged in a gradual process leading toward ever more intensive regulation, it must be assumed that the **forms are an ominous development.** Also commissioner King, who favors the least possible interference with station programing is being succeeded by new chairman Minow. And Minow will go at least as far as matching performance with promise, maybe farther.

The seven types of programing are religious, instructive, public affairs, agricultural, news, sports, and entertainment. This does not mean that a small city station which doesn't claim to reach farm areas must program for farmers. But beware the high power station or station in a rural area which can't list farm programs on their schedules!

Sen. Warren Magnuson (D., Wash.), in getting money from the Senate to finance activities of the Senate Commerce Committee which he heads, has appeared to set out broad areas for fire-breathing probes.

Magnuson got the \$315,000 he asked, but it is doubtful if he intends to aim any shafts at broadcasting this year. One of his subcommittees will be looking into the political equal time problem, and at least some attention will be given to the old, old uhf problem.

He mentioned network practices, but **at the same time warned against censorship,** and it is doubtful if much will take place along those lines.

The Oren Harris front also remains quiet. True, the Arkansas Democrat will shortly attempt to set up a permanent legislative-oversight-type subcommittee, as he has promised to do for some time. This seemed to be aimed more at overseeing the agencies, and to protect Congressional power over the agencies from any encroachment by Dean Landis, than to probe the industry.

FILM-SCOPE

27 FEBRUARY 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Stations rather than film studios continue to be an important source of program ideas for syndication.

Latest is Joyce Brothers' series, which originated as a post-Jack Paar late night offering on WNBC-TV, New York, and is now syndicated by ABC Films.

The lady psychologist's question-and-answer show is available either as a five or 15 minute series; first sales are to WTAR-TV, Norfolk; WTVS, Miami; WDSU-TV, Miami; WWJ-TV, Detroit, and WEWS-TV, Cleveland.

First taped and local, show is now filmed for syndication.

Post 1948 feature film distribution continued to be one of the more active areas of syndication business this week.

Seven Arts Associated, for example, added five markets for Warner's Films of the '50's, bringing its total to 44 markets.

Latest sales were: KMBT-TV, Beaumont; WLIX-TV, Jackson; WKXO-TV, Kalamazoo; WAVY-TV, Norfolk, and WTCN-TV, Minneapolis.

In the package of 40 films, 26 are available in color.

Sometimes all it takes is a little ingenuity for a salesman to discover he has a topical property to offer.

One CBS Films salesman found that 13 You Are There off-network re-runs pertained to the Civil War, which opened the door enough for him to sell the entire 39 episodes to WTVR, Richmond.

American Tobacco (BBDO) has extended its alternate week regional buy of Ziv-UA's Lock Up to continue through its current second year.

Continuations by alternate half-sponsors also extend through same period.

It's now definite that NBC TV will throw first-run post-1950 20th Century-Fox feature films into the 9-11 p.m. Saturday time period, starting in fall.

In the talking stage for a long time, this will be the first such regular schedule of feature films in fully competitive prime time.

NBC's move poses fresh questions such as: whether a bigger network market for features will open up, how features will rate in network time, and what effect they'll have on following rates after 11 p.m. for local movies.

The loss to syndication of the time period following Gunsmoke comes like salt in an old wound.

The first time the period was lost it was recaptured so slowly by CBS in some markets for Markham that syndication almost earned a moral victory when that show switched to another night.

But now just after syndication became re-established in the time period, it will have to surrender it again for the expansion of Gunsmoke to a full hour.

Up-to-date background on current syndication costs and performance was reviewed by CBS Films administrative v.p. Sam Cook Digges at the San Francisco Advertising Club recently.

Here are some of the facts that Digges surveyed:

- The nation's 1961 tv film production investment will be about \$170 million, compared to \$155 million in 1960.
- Network programing is now 76% film—compared to 20% a decade ago.
- A good new syndicated film series costs about \$1.3 million to produce 39 negatives, but distribution, promotion, administration, talent repayment, and other costs bring the distributor's investment to over \$2 million.
- Of 570 time periods occupied by syndicated shows in the ten top cities there are 129 syndicators represented—but among the top five shows in ratings in these markets there are 22 shows handled by only 11 distributors.
- Advertisers in just these five best shows in top markets were getting cost-per-thousand commercial minutes as low as \$2.85 and even \$2.49.

The paradox of off-network re-run distribution business is that it's rare for a really desirable property to be available for syndication.

Prospects of getting a three-to-four year old show with a good track record and a sufficiently large number of episodes—the kind of show syndicators want—are dim because such shows don't often come off the networks now.

Furthermore, locally available shows that have been on but a single year, which have only 26 or 39 episodes, are saleable but don't lend themselves to massive re-run and lucrative strip sales.

MGM-TV has started co-production (with NBC TV) filming of Dr. Kildare.

Studio is already in full production of Asphalt Jungle (ABC TV) and National Velvet (NBC TV) and in addition has three pilots completed: for Father of the Bride, Cain's Hundred, and Harry's Girls.

NTA is going to spin off its station holdings in Newark-New York and Ely Landau has resigned to stay with the broadcast properties.

Ownership of WNTA-TV proved to be an expensive experiment for the syndication producer-distributor; although providing a showcase for Play of the Week and Open End, it also proved a loss operation.

For example, NTA turned down the possibility of considerable revenue from recent feature film packages wanted by other New York stations when it saved them for its own outlet.

CBS Films is getting a grateful reaction from station men for its mailing of 1700 copies of the Syndicated BAR reports.

Distribution of fourth quarter 1960 reports on sponsorship of syndicated films and tapes was the first of a series to be done quarterly by Fred Mahlstedt.

The reports by BAR were previously available to subscribers only.

Elektra is the latest commercials producer to decide to get into tv program production.

The producer has begun production on four one-hour adult science shows and has a daily animated children's show on the drawing boards.

SPONSOR HEARS

27 FEBRUARY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Compton's new rule about letting the bars wide open for any station to improve a competitor's spots on a schedule is getting the intended results but with a vengeance.

With but a minute's phone call a rep is able to knock out a row of the other fellow's spots and then keep his fingers crossed that the same thing won't happen to him with the next ratings.

Expostulated one rep: "Sure it's dog-eat-dog but you live by the buyer's rules."

The president of a competitive oil company in commenting on Shell's (OBM) current newspaper campaign unleashed this quip:

"It was the greatest show on earth until the curtain went up."

The law firm for a major agency has assigned its ace investigator to track down the report that its commercial producers have been engaging in an expense account fraud.

The story as this agency has been getting it: west coast commercial houses have been absorbing the expenses incurred in trips from New York by the staffers. The latter have had no compunction about turning in full expense accounts to their office.

You hear a lot of boxcar figures tossed around the trade with regard to the amount of money that each of the networks have tied up in pilots.

The guesstimates per network on this score when averaged out:

ABC TV, \$3 million; CBS TV, \$6 million; NBC TV, \$5 million.

Shaver trade reports have it that if anybody comes out ahead on those million grooming kits distributed among Schick dealers it should certainly be Revlon.

Revlon, which owns 26% of Schick stock, produced the kits for reputedly \$800,000.

Agency managements are beginning to frown on the practice among some stations of taking their timebuyers on pleasure trips to West Indies resorts.

Say the managements: there's nothing wrong with a junket in which the buyer can learn something about a station or its market, but the other smacks of payola.

Incidentally, they feel the same way about such free trips by commercial producers.

A station group found that loyalty is something you don't find only in the dictionary.

As part of its plans to set up its own national sales offices, the group offered the manager of one of its present rep's midwest offices \$40,000 to continue for the group in the same spot.

The bid was turned down, even though it's substantially more than he's earning.

Some spot tv sellers are referring to their activities as Operation Counterattack.

By that they mean they're spending much time getting business already on the air away from competition with the latest ratings books and monitoring reports.

CENTRAL FLORIDA MARKET

ADVANCING



Construction moves ahead on the new Florida National Bank Building at Orlando.



Central Florida's exclusive TV market covers 19 counties, one-fourth of Florida's TV homes. Viewer preference for WESH-TV, WDBO-TV, and WLOF-TV is dramatically proved with the latest ARB combined average Frequency Index of 10.6.

DIVERSIFIED INDUSTRIAL EXPANSION STIMULATES CENTRAL FLORIDA GROWTH AND INCOME AND STABILIZES ECONOMY.

NEARLY ONE OUT OF FOUR new Florida plants or business expansions chose Central Florida for its site.

ONE-HALF OF THE NEW EMPLOYEES to staff Florida business expansion during 1959 located in the Central Florida market.

CAPE CANAVERAL and military base expansion also stimulate the growth of population, buying power, and retail sales.

MISSILE TEST CENTER at Patrick Air Force Base spent an estimated \$157,800,000 in Central Florida during the 1960 fiscal year.

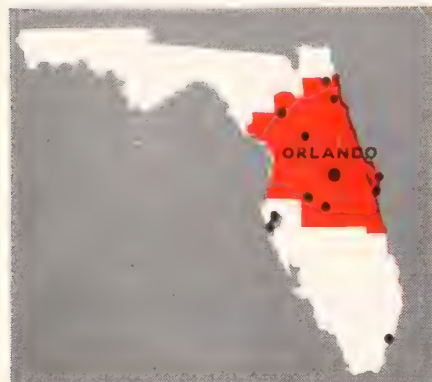


... PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET.

SELL!

THE EXCLUSIVE BILLION DOLLAR

CENTRAL FLORIDA MARKET



WDBO-TV

Channel 6 — CBS — Blair TV Assoc.

WRAP-UP

(Continued from page 61)

Lindsey (total billings around \$7.5 million).

New offices: Irving & Rosenbloom & Associates, at 519 Madison Avenue, New York City.

PEOPLE ON THE MOVE: Robert W. Dundas, Jr., from KPRC-TV, Houston, to Erwin Wasey, Ruthrauff & Ryan as account executive . . . Lois A. Gibson, Lloyd B. Gibson and John R. Hanna, all to Wilkinson Advertising, Rochester, N. Y., as account executives . . . Russell Elliot, to assistant account executive, Doherty, Clifford, Steers & Shenfield . . . Arthur E. Wible, v.p. and director, Maxon, Detroit, assuming additional post of administrative assistant to the president . . . Frederick D. Sulcer, from manager, tv/radio creative department, to account executive, and John J. Calnan from copy group head, to manager, tv/radio department, Needham, Louis and Broby, Chicago . . . Mrs. Florence Goldman, from copywriter, JWT, to creative staff, Sudler & Hennessey.

MORE PEOPLE ON THE MOVE:

Robert L. Hodges, from commercial representative, Storer Broadcasting, to account executive, J. H. Altman Advertising, Detroit . . . **Herbert K. Horton**, from commercial producer, Young & Rubicam, to commercial production supervisor, tv/radio department, Ayer, New York City . . . **Anthony J. Amendola**, from Eastern region account executive, Budweiser account, N. Y., to manager, regional marketing service, Anheuser-Busch account, D'Arcy, St. Louis . . . **Roy F. Segur**, from v.p. in charge of marketing and research, Lambert & Feasley, to director of research, Gumbinner . . . **Don Blauhut**, v.p. in charge of radio/tv, West Coast, to New York office, Parkson . . . **Richard Stanton**, to Neale Advertising, as special marketing and creative consultant.

Y&R named five tv/radio department supervisors:

Richard J. Cox, Marvin H. Koslow, Colgan Schlank, Martin J. Waldman and Kenneth A. Wood, Jr.

They were elected:

William A. Murphy, a v.p. at Papert, Koenig, Lois . . . Thomas Blee, Bobsib, Inc., Fort Wayne, v.p., to its board of directors.

Wunderman, Ricotta & Kline plans board:

Lester Wunderman, chairman; Harry Kline, secretary; Ed Ricotta, Irving Wunderman, Peter Rabar, Harry Hites, Thomas Collins and Ralph Siegler.

Associations

The Broadcasters Promotion Association, under the supervision of WTMJ, Milwaukee, promotion man Bruce Wallace, is sifting out a maze of submitted promotion ideas for documentation under the title *The Best of BPA*.

The publication will be divided into three major sections: audience promotion, sales promotion, and merchandising.

PEOPLE ON THE MOVE:

Mike Schaffer, advertising and promotion director, WFIL, Philadelphia, appointed liaison between the Broadcasters Promotion Association and the Tele-

want to talk ratings?

SPONSOR has assembled 50 different ads showing you how stations all over America have solved the problem of the numbers game.

IT'S SPONSOR'S ADVERTISING ANTHOLOGY

Whether you want to talk people or kinds of people or what your programming does to people there are dozens of different approaches to every conceivable advertising problem that confronts the broadcast industry. All catalogued and indexed in every possible size.

IT'S A MUST SEE BOOK
YOU'LL BE SEEING IT SOON

SPONSOR
THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE



Rheingold chooses

WLIB

"It's always a pleasure
to speak for Rheingold.
Because Rheingold and
I are good friends. It's
my favorite beer!"

Nat King Cole

AND NAT'S SPEAKING FOR RHEINGOLD ON

WLIB

WLIB was chosen by Rheingold to carry "The King's" message every morning on his own 15 minute show. It was chosen because Rheingold (a consistent advertiser on the station for years) KNOWS WLIB—KNOWS what it can do—KNOWS it embraces the entire Negro Community in Greater New York.

If you want to reach this great Negro Community it makes sense to re-examine your schedule and LIB IT UP.

WLIB — EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK

vision Information Office . . . William D. Kistler, appointed v.p. of the Association of National Advertisers.

TV Stations

Alexandria, Minn., tv station KCMT, when confronted recently by the time-consuming chore of making individual sales calls on some 60 independent International Harvester dealers, found a short-cut.

The solution: a special open-closed circuit sales meeting.

The program, originated live in the station studio, featured a report on International Harvester district sales activities, and an outline of impending company promotions.

The program was wrapped up by the station's sales manager, Ken Schneider, who urged sponsorship participation of the *Championship Wrestling* series.

The result: a firm contract within 36 hours.

Ideas at work:

• **WAFB-TV**, Baton Rouge, La., drew some 10,000 entries in its *Name The Face* contest. The contest idea: fifty photographs of well-known CBS, ABC and WAFB local tv personalities were flashed on the screen all hours during the telecasting day for a six-week period. Viewers were asked to identify the pictures (each showed a code number) by number, character role and program. A tie-breaker—to complete the sentence—"I watch television because—"was added to the competition when 22 correct entries were received.

• **WXYZ-TV**, Detroit, tested the romantic know-how of its viewers (and stimulated a larger-viewing audience for its movie presentation, *Don Ameche's Hollywood Theater*), by running a contest asking viewers to guess "who gets the girl" in the movie. The prize, a clock radio, went to the first person phoning in the correct answer.

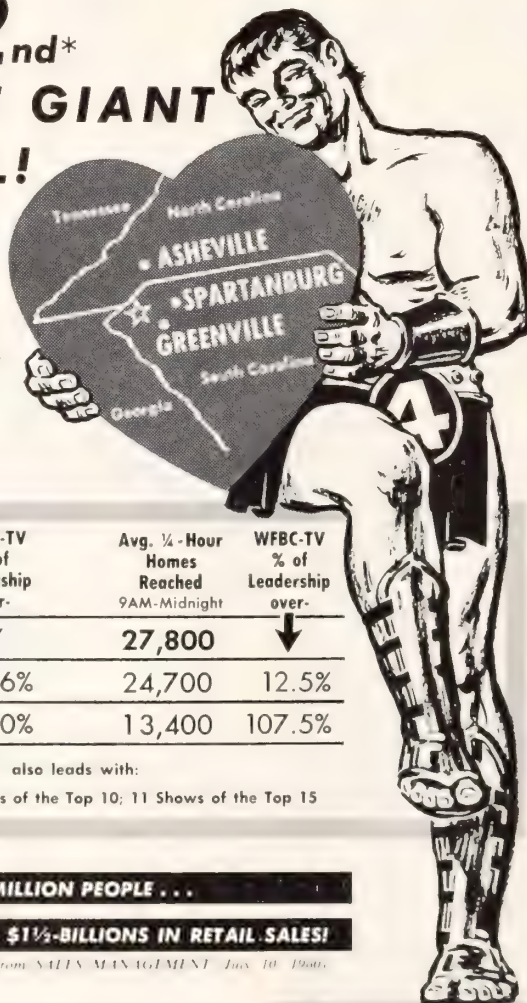
• **KDKA-TV**, Pittsburgh, who used all its available station breaks during a three-day period to send its viewers video valentines.

THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of . . .

Greenville-Spartanburg-Asheville

. . . the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960:



| | Metro Share of Audience | WFBC-TV % of Leadership over- | Avg. ¼-Hour Homes Reached 9AM-Midnight | WFBC-TV % of Leadership over- |
|--------------------|-------------------------|-------------------------------|--|-------------------------------|
| WFBC-TV | 38.0 | ↓ | 27,800 | ↓ |
| STATION "B" | 31.0 | 22.6% | 24,700 | 12.5% |
| STATION "C" | 21.1 | 80.0% | 13,400 | 107.5% |

WFBC-TV also leads with:

4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

\$2-BILLIONS IN INCOMES . . . \$1½-BILLIONS IN RETAIL SALES!

Population, Incomes & Retail Sales data from SALES MANAGEMENT Jan. 10, 1961.

For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives

sold by
 AVERY-KNODEL



SELL!

THE EXCLUSIVE BILLION DOLLAR
CENTRAL FLORIDA MARKET



WESH-TV

Channel 2 — NBC — Avery-Knodel



U.A.A.
CON
GRA
TUL
ATES

WCBS-TV ON THE
10th ANNIVERSARY
OF THE LATE SHOW

AND IS PROUD TO HAVE CONTRIBUTED THE TOP-RATED FEATURE FILM ON FOUR OF THE SEVEN NIGHTS OF THE WEEK DURING THE PAST 5 YEARS

A.
R.
B.



Highest rated of all Sunday nights:
"VICE SQUAD"
Starring Edward G. Robinson and
Paulette Goddard — United Artists



Highest rated of all Monday nights:
"FIGHTING 69th"
Starring James Cagney and
Pat O'Brien — Warner Bros.



Highest rated of all Thursday nights:
"OKLAHOMA KID"
Starring James Cagney and
Humphrey Bogart — Warner Bros.



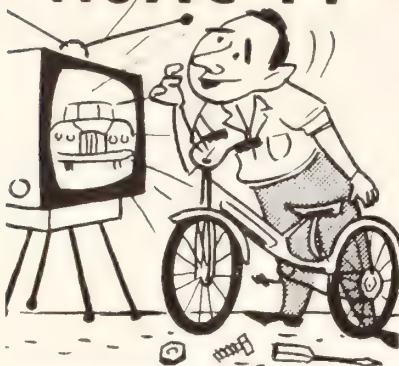
Highest rated of all Friday nights:
"POSSESSED"
Starring Van Heflin and
Joan Crawford — Warner Bros.

U.A.A. can help your station achieve
the kind of lasting success
enjoyed by this popular and
profitable program. Write or wire.....

**U.A.A. UNITED ARTISTS
ASSOCIATED, INC.**

NEW YORK 247 Park Avenue MU 7-7800
CHICAGO 75 E. Wacker Dr. CB 2-2080
DALLAS 1511 Bryan St. RA 7-8553
LOS ANGELES 1041 N. Formosa Ave., HO 7-5111

What they see on WJAC-TV



THEY BUY!



If you're interested in sales results in the Johnstown-Altoona market, you should know about WJAC-TV! Happy sponsors say that WJAC-TV sells everything, from automobiles to zithers, and in large quantities, too.

And no wonder! Both ARB and Nielsen rate WJAC-TV tops, month after month. But more important than statistics are results. Statistics don't buy products . . . people do! And purchasing people watch WJAC-TV

For Complete Details, Contact:
HARRINGTON, RIGHTER
AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



• **WTVN-TV**, Columbus, Ohio, who dispatched its promotion department staffer, Pat Roedig, to area newspapers armed with huge floral valentine arrangements for the tv editors.

Channel change: **KFRE-TV**, Fresno, Calif., last week, switched from VHF channel 12 to UHF channel 30.

PEOPLE ON THE MOVE: **Keith T. McKenney** from local sales manager to general sales manager, **WJBK-TV**, Detroit . . . **Herb Weber, Jr.**, from general sales manager, **WJBK-TV**, Detroit, to local sales manager, **WJBK-TV**, that city . . . **Peter S. Crawford**, from account executive, to general sales manager, **WLWA-TV**, Atlanta, Ga. . . **Robert J. Gold**, from national tv salesman to national sales manager, radio and tv **Hildreth Stations**, Maine . . . **John W. Wiedmer** to sales staff, **KMOX-TV**, St. Louis . . . **Robert M. Joyce**, from program director to station manager, and **Lee Nelson**, to program manager, **WMTW-TV**, Poland Springs, Maine.

Radio Stations

St. Valentine's Day got a big play in a variety of ways this year by radio stations who turned the love and kisses day into station promotions.

Some of the stations, and the gimmicks:

• **KING**, Seattle, agreed to pay the five dollar fee for any (and all) marriage-minded couples who applied for a marriage license, that day.

• **KYW**, Cleveland, ran a contest (with a \$100 lure) seeking the most unusual billet-doux. The station also utilized cupid day by inviting three medics to participate in a phone session on *Program P.M.* answering questions phoned in by listeners about heart trouble (not the romantic kind).

• **KXOK**, St. Louis, collected over 10,000 Valentines for distribution to youngsters in area hospitals and orphanages in a *Gotta Have Heart* campaign.

• **WOHO**, Toledo, Ohio, pulled names out of a backlog of past contest entry cards and broadcast personal greetings to the sender.

• **WKNB**, Hartford, Conn., as part of its Valentine's Day promo-

tion, solicited "kisses" (lipstick imprinted on postcards) in an effort to determine the owner of the most beautiful lips.

Ideas at work:

• **WCUE**, Akron, Ohio, as a follow-up to its January day-long salute to *Mitch Miller-Sing-Along-Spectacular*, has started a beard growing contest. The idea: listeners are asked to come up with novel reasons why someone — anyone — should grow a beard. Contestants are not required to grow a beard in order to participate. Finalists are selected daily and given prizes of *Sing Along With Mitch* albums. Top prize winner will get a year's subscription to all Columbia pop albums and a hi-fi set. To add color to the contest, the station's deejays engaged themselves in an intra-station beard-growing competition.

• **KVER**, Clover, New Mexico, for one complete day this month, turned over its operations to the junior class of the Clovis High School. The students wrote copy, prepared logs, and acted as announcers, newsmen, receptionists and salesmen. The event served a dual purpose: to raise money for the class (a percentage of the spots sold went to the class fund; the agreement: sales up to \$600 went to the school and above that figure, the station and school split fifty-fifty); and the station acquired a host of new listeners and good will.

Station acquisition: **WMIN**, St. Paul, bought by Tedesco, Inc., from Franklin Broadcasting for \$200,000 . . . **Big River Broadcasting Corporation**, operator of **WBAZ**, Kingston, N. Y., bought by Olin Tice, for \$104,500. Sale brokered by Edwin Tornberg & Company.

This 'n' data: **Intermountain Network** reports a 22.8% gross sales increase in 1960 over 1959 . . . **WHK**, Cleveland, disk jockey Scott Burton flunked out in his luxury survival test at the posh Sahara Motel after only five days of easy living and, back at his mike, initiated his disk spinning chores by playing Frank Sinatra's recording *Give Me The Simple Life*.

Kudos: **KLZ**, Denver, station manager and director of sales **Lee Fendren**, named *Advertising Man of the Year* by the Advertising Club of Den-

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



Q—What news show in the Flint-Saginaw-Bay City area pulls more weight with TV viewers than all the competition combined?

Q—How many birthdays does the average man have?

Q—What dominant force in the Flint-Saginaw-Bay City area is powerful enough to keep families up after midnight on Saturday nights?

Q—Why can't a man living in Miami, Florida, be buried west of the Mississippi?

Q—What's the best way to sell my wares to the most women at the lowest TV dollar?

ver . . . **KNEZ**, Lompoc, Calif., general manager **Les Leslie**, appointed head of 1961 California Goodwill People-To-People Mission to Eastern Europe and the Soviet Union . . . **KRDO**, Colorado Springs, president and general manager **Harry W. Hoth** presented with *Good Government Award* by the Colorado Springs Junior Chamber of Commerce.

Sports note: **KFSD**, San Diego, to broadcast the San Diego Padres baseball games scheduled for 21 April through 10 September . . . **WCBS**, New York City, to broadcast the complete schedule of New York Yankee home and road baseball games for the 1961-62-63 seasons.

Promotion gimmick: **WLW**, Cincinnati, Ohio, distributed among the scribes a banana attached to a small brochure proclaiming the station as "top banana" in the Cincinnati area. The booklet, in vivid yellow and brown hues, listed also audience chart figures and facts.

New Keystone affiliates: **WILZ**, St. Petersburg, Fla.; **SKSI**, Sun Valley, Ida.; **KNIA**, Knoxville, Ia.; **KWVY**, Waverly, Ia.; **KKAN**, Phillipsburg, Kansas; **KEUN**, Eunice, La.; **WEMB**, Easton, Md.; **WLST**, Escanaba, Mich.; **KGHN**, Grand Haven, Mich.; **KGMT**, Fairbury, Neb.; **WSMN**, Nashua, N. H.; **WLLY**, Wilson, N. C.; **WSNO**, Barre, Vt.; **KPKW**, Pasco, Wash.; **KARA**, Albuquerque, N. M.

PEOPLE ON THE MOVE: **Frank E. Fitzsimonds**, to **KBOM**, Bismarck-Mandan, North Dakota, as executive vice president . . . **Malcolm A. Campbell**, from **WAJR**, Morgantown, West Va., to sales manager, **WOL**, Washington, D. C. . . **Stanley Barclay**, to **WOL**, Washington, D. C., as advertising and promotion manager . . . **Claire Hughes**, from assistant manager, to manager, **KWKW**, Hollywood . . . **Paul Shumate**, to operations manager, **WKRC**, Cincinnati, Ohio . . . **E. Berry Smith**, to v.p. and general manager, **WFRV**, Green Bay, Wis. . . **Donald N. Mann**, senior account executive, **WBBM**, Chicago, assuming additional duties of manager of special projects . . . **Andy James**, from sales manager to v.p. in charge of sales.

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS
BILL LARIMER, YOUR
PETRYMAN IN LOS ANGELES



A—The "Five Star Final," **WNEM-TV**'s nightly news wrap-up, rolls up an almost unbelievable 1960 * more TV hours than the other two 11:00 pm competitive newscasts combined! (*ARB, Nov., 1960)

A—One—every man is only born once so he only has one birthday.

A—Take 5 again! 1960 **ARB** shows an average of 23,400 viewing families burn the midnight oil for Channel 5's Fabulous 52 late movies.

A—He's still alive so he can't be buried anywhere.

A—Put them in **WNEM-TV**'s 5 Feature Showcase at 1 pm. November 1960 **ARB** proves more women are tuned to Channel 5 than its nearest competitor.



WNEM-TV

serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION —
ALL WAYS!



WNEM-TV

serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION —
ALL WAYS!

Review, please, the latest survey of your choice:

Nielsen (Louisville Metro Area, Nov.-Dec., 1960)

Hooper (Oct.-Dec., 1960)

Pulse (Louisville Metro Area, Nov., 1960)

Trendex (Louisville, Aug. 24-28, 1959)

Verifak (Louisville, Oct., 1960)

Conlan (Louisville, Nov., 1960)

Unbelievable
unduplicated audience
in the
Louisville Metro Area
belongs to **WKLO***

Need we say more?

*Nielsen, November-December, 1960

see



**robert e.
eastman & CO., inc.**

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

and **Fred Beaton** to assistant manager, KWKW, Hollywood . . . **Harry H. Haslett**, from manager, WSID, Baltimore, to manager WBNX, New York City . . . **George Zimmerman**, to KRAK, Sacramento, Calif., as San Joaquin Valley sales manager.

MORE PEOPLE ON THE MOVE:

Joseph K. Sutton, from account executive to sales manager, KICN, Denver . . . **Robert L. Krieger**, from assistant commercial manager to sales manager, WQXR, New York City . . . **Charles W. Brunt**, from general manager, WTOB, Winston-Salem, N. C., to general manager, WSGN, Birmingham, Ala. . . . **L. G. Jones**, from sales manager, WTOB, Winston-Salem, N. C., to station manager, that station.

Fm

WCRB, Boston, has joined with **WMTW-FM, Mt. Washington, Maine**, in setting up a network arrangement for spreading out its fm programming in the Maine, New Hampshire and Vermont regions.

According to WCRB president Theodore Jones, plans are being mulled to expand the new network to feed fm selections throughout the entire Northeast area.

PEOPLE ON THE MOVE: **Abe Voron**, general manager WQAL-FM, Philadelphia, appointed national chairman, Background Music Committee, National Association of FM Broadcasters . . . **James T. Miller, Jr.**, from WYNG, Warwick, R. I., to commercial manager, WPFM, Providence, R. I. . . . **Francis Mulhall**, from WFBM-AM sales staff, to radio salesman, WFBM-FM, Indianapolis.

Kudos: **KRHM-FM, Los Angeles**, recipient of *The Station of the Year* award from the Los Angeles Times.

Networks

Net tv sales: **P. Lorillard** (Lennen & Newell) to sponsor NBC TV's *Concentration*, in its new nighttime spot, Mondays, 9:30-10 p.m. beginning 17 April . . . **Minute Maid** (Bates) and **Tupperware Home Parties** (BBDO), to co-sponsor *Marineland Circus*,

NBC TV's Easter Sunday spectacular . . . **Purex** (Edward H. Weiss, Chicago) to sponsor 12 full-hour special programs on NBC TV during the 1961-62 season including *Purex Special for Women* series and five one-hour special projects series now being developed.

Kudos: ABC TV, recipient of the 1961 *National Brotherhood Mass Media Award for Television* for its *Cast the First Stone* documentary report on prejudice in the North telecast on the Bell & Howell *Close-Up!* series.

PEOPLE ON THE MOVE: **Bob Bagley**, to manager of advertising and promotion, ABC's Western division . . . **Russell C. Stoneham**, from CBS, to director program development, West Coast, NBC . . . **William H. Cochran**, from station clearance sales service assistant, West Coast, ABC Radio, to West Coast representative, stations department . . . **Ethel Gilchrist** to manager, promotion services, and **Dan Taylor**, manager, on-air production, CBS TV, Hollywood.

SELL!

THE EXCLUSIVE BILLION
DOLLAR
**CENTRAL FLORIDA
MARKET**



WLOF-TV

Channel 9 — ABC — Young TV

Representatives

Committee heads, for the Station Representatives 1961 season, have been selected, according to SRA president, Lewis H. Avery.

Those named:

- **Adam Young**, president of Adam Young Companies: chairman of the Radio Trade Practices Committee.

- **Edward R. Shurick**, president of Blair TV, Inc.: chairman of the TV Trade Practices Committee.

- **Eugene Katz**, president of The Katz Agency, Inc.: chairman of the Legal Committee.

- **Frank E. Pellegrin**, executive vice-president of H-R Television, Inc.: chairman of the SRA Awards Committee.

- **Jones Scovern**, vice-president of Peters, Griffin, Woodward, Inc.: chairman of the President's Special Committee.

Adam Young's Steven A. Machinski, speaking before a group of Des Moines ad men and clients, sharply disagreed with agen-

cy men who set themselves up as radio programing experts—and take a dim view of “contemporary” music.

Highlights of his talk:

- Radio timebuyers are certainly not typical radio listeners and therefore usually stress program values unimportant to the great bulk of radio listeners.

- Music is only one component of a station's sound, and fills only 30 minutes of an hour.

- No station can stay dominant in a competitive market based solely on its music selection formula.

Rep appointments: WILN, Atlanta, Ga., to **Gill-Perna**, for national representation . . . WPAW, Providence-Pawtucket, R. I., to **New England Spot Sales**, for regional representation . . .

Social note: The Atlanta Radio and Television Representatives Assn. played host to a gathering of Southern ad men at a cocktail party, 10 February.

PEOPLE ON THE MOVE: Daniel

Kelly, from manager sales presentations, to manager sales promotion and research, CBS television spot sales . . . **Guy Capper**, from Headley-Reed transferred to Bolling, to sales staff, Venard, Rintoul & McConnell . . . **Douglas MacLachie**, back to Avery-Knodel, L.A., as manager for tv sales, after leave of absence.

Peters, Griffin, Woodward adds three to sales: **Walter E. Harvey**, from Dancer-Fitzgerald-Sample; **Henry J. O'Neill**, from Bolling; and **Dennis Gillespie**, from PGW's New York sales service department.

Film

Screen Gems is continuing to diversify its packaging activity into live programing areas.

A new co-production agreement between Screen Gems and **Aladan Productions** has been reached to develop several live dramatic and panel shows with **Dan Enright** and **Alfred Crown** as executive producers.

The previous week Screen Gems retained **Herbert Sussan** to pack-



THE RIGHT SETTING FOR SALES!

A sparkling diamond necklace, shown off in just the right setting is certainly hard to resist. Well, the same is true of your sales message. Put it in the right setting . . . on the right station . . . in the right program, and chances are your message will strike a responsive chord. WXLW's well-balanced, exclusive adult programming lets you select the right program, AND the right audience. In addition, your product image is never destroyed by the type of music featured on many stations today. WXLW programs pleasant listenable music combined with warm, congenial air personalities that set the mood for sales . . . with music designed to put the consumer in a receptive frame of mind, not a frantic frame of mind. So buy the audience that *can* and *will* buy your product. Include WXLW in your Indianapolis buy!



CONTACT YOUR NEAREST ROBERT B. EASTMAN REPRESENTATIVE

age live dramatic and musical specials.

Sales: Official Films announces a \$92,000 profit for the last six months of 1960 compared to a substantial loss the previous year . . . WNEM-TV, Bay City, has acquired Seven Arts Associated's *Films of the 50's* and NTA's *61 for 61* feature film packages . . . Ziv-UA's *Lock Up* renewed by WGAL-TV, Harrisburg; WSTV, Steubenville; WMAZ-TV, Macon; WSFA-TV, Montgomery; KZTV, Corpus Christi, and KNAC-TV, Fort Smith.

International: Television Industries, Inc., to distribute RKO Film library in the far east and Australia: **Norman B. Katz** has left for there on sales tour.

Commercials: **Bert Feldman** and **Dick Cohen** have formed **Projected Film Editing Service** at 1600 Broadway, New York . . . **Sonny Lester** and **Leonard Levy** have opened **Modern Sound**, a music commercials production unit, at 312

West 58th Street in New York . . . **Ernest Motyl** placed in charge of MGM's tv commercials and industrials division in New York . . . **Michael A. Palma** appointed v.p. chief financial officer of Transfilm-Caravel . . . **Stan Popko** appointed creative director, a new post, at James Love Productions . . . **Robert J. Elenz** named television creative director of Fred Niles . . . American Tv Commercials Festival names **Renee Rosenwasser** coordinator of entires and reservations. **Walter Cooper** program director, and **Vincent Infantino** coordinator of commercials.

Producers: TelePrompTer forms production services division with **E. J. Spiro** as director . . . **Elektra**, producing four hour-long adult science films, plans daily animated children's series.

Public Service

Public service in action: WITI-TV, Milwaukee, Wis., last week, telecast a special report documentary,

PO 5-2323, dealing with the workings of the Milwaukee police department . . . **KMOX**, St. Louis, began a special program, *Operation Job-Hunt*, in an effort to ease the area's critical job shortage . . . **KVAL-TV**, Eugene, Ore., invited Governor Mark Hatfield to appear before the cameras to answer viewer questions in a special program *Ask Your Governor* . . . **WTVN-TV**, Columbus, Ohio, programmed *Washington Report*, an informal interview program featuring talks with senators and congressmen from the station's area . . . **KRAK**, Sacramento, Calif., began a series revolving about the theme *American Ingenuity* and covering various fields of endeavor.

Kudos: **KFWB**, L.A., recipient of *Community Chest Public Service Award for 1960* . . . **WQAM**, Miami, presented with *United Fund Outstanding Citizenship* award . . . **WBZ**, Boston, recipient of the 1961 *National Brotherhood Award* from the National Conference of Christians and Jews for its documentary, *Anne Frank*.

Leadership

...in the land of profitability!

Whether it's prime time nighttime or all day daytime — Channel 8 is your best TV buy in West Coast and Central Florida!

NSI DECEMBER 1960
7 AM to 6 PM

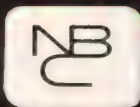
| Station | Av. Homes Watching |
|--------------------|--------------------|
| Monday thru Friday | |
| WFLA-TV | 27,146 |
| STATION "B" | 25,718 |
| STATION "C" | 4,220 |

NSI DECEMBER 1960
6 PM — Midnight

| Station | Av. Homes Watching |
|--------------------|--------------------|
| Monday thru Friday | |
| WFLA-TV | 67,721 |
| STATION "B" | 65,455 |
| STATION "C" | 21,588 |

*The big 28 county area where both ARB and Neilson agree WFLA-TV leads in average homes reached when people watch TV the most — 6 p.m. to midnight!

wfla-tv
TAMPA - ST. PETERSBURG



NATIONAL REPRESENTATIVES, **BLAIR-TV**

Channel 8

**VIDEO
TAPE**
is the shape of
QUALITY
TV commercials
TODAY!

FOR THAT "LIVE" LOOK, TAPE IT... on SCOTCH® BRAND Live-Action Video Tape!

"Real-life" presence is the new TV look achieved by today's commercials using "SCOTCH" BRAND Video Tape. Until now, the home-viewer's picture has been an ingenious compromise—an optical medium shown on an electronic screen.

Not so with tape! "SCOTCH" BRAND Video Tape offers complete compatibility of picture source and picture—both electronic—with a greatly expanded gray scale for gradual transitions from absolute black to absolute white. In addition, tape eliminates jitter, provides excellent sound quality and an "unlimited" number of special effects. It all adds up to cleaner, crisper originals of unsurpassed quality... with exceptional Video Tape duplicates and kines from master tapes.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

Tape has many advantages—for advertiser, agency, producer. Playback is immediate, serious goofs can be remedied at once by retakes. Special effects are made instantaneously... no lab work and waiting. Costs are competitive, savings gratifying.

Tape is easy to work with, no mystery... talented specialists are available to help you. *Prove it to yourself!* Send your next TV storyboard to your local tape producer for an estimate that will surprise you—at no cost or obligation.

Write for the new brochure, "The Show is on Video Tape"—a case history of six commercial tapings. Enclose 25¢ to: 3M Co., Box 3500, St Paul 6, Minn.



MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



Tenting in D.C., *or* In One Era and Out the Other

Finding a roof for five Corinthian tv station news-and-camera teams in Washington, as the Kennedy era began, was much more difficult than finding reason for their presence. They had no intention of duplicating CBS's superb network coverage; they sought to duplicate only Corinthian's success, as evidenced by coverage of last year's conventions, in relating major political events to their own communities.

Local news doesn't come to us. We go to it, even if it's in D.C.—and even if our definition of local is non-traditional. Without a legacy to stand on, our individual station news teams tackled Project Washington with mike and camera. The Houston group was after, among other things, a Ladybird's eye view; Tulsa hoped to strike oil by spending a day with Senators Kerr and Monroney; our gentlemen from Indiana got on the bandwagon with the state's Drum and Bugle Corps; the young men from Sacramento, reversing Greeley's advice, came east to cover the Inauguration's pomp—and to examine plans for legislation affecting their tele-urban community.

Different regions find different meanings in Washington, 1961. Those differences are best explored by local tv reporting crews and public affairs programming, focusing on political faces and issues of special interest to the folks back home. This is the kind of journalistic initiative, under group organization, that results in high identification with regional audiences, cementing stations to communities and communities to stations.



Responsibility in Broadcasting

THE CORINTHIAN

SPONSOR • 27 FEBRUARY 1961

Tv and radio NEWSMAKERS



William J. McDowell has been appointed general manager of RKO General's Los Angeles radio station KHJ. A native Californian, and a graduate of the University of Southern California, McDowell joined KHJ in 1957 as an account executive, a position he held until 1960 when he was named general sales manager. Prior to his affiliation with RKO General, McDowell was an account executive with KERG, Eugene, Ore. Earlier, he was assistant to the director of operations for the CBS Pacific Network.

Richard W. Ostrander has been named national sales manager of Taft Broadcasting television station WTVN-TV in Columbus, Ohio. A native of Michigan, Ostrander joined the Taft Stations at WKRC-TV, Cincinnati, O., when the station first went on the air, as film director. In 1957, he joined the sales staff of the Cincinnati station and for the past year he has been manager of Taft's Columbus radio station WTVN. In his new post, Ostrander succeeds F. Von Stade, now at WKYT, Lexington.



Perry B. Bascom, Westinghouse Broadcasting national radio sales manager since 1957, has been appointed general manager of WBC's Cleveland radio outlet, KYW. He succeeds Carl Vandagriff who was named staff coordinator for special corporate projects. Bascom joined Westinghouse in 1956 as eastern sales manager for both radio and television; moving up to national radio sales manager. Earlier, he headed the tv sales staff at WOR-TV, N.Y.C., after being acct. exec. at WIP, Philadelphia.

Lawrence White, CBS TV New York City, director of daytime programs since September 1959, has been appointed vice president of that department. White came to CBS from Benton & Bowles, where, for eight years he was, successively, a staff producer and director, supervisor of programs and director of programming. Before this, and since 1948, he had been with DuMont Television as a producer-director and script editor. Prior to 1948, White was with radio station WOLF, Syracuse, N. Y.



KOTV
TULSA
KHOU-TV
HOUSTON
KXTV
SACRAMENTO
WANE-TV
FORT WAYNE
WISH-TV
INDIANAPOLIS
WANE-AM
FORT WAYNE
WISH-AM
INDIANAPOLIS

Presented by H-R

ATIONS

The seller's viewpoint

With the automobile industry outlook a big question mark, SPONSOR publishes a portion of NBC board chairman Robert W. Sarnoff's speech to the National Automobile Dealers Assn. in San Francisco on 31 January because of its particular relevance to the situation. In it he passes on results of research conducted by the network into the tv viewing habits of automobile sales prospects and the influence television has on their ultimate buying decisions.



TV's impact on automobile sales prospect found to be tops

The superior effectiveness of television in recruiting and pre-selling your customers is not just a matter of speculation. For five years, on a continuing basis, NBC has been underwriting comprehensive and penetrating research to analyze the relationship between automobiles and the people who buy them.

These pioneering research studies have developed new information of recognized value to the automotive industry and the advertising business. Two years ago, for example, they helped to analyze the growing market for compact cars. Over the years, this research has provided manufacturers and their advertising agencies with valuable guidance establishing their important stake in the television medium.

Among the subjects our research specialists have covered are these: how buyers shop for cars; the kind of people who buy specific makes; customers' attitudes toward different makes and models, the role of the salesman; the uses and effectiveness of various advertising media. As many of you must know, dealers themselves have been among our best sources of information. Our research has also been based on depth interviews with car shoppers, buyers and manufacturers. I think you may be interested in some of their findings.


When the 1960 models were coming out, we approached a cross-country sample of several thousand men and women and, on the basis of their responses, divided them into two groups: those who considered themselves active customers for a new car—the “declared prospects;” and those who were uninterested or uncertain about buying one—a group we labeled the “undeclared prospects.” Then we

kept tabs on both groups to learn who actually bought cars and what influenced them.

We found that both the declared and undeclared prospects spent more time watching television each day than they spent with newspapers and magazines combined. We also found that television gave them their strongest impression of advertised automobiles—by a wide margin compared with any other medium. And we learned that half of the new car sales were made to people who had originally been considered poor prospects—the people who needed extra persuasion to get them into the showroom—and who were more influenced by television even than the declared prospects.

Turning from the impact of television in general to particular programs advertising automobiles, the surveys demonstrate that viewers of the average automobile-sponsored program have a higher opinion of the car advertised than non-viewers of the program: are more aware of the automobile sponsor's slogans; are more likely to go to the showroom—and more definitely inclined to buy that car.

The NBC automotive studies examined not only customer attitudes but *your* attitudes as dealers. We found that 59% of all the dealers surveyed feel television is the most effective kind of national advertising for getting people to visit the showroom. Sixty-five per cent of all the dealers named television as the national medium that does the best job of pre-selling and making the sale easier once the customer is in the showroom. Among dealers handling cars whose manufacturers make extensive use of all the advertising media, the preference for television was even higher.



You pick your salesmen carefully...

**Choose your air salesmen
just as carefully . . .**

Check List for Hiring Salesmen:

- ✓ INTEGRITY
- ✓ STABILITY
- ✓ RESPONSIBILITY

You look for these qualities when you hire a salesman. Be just as sure you get them when you hire *air* salesmen. In Des Moines KRNT and KRNT-TV Air Salesmen have these qualities. That's why people believe in and depend on KRNT RADIO AND TELEVISION:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man.
He can help you hire our salesmen, too.

KRNT

Radio and TV - Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

SPONSOR SPEAKS

Storm Warnings for net tv

Within the past two weeks we have heard from no less than four extremely important national advertisers, and six top-ranking agencies about a very distressing situation that seems to be developing in network television.

According to these sources, the bitter competitive struggles between ABC, CBS, and NBC are producing a network climate in which some of tv's biggest and best customers are getting kicked around.

"High-handed and arbitrary" are some of the adjectives which agency men and advertisers are using to describe certain recent program and time period changes.

Their resentments are directed, not at any one network, but unhappily at all three. And they feel strongly that present network attitudes toward old and valued customers may easily produce an anti-tv reaction.

"After all," they say, "we can always go into print."

SPONSOR believes, for the good of the industry, that this antagonistic attitude must be brought up to the light.

We certainly sympathize with the competitive problems which network executives face today in operating multi-million dollar corporations.

But when any industry becomes so involved in intra mural warfare that its own best clients begin to be hurt, then the storm warnings must be hung out.

Network broadcasting, furthermore, has a history of good customer-relations under the leadership of such men as Niles Trammel, William S. Paley, and Ed Kobak whose famous slogan "It is easy to do business with the Blue" is still remembered by many important tv buyers.

Regardless of how strongly the networks may feel that they want to "run their own shows," the fact is that the business cannot operate without courtesy, consideration and thoughtfulness for tv's partners who pay the bills.

We urge ABC, CBS, and NBC to re-examine their practices in the area of customer-relations, and to take such steps as are necessary to produce a healthier client climate. ■

10-SECOND SPOTS

It's too cold—now! Miss Simon McQueen, adorable WABC-TV, N.Y., weather reporter, has been wearing costumes each night that publicize various ABC TV shows. After viewing her promotional activities, an admirer from Rutgers U. wrote: "Like many other viewers, I have been completely smitten. I now find my admiration mixed with anticipation. I feel your dressing Miss McQueen in the garb of *Hong Kong* and *The Roaring Twenties* was an excellent promotional stroke. *Please hurry along with her promotion of Naked City.*"

Slalom Ave.: Allen Stanley, Dolphin-Ross Productions partner, and Dick Olmsted, president of Olmsted Sound Studio, have beaten the transit problem quite a few N. Y. mornings lately by *skiing to work from upper Park Avenue to midtown.*

Sig's simile: Carlton Wilson of UPI, Austin, reports that these words by ex-CBS news president Sig Mickelson "brought down the house" at a U. of Texas mass media conference: "The only advantage of computers is that of immense speed. In this regard, there is a strong parallel with tv . . . and for that matter—plane schedules. . ." Why the laughter? The speech was read by Texas' President Ransom because Mickelson, almost snowed-in at N. Y., finally had caught a flight to Houston, but it was late and he missed his connection to Austin.

What a gas! Allied Stores' Witte Polsky tells about the Texas youngster who bought his father a pipe for a birthday gift. *It ran from Dallas to New York.*

Copywriters take note: George Kirgo, J. Paar panelist and author, gives this advice in his book, *How to Write Ten Different Best Sellers* (Simon and Schuster): "And don't forget—as soon as the first copy of your book is off the press, rush it air-mail special delivery, with a covering letter, to the Postmaster General. Demand to know why he permits such trash to be sent through the mails. If you're lucky *he'll ban your trash and it'll become a best seller. . . .*"



You can quote me...

"We recommend the WLW Stations for advertising Lestoil Company's LESTARE BLEACH because they eliminate the complexities of today's time buying with their famous Crosley streamlined operation and complete cooperation."

Sam Tardor

Vice President Media,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.

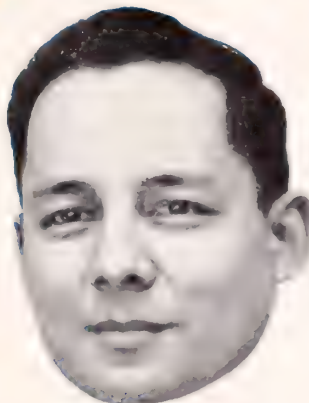


I'll say this...

"The Crosley Group's all-around know-how is especially important when dealing with a far reaching consumer product. Yes, the WLW Radio and TV Stations lighten and brighten any advertiser's bundle of wash!"

Alvin James Ruggs

Broadcast Media Director,
Sackel-Jackson Co. / Advertising Agency
Boston, Mass.



all your WLW Stations' Representative . . . you'll be glad you did!
the dynamic WLW Stations . . .

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati



Crosley Broadcasting Corporation, a division of **Arco**

CENTRAL FLORIDA TELEVISION SELLING



To young, active and growing Central Florida families, TV is a vital part of everyday activity.



WESH-TV, WDBO-TV, and WLOF-TV are the only stations in the Central Florida market to carry the NBC Peacock.

WESH-TV, WDBO-TV, and WLOF-TV PENETRATE OVER 8 OUT OF 10 HOMES IN THE GROWING BILLION DOLLAR CENTRAL FLORIDA MARKET

THE EXCLUSIVE TV MARKET of Central Florida covers 19 counties. One-fourth of Florida's TV homes are here.

OVER 1,141,600 CONSUMERS buy in this primary coverage area.

PRIMARY COVERAGE of more metropolitan areas than in any other Florida TV market. Over 20 growing communities with populations in excess of 10,000 are here, including such key cities as Orlando, Daytona Beach, Winter Haven, Gainesville, Cocoa and the Cape Canaveral area.

WLOF-TV
Ch. 9 - ABC
Young TV

WESH-TV
Ch. 2 - NBC
Avery-Knapp

WDBO-TV
Ch. 6 - CBS
Walt TV Assoc.

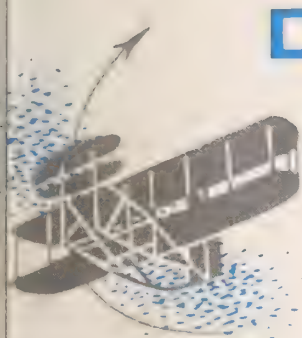
PENETRATING OVER 8 OUT OF 10 HOMES IN THE BILLION DOLLAR CENTRAL FLORIDA MARKET

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

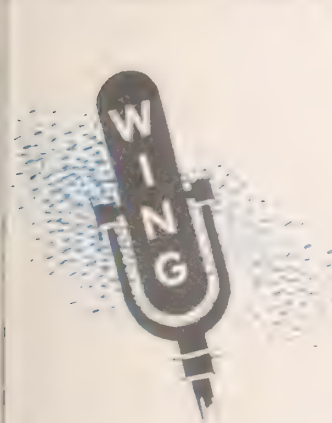
First IN the air...

DAYTON, OHIO



Home of the Wright Brothers, fathers of aviation, home of Wright-Patterson Air Force Base, Headquarters for Air Materiel Command... this cosmopolitan, industrial, air-minded city is now the 3rd largest market in Ohio

First ON the air...



High-flying WING has captured the hearts (and ears) of air-minded Dayton. More national and local advertisers spend more dollars on WING than any other Dayton station because WING delivers more audience and sales.



robert e. eastman & co., inc. national representative



TRAILS STATIONS: WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

ANSWERING 10 MISCONCEPTIONS ABOUT RADIO

Representatives pick the 10 most common misconceptions about radio and answer them

Page 31

Latest lineup facts about fall web tv

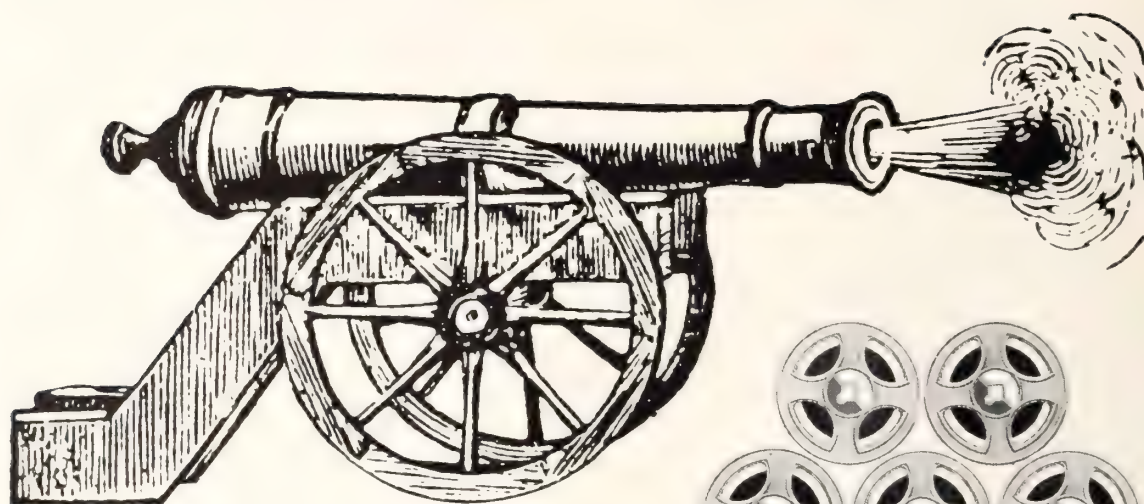
Page 34

Why Johnson likes its video tasteful

Page 36

Is there an answer to tv ad costs?

Page 38



Bombard San Francisco Night and Day

Combine all your spots—prime time minutes, morning ID's, afternoon 20's, film, live and videotape commercials—for the most advantageous Penetration Plan discounts in San Francisco.

Additional discounts on 13, 26 and 52-week night and day penetration schedules!

Call KTVU or H-R Television Inc. for excellent availabilities in live sports, The Play of the Week, high-rated live, syndicated and kids shows.

KTVU

CHANNEL

SAN FRANCISCO • OAKLAND One Jack London Square, Oakland 7, California

SAN FRANCISCO BAY AREA



Mid-city grass and trees. Spring brings strollers and their transistors back to Rittenhouse Square, one of the five original squares laid out by William Penn.

Sound of Spring: Soon high heels and shoes will be clicking on the bare pavement of Philadelphia's Rittenhouse Square, unmuffled by winter snow and ice. Another sound of Spring: The warming and enlightening voice of **WIP**, as active in the public weal in good weather as through Winter's many snow emergencies. A 40-year record of public service and Metropolitan's *fresh* concepts of service are rapidly moving **WIP** to the foremost audience position in Philadelphia. Advertisers are keeping pace with the times... on **WIP, Metrodelphia, Pa.**

Whatever

you use

WDBO-TV

CH.6 • CBS • ORLANDO

is DOMINANT

1st in CENTRAL FLORIDA

NIELSEN • DEC. 1960

Metro Share

| STA. | MON. - FRI. | | SUN. - SAT. | |
|------|-------------|-------|-------------|--------|
| | 12-3PM | 3-6PM | 6-9PM | 9-Mid. |
| WDBO | % | % | % | % |
| 'B' | 59 | 51 | 49 | 47 |
| 'C' | 27 | 23 | 27 | 26 |
| 'C' | 13 | 24 | 22 | 24 |

Homes Reached

| STA. | MON. - FRI. | | SUN. - SAT. | |
|------|-------------|-------|-------------|--------|
| | 12-3PM | 3-6PM | 6-9PM | 9-Mid. |
| WDBO | (00) | (00) | (00) | (00) |
| 'B' | 277 | 279 | 515 | 387 |
| 'C' | 128 | 128 | 316 | 215 |
| 'C' | 53 | 108 | 237 | 203 |

ARB • NOV. 1960

(9AM - MIDNIGHT, SUN. thru SAT.)

Metro Share

WDBO-TV DELIVERS

- 36.4% more than Sta. 'B'
- 97.3% more than Sta. 'C'

Homes Reached

WDBO-TV DELIVERS

- 29.7% more than Sta. 'B'
- 64.4% more than Sta. 'C'

BLAIR TVA has more FACTS!

© Vol. 15, No. 10 • 6 MARCH 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- 6 Newsmaker of the Week
- 56 Film-Scope
- 19 Sponsor-Scope
- 52 Sponsor-Week Wrap-Up
- 25 Sponsor-Week
- 52 Sponsor-Week in Pictures
- 55 Washington Week
- 64 Tv and Radio Newsmakers

DIGEST OF ARTICLES

10 misconceptions about radio

- 31 Among a host of misunderstandings about spot radio's role, a poll of radio station representatives shows that 10 such headaches stand out

Latest lineups on network tv's fall schedules

- 34 A SPONSOR chart shows how the three networks' fall nighttime programming schedules will look, at the latest tally; action shows are on upswing

Johnson stands by 'tasteful' video

- 36 Wax firm bucks the trend toward pure circulation buys and insists on 'clean' entertainment. However, company may increase spot tv budget

SAG, AFTRA, and tv commercial costs

- 38 The after-effects of intensive negotiations leading to ultimate solution create new questions, but no easy answers for better planning next time

Spot tv billings jump 8% in 1960

- 40 Gross time expenditures hit \$616 million for the year. Final quarter spending rises 6.3% over same 1959 period with total of \$163 million

Radio's tops with leader La Rosa

- 42 Pasta producer spearheads advertising campaign with 60-100 minutes per week in 22 markets via 39 stations; "La Rosa man" is back in the copy

FEATURES

- 10 Sponsor Backstage
- 16 49th and Madison
- 12 Timebuyers at Work
- 65 Seller's Viewpoint
- 44 Sponsor Asks
- 46 Radio Results
- 58 Sponsor Hears
- 66 Sponsor Speaks
- 48 Spot Buys
- 66 Ten-Second Spots

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation & Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sun Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 year. Other Foreign countries \$11 per year. Single copies 40¢. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published week by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Frances Giustra

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Linda Cogle

Readers' Service

Barbara Wiggins

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker; Michael Crocco; Syd Guttman;
Hermine Mindlin; Wilke Rich; Irene Sulz-
bach

For that



NEW IDEA

visit the

IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

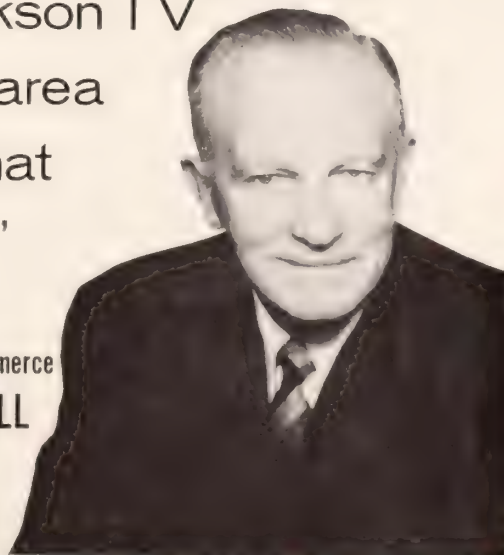
Age limit—over 18

"America looks to the South
for economic growth, and
the Jackson TV
market area
leads that
growth."

Past President,
U.S. Chamber of Commerce

BOYD CAMPBELL

Pres., Mississippi
School Supply



WJTV

Katz

12

WLBT

Hollingbery

3

Serving the Jackson, Miss., Television Market

KRIZ PHOENIX



Really up there!

KRIZ reaches
more homes in the Phoenix
metropolitan area
in the course of a week than
any other station.*

Based on seven days
a week, 24 hours a day,
KRIZ reaches 43.7%
of the *total* radio homes in
the nation's fastest-
growing city.

*Cumulative Pulse Audience—Phoenix, Arizona
(Metropolitan area), November, 1960.

KRIZ

call robert e. eastman & co., inc.

KO2A

NEWSMAKER of the week

A major move in Time Inc.'s further expansion into the domestic news area and into the international scene was keyed last week with the hiring of Sig Mickelson (who retired a month ago as president of CBS News) as a top-echelon executive in a new post within the growing broadcast division. His area: "international broadcasting and broadcast news."

The newsmaker: Sig Mickelson, 47-year-old news pioneer who has gained the respect of print as well as broadcast colleagues for his management and news decisions and leadership, joins Time, Inc. at a crucial point in its national and international broadcast development.

The publishing company now owns and operates four radio, four television and one fm station: KLZ and KLZ-TV, Denver; WFBM, WFBM-TV and WFBM-FM, Indianapolis; WTCN and WTCN-TV, Minneapolis, and WOOD and WOOD-TV, Grand Rapids, Mich. It's expanding nationally in looking for additional properties to fill out the maximum limit for ownership and, since last September, Time, Inc. "has been actively exploring broadcasting and other communications activities abroad."

Currently, Board Chairman Andrew Heiskell is winding-up a six-month tour of overseas bureaus where he also "explored opportunities in the international field."

Mickelson's two-fold realm is destined to be active. Domestically, the parent company recently opened New York and Washington news bureaus. He has sound grounding in all facets of news, domestic and international. He's been active for many years in projects of Eurovision and the European Broadcasting Union, and has first-hand knowledge of and contacts in many parts of the world.

Though only 47, he's been in publishing and/or broadcast for 25 years as a newspaper reporter and editor, teacher and professor, newscaster and broadcast editor. He first joined Columbia in 1943 as news editor of its WCCO, Minneapolis, moving six years later to New York as director of public affairs. In 1951 he became director of news and public affairs for CBS TV and in '54 was named v.p. of CBS and general manager of the News Division, becoming president of the latter in 1959.

He's expected to work with the mass of news and information material filed by Time-Life correspondents. Mickelson is a member of the Overseas Press Club, The Players, the Council of Foreign Relations and Sigma Delta Chi, honorary journalistic fraternity.



Sig Mickelson

23 REASONS

WHY PITTSBURGH IS A CLEAN CITY:



All these soaps and cleansers are spotted on the channel 11 air. And like all smart spot advertisers, they're cleaning up in the huge Pittsburgh market area. Are you?



CHANNEL

WIC

The eyes of Pittsburgh

Represented nationally by Blair-TV

| | |
|--------------|---------------|
| AJAX | MR. CLEAN |
| CHEER | NU-SOFT |
| CLOROX | OXYDOL |
| COMET | PEARL CLEANER |
| DUZ | SPIC & SPAN |
| FAB | TIDE |
| IVORY FLAKES | 20 MULE TEAM |
| IVORY LIQUID | BORAX |
| IVORY SNOW | 20 MULE TEAM |
| IVORY SOAP | BORAXO |
| JOY | WISK |
| LESTARE | ZEST |
| LESTOIL | |

**Fastest
Draw
in the
West
(East)
(North)
(South)**



For most of America's television viewers the enchanted frontier of the old West casts a never-ending spell. They watch Westerns in greater numbers than any other kind of television program.

Today four of the six most popular shows in television are Westerns, and three of the four can be found on the CBS Television Network. In fact, for more than three years one of our Westerns ("Gunsmoke") has consistently drawn the biggest nationwide audiences in television.

Not every advertiser, however, is interested in Westerns. Depending on his product or marketing objectives, a comedy or a drama or a mystery may bring him better results. To him, the crucial test is: *How well is the network doing with the kind of programming he wants to sponsor?*

The advertiser who applies this test will find that the CBS Television Network *attracts the biggest average audiences in every category of entertainment.* And it achieves this remarkable record with *the most evenly balanced schedule in network television.*

| THE NIELSEN RECORD FOR ALL REGULARLY SCHEDULED NIGHTTIME PROGRAMS, OCTOBER 1960-JANUARY 1961 | | | | | | |
|--|-----|--------|-----------|--------|-----------|--------|
| PROGRAM CATEGORY | CBS | | Network B | | Network C | |
| | % | RATING | % | RATING | % | RATING |
| COMEDY | 26 | 20.2 | 20 | 18.8 | 10 | 18.7 |
| DRAMA | 13 | 18.3 | 0 | — | 8 | 13.6 |
| VARIETY & PERSONALITY | 18 | 21.0 | 6 | 15.3 | 21 | 18.5 |
| WESTERN | 12 | 25.6 | 21 | 20.6 | 28 | 22.5 |
| MYSTERY & ADVENTURE | 20 | 19.8 | 47 | 18.6 | 23 | 14.7 |
| NEWS, PUBLIC AFFAIRS, SPORTS | 11 | 14.0 | 6 | 9.9 | 10 | 14.2 |
| TOTAL NIGHTTIME | 100 | 19.7 | 100 | 18.3 | 100 | 17.7 |

% of audience time RATING: Age 12-17, 18-24, 25-34, 35-44, 45-54, 55-64, 65-74, 75+

There are *two* important points to keep in mind: One, you will not find *as many* Westerns on the CBS Television Network as you will elsewhere, but you will find *the best*. Two, it is this ability to produce the best entertainment of every kind that continues to attract television's largest audiences.

CBS TELEVISION NETWORK

MULTIPLE STATION OPERATORS

(Radio and/or TV)

Veteran broadcaster, with 25 years good background, can help you operate your stations at top profit and efficiency and handle National Sales. Seeking permanent position with growth potential. All replies will be treated in complete confidence.

Reply:

Box 104

SPONSOR

40 E. 49th Street

New York 17, N. Y.



INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900

Teletype NY-1-4295

by Joe Csida

Sponsor backstage

Bold leader

The Governor, as the cliché has it, came on like *Gangbusters*. Newly appointed President LeRoy Collins's speech to the National Association of Broadcasters Joint Board a couple of weeks ago was the roughest, toughest, in many ways anti-broadcasting speech I've ever heard an NAB president deliver. And I go back to Judge Justin Miller's earliest days as the Association's leader, in 1945, when I was privileged to tour Europe with the distinguished jurist and a group of key radio men, and hear him speak in country after country about and for American broadcasting.



I believe I either heard in person or read carefully every speech that the late Harold Fellows made as the head of the NAB. Hal, in his most eloquent and dynamic day never made the kind of address the good Governor made in his maiden presentation. And I believe the basic reason for this was that Hal, naturally enough, knew a great deal more about the broadcasting business than President Collins does. It may well be that Hal knew a great deal more about the industry, and how it must carry on the fight to serve the public interest most effectively than the Governor is likely to learn over the next dozen years.

Please don't misunderstand me. I have been and am an admirer of Governor Collins. I hailed his appointment to the Association's presidency and I am sure he will do great things for the industry. As a matter of cold fact I admired his maiden speech for the very evident qualities of leadership it showed and for the bold, courageous manner in which he stated his case.

But I look forward most eagerly to June, when the Governor declared he would present to the Board a plan for the reorganization of the NAB, presumably to enable the association to achieve the critically needed objectives Collins spelled out on 10 February.

Sound proposals

Like, for instance, bringing about a situation wherein the NAB, and not the individual radio and television networks are the spokesmen for the industry.

Like, for instance, working toward the point where the NAB, as an association "becomes involved more effectively in improving the kind and quality of programming in prime time, the extent as well as the nature of advertising and the machinery for assuring effective self-discipline in all these areas."

Those quotes are the Governor's, and he covered the programming factor in two other sections of his speech. In one he said:

"... It is the substance of broadcasting rather than the image of that substance which demands our most earnest and determined efforts."

In the other, he said:

"... if any program is an influence for debasement and is inimical to the public welfare, regardless of how popular, in my opinion its public broadcast cannot be justified."

The Governor has certainly put his finger right on the basic truth about broadcasting and the job it does in the public interest, and the image it creates before that public. The programs are the answer of course. And always will be. And Hal Fellows, and Judge Miller and all the NAB presidents before them, and Bill Paley and Frank Stanton, and General Sarnoff and Bobby and Bob Kintner, and Leonard Goldenson and Ollie Treyz and all the critics who properly decry so much of the programing, and all the advertisers who pay for the programs are all aware that the quality of the programs on television are what will determine television's favor or lack of same with the people of this country.

No one has yet come up with the answer to the equally basic question as to what constitutes a program which, in the Governor's words, is "... an influence for debasement, inimical to the public welfare."

There, indeed, is and always has been, the rub. The network heads believe they know, and they are responsible to the stockholders of their individual multi-million dollar corporations, not only for maintaining a wholesome and positive public image, but for earning a reasonable profit on their investment.

The critics believe they know, and they are responsible to the people who read them and, to some degree, count on them for guidance.

The advertisers, surely the more socially conscious of them, believe they know, and they too want to maintain a wholesome and positive image, while making a moderate net profit.

Every Congressman, it seems, believes he knows, as does almost every educator, parent, women's club president and bottle washer.

Tough challenge

I believe the Governor is right in telling his board that the NAB must never be complacent, that it must take positive steps, not just negative ones, to upgrade the quality of broadcasting. Many great men in broadcasting itself have said just that many times before him, and the best men in broadcasting will never stop saying it, and will never stop trying to make it come true to an ever increasing degree.

But the harsh facts of life must be recognized: The networks are not going to let the NAB or any other organization call the shots on their programing. And such advertisers as Procter and Gamble and General Foods, to name just two as the 20 February SPONSORSCOPE did, are going to continue to bring some influence to bear on the programing decisions of the networks themselves.

If Governor Collins has an approach for making all network heads, and the purse-string controllers of all major American advertisers follow the NAB's guidance and counsel in uplifting programing (presuming the NAB is ready to give such guidance and counsel), more power to him.

I agree that unless the industry, somehow, finds ways to constantly do a better programing job and eliminate more and more of the violence and crime in tv shows and other obviously undesirable program elements, there is a great likelihood the Government will move in. What we need is a leader who can show us how.

In the meantime, as did the forty members of the Board when the Governor completed his speech, I stand and applaud him.

Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE
a John H. Phipps
Broadcasting Station



BLAIR TELEVISION ASSOCIATES
National Representatives

you can't cover
ATLANTA
without

WAOK

America's
Most Powerful
24 HOUR
Negro Station

SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING

featuring a concentration of dynamic hometown personalities with 81 years of combined proven air-selling experience!

WAOK

ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond—WAOK—Atlanta, Ga.

Buy In Combination With
WRMA, Montgomery, Ala.



WLAC-TV CBS
nashville

the way station to the central south

Way ahead with the news,
WLAC-TV won 4 out of 5
recent top news awards.

WTRF-TV STORY BOARD



T. R. Effic!

A BURLAR'S WIFE was badgering for money. "Okay. Okay, stop nagging," grumbled the man. "I'll get you some as soon as the bank closes."

wtrf-tv Wheeling

THE SLOTHFUL CANNIBAL complained that he would soon have to seek employment after years of eating off his relatives.

Wheeling wtrf-tv

OVERHEARD: "Trouble with being a good sport, you have to lose to prove it."

wtrf-tv Wheeling

EXEC VP BOB FERGUSON (wtrf-tv's Abominable "Know"Man) claims he knows a gal who is 37-27-17. She's 37 years old, has a 27 inch TV set and a 17 cubic foot food freezer.

Wheeling wtrf-tv

SIGN IN A LAUNDRY WINDOW: "Ladies who drive by and drop off their clothes receive prompt and courteous attention."

wtrf-tv Wheeling

A MISER is tough to live with but he sure makes a helluva good ancestor. (Thanks to Hedy Kleber, Bellaire, Ohio)

Wheeling wtrf-tv

WANT A COPY of the agency list of Top 100 U. S. TV Markets? Ask George P. Hollingbery or contact us . . . we dominate #34 on that list. Yes, and WTRF-TV, Wheeling has a bonus merchandising plan too. Want sales results?

wtrf-tv Wheeling

WHAT THIS COUNTRY needs is cheap ice . . . got plenty of cheap skates.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

Timebuyers at work

Diana S. Wallach, of the Kenneth Rader Co., New York, exclaims, "Merchandising! Merchandising! Merchandising!" "Are they selling time or merchandising? So many pitches are made on merchandising," laments Miss Wallach, "that it seems the salesman doesn't understand the primary function of advertising—to move goods. With any advertising medium, the final choice for the advertised product must be predicated on reaching the greatest number of potential customers. So instead of coming well armed with the pertinent data needed by the buyer to determine whether his station can do an effective 'moving' job, they are usually prepared with a great story on how the station will help merchandise the trade. When we buy time our primary interest is the audience. They do the buying. With or without merchandising, if the product is in demand, the wholesaler or retailer will naturally re-order. It is much more important to know type of audience, rather than what merchandising extras can be had."



Joan Baker, Shaller-Rubin, Inc., New York, examines the significance of media strategy in the total marketing program developed on behalf of her agency's clients. "From the inception of an advertising and promotion campaign," Miss Baker explains, "the media department, which has been integrated with the marketing department, works very closely with the account executives and plans board. We find this of utmost importance in the field of test marketing. The decision to use radio and/or television evolves after a study of the availabilities and costs in each market and a determination as to whether these media could deliver our message effectively, to the segment of consumers we are trying to reach, at a cost that is consistent with the



available marketing dollars. Of course, every attempt to move merchandise requires individual study and individual media selection. Generally, we have found that radio affords us greater flexibility, because it can be used as either a primary or a supportive medium, whereas television most often is used as the primary or exclusive consumer medium in our agency's campaigns."



**"WAGA-TV's EDITORIAL IS A SIGNIFICANT INFLUENCE
TOWARDS...AN INFORMED ELECTORATE..."** Bobby Jones

Since May, 1960, the telecast of editorials twice each weekday evening has brought a "free and responsible" independent editorial voice to the Atlanta area. ■ In the words of Robert T. Jones, Jr., world-famous champion golfer, lawyer, businessman and one of Atlanta's favorite citizens... "On the theory that good government begins at home, it is vastly important that local issues should be resolved by an informed electorate. I believe sincerely that WAGA-TV editorial is a significant influence towards this end." ■ One of the basic programming objectives of WAGA-TV is to promote community betterment... the development of an active, informed citizenry... to cooperate with the recognized governmental, civic, charitable, religious, educational, and other agencies dedicated to these ends.

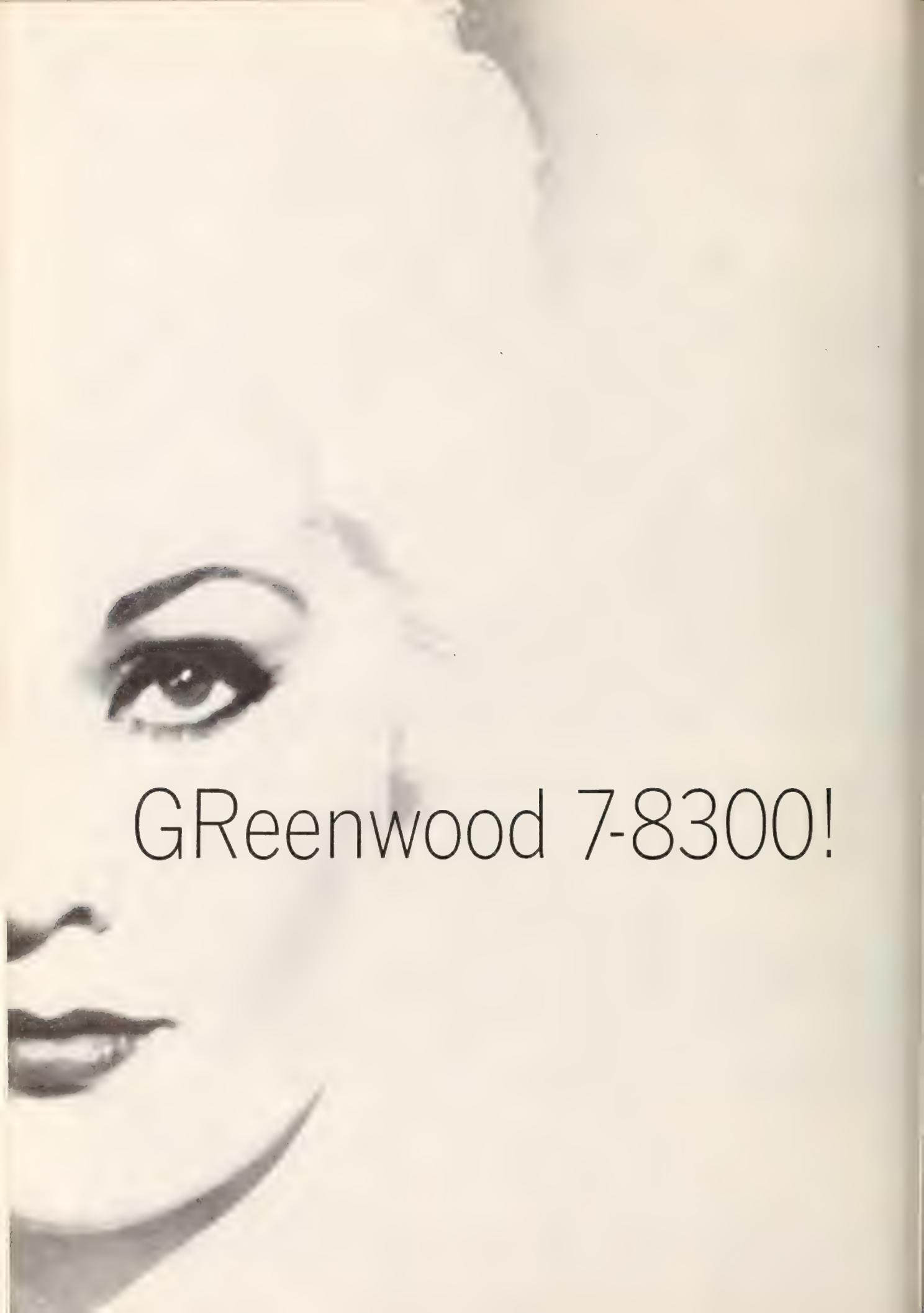


Bobby Jones

famous on the local scene...for public service

waga·tv 5

THE STORER STATION IN ATLANTA



GGreenwood 7-8300!

Kim is the name.

And you can reach her, and many more of Hollywood's biggest stars, with a call to WCAU-TV Philadelphia.

Channel 10 has just added, to its already fabulous feature film library, two new star-studded packages of more than three hundred major post-'48 movies—from both Warner Brothers and Columbia Pictures—never before seen on television.

In the months ahead, Philadelphians will be tuning to 10 to see big premieres like *The Caine Mutiny*, *Born Yesterday*, *A Star is Born*, *The High and the Mighty* and *Rebel Without a Cause*... with big stars like Marlon Brando, Rock Hudson, Judy Holliday, Jack Lemmon, John Wayne, Judy Garland, Doris Day. All coming to Channel 10's top-rated Early Show and Late Show!

In short, "colossal" motion picture entertainment and a "stupendous" advertising buy.

Get the picture?

Dial GREENWOOD 7-8300 or write to **WCAU-TV**

Channel 10, Philadelphia • CBS Owned

Represented by CBS Television Spot Sales

49th and Madison

Salutations

We have noted with considerable interest the editorial comment in SPONSOR and point with appreciation to the new "Sponsor-Week." This is just the concentrated news reporting idea that the industry magazines have needed for many years. Salutations from WKDA on another SPONSOR first.

James P. Cecil
promotion manager
WKDA B'casting Inc.
Nashville, Tenn.

Washington news

I always look forward to reading SPONSOR. Of particular interest to us

in this field is the page, "Washington Week."

Could we have your permission to reprint this page in your 13 February issue? Our little publication goes out to about 600 names.

Mrs. Clara S. Logan
president
National Association for
Better Radio and
Television
Los Angeles, California

• We are glad to grant permission. The column deals with views brought out at the Senate Commerce Committee's hearing on Newton N. Minow's nomination as FCC Chairman.

Correction

The "Sponsor Scope" from the 16 January issue has just been brought

to my attention . . . so somewhat belatedly, and academically, too, I am writing to make a correction on behalf of our client, Grant Advertising, Inc.

Under merged agencies, "Sponsor Scope" cited Grant's Los Angeles merger with Robinson, Fenwick & Haynes and stated that the ensuing name was Grant, Fenwick & Baker. This is incorrect. The ensuing name was Grant Advertising, Inc.

The correction, however, is academic since the two agencies dissolved their merger early in January, and Grant moved back to its former address at 1680 North Vine, Hollywood, with Robert L. Dellinger as General Manager.

Judith Gaylor
public relations counsellor
Martial & Company, Inc.
New York, N. Y.

Aesthetics

For a number of years I have kept a picture of a white rose which I found in SPONSOR dated 31 August 1957. I have always meant to write and ask you the name of the company from which you purchased the glossy print. Perhaps it is much too late to get that information but I decided to write you anyway.

Miss Lillian L. Neu
National Mutual Benefit
Madison 1, Wisconsin

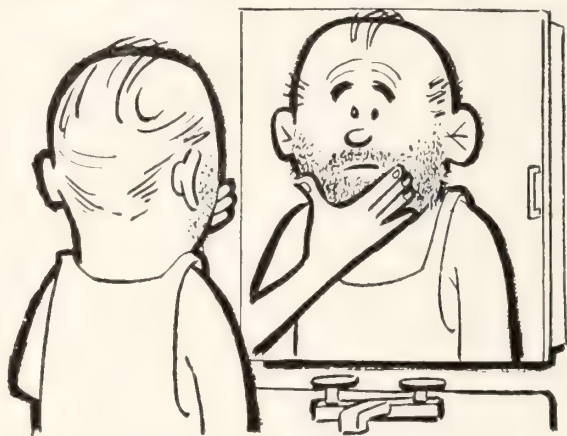
• We applaud Miss Neu's long recollection of an outstanding photo. The rose was supplied by Jay Victor Advertising Agency, Newark.

Worthy message

On behalf of the Board of Directors of the Radio Free Europe Fund—I know I speak for Radio Free Europe as well—may I thank you for the magnificent support you gave us in "Broadcast Leaders Back UN." 6 February issue of SPONSOR. The broadcasting industry has outdone itself for us this year and the results are fantastic.

I do think, as you obviously must also, that the basic ad developed by the Advertising Council and the voluntary agency, Ted Bates, is a particularly good one, but no matter how good, without the support of people like you we would not be able to get our message across to the public.

John M. Patterson
president
Radio Free Europe Fund
New York, N. Y.



**WAVE-TV viewers have
28.8% more HEAVY BEARDS**

*—and they buy 28.8% more of your (or
your competitors') shaving products, too!*




That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives

WESTERN ROUND-UP!



Heading your way—for the first time in television—a library of three of the most successful Western adventure programs ever presented. A walloping 250 half-hours in all: 81 episodes of **ANNIE OAKLEY** (named the "Best Western Performer" on television for two consecutive years by The Billboard)...78 episodes of **RANGE RIDER** ("Action with a capital A is the byword in these films." Radio Television Daily)...and 91 episodes of **GENE AUTRY** ("King of the Cowboys" and one of the biggest money-makers in the Western field). This sure-fire three-in-one library, backed by a national merchandising campaign, is available now for unlimited run (and profits) from  **CBS FILMS**

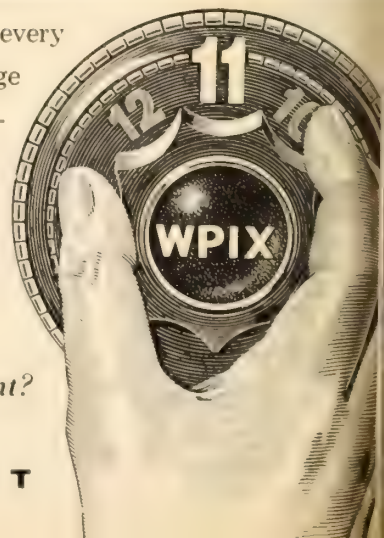
A large, empty glass fishbowl is the central focus of the upper half of the advertisement. The bowl is made of clear glass and is completely empty of water and fish. The word "Unprivate" is printed in a serif font across the middle of the bowl. The background is a soft, out-of-focus grey.

Unprivate

The programming standards of a television station are exposed every minute of every hour of every day. All you need do is *look* to see that WPIX-11, New York's Prestige Independent, has the "network look" . . . network-proved and network caliber programs night after night. Programs like M Squad, Air Power, the Honeymooners, Mike Hammer, You Are There. When you, the advertiser, painstakingly produce TV commercials, you have a right to expect they will be presented in programs that do justice to your product *and* your company. WPIX-11 is the only New York Independent Television Station qualified to display the Seal of Good Practice.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

6 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

What might be deemed ABC TV's biggest breakthrough so far in the 1961-62 selling season: the recruitment of Lever, American Tobacco and Kellogg to its prime nighttime schedule.

American Tobacco, which hasn't had anything going with that network since 1957, is, in effect, **splitting its largess** almost equally between ABC TV and NBC TV, whereas this season NBC has all of it.

As it now shapes up, American Tobacco's schedule for the fall involves an alternate week of Bachelor Father and two minutes a week on Cheyenne. With NBC the account will have a weekly third each of Wells Fargo and Thriller.

How much this switch to ABC was influenced by NBC's assignment of Bonanza to Chevrolet and other developments American Tobacco wouldn't say.

The hottest spot tv account at the moment is Duncan Hines, which is buying a barrage of spot tv through both Compton and Gardner.

The schedules out of Gardner for Early American cake mixes will go into 50 markets with a late March start, while the operation at Compton constitutes a continuing stepup of schedules in market after market in behalf of the layer cake mixes.

Compton was also active in buying for Crisco oil and Mobile. Another New York source of business: Lifebuoy (SSCB), a long market list but limited schedules, for 26 March start.

Some spot tv buys out of the midwest the past week: B. F. Goodrich sneakers (FC&B); Mishawaka Rubber Co.'s Red Ball Jets (Campbell-Mithun); Southern Bell Telephone (Gardner, St. Louis) five-state area.

Brown & Williamson's (Bates) resurgence into spot radio, with Kool and Viceroy as the brands, is turning out to be just a supporting action.

The markets are being handpicked for those areas where the tv reach and frequency isn't up to what B&W would like it to be.

Bates buyers are concentrating on traffic periods. Spots per week: 7 to 21.

Other spot radio the past week: Extra dentifrice (Harvey & Thomas, Philadelphia), participations in the syndicated Carlton Fredericks show in 30 markets; B&W's Tuberoose snuff (Bates), 16 southern markets for a minimum of 13 weeks.

S. C. Johnson has earmarked \$2.5 million for spot tv for the 1961-62 season.

All that sellers of that medium can do is keep their fingers crossed that Johnson won't do what it did this season. Most of the million designated for spot wound up in CBS TV daytime. (See story on Johnson's Wax, page 38.)

ABC TV last week took another stab at inducing Campbell Soup (BBDO) to swing Lassie from CBS TV, which would give ABC TV a Campbell sister series to the Donna Reed show.

The pitch, at Campbell's Camden quarters, also included the use of daytime.

Campbell, incidentally, will probably be using more spot radio than ever the balance of this year.

Judging from a spot check taken by SPONSOR-SCOPE among reps last week, new spot tv business (in February) showed its first decline in years.

For January most reps contacted said that sales had held even with a year ago. Others reported a bit of a decline.

March expectations are quite mixed: the consensus is that there'll be lots of more or less good vacancies for advertisers for spring promotions. The inference is that business is not expected to be strong.

It looks at the moment as if Norelco will embrace spot tv exclusively for its spring push, which covers Father's Day, Easter and graduations.

In other words, it will be that blitz takeoff in 110 markets which proved so eminently successful for Christmas.

Even though a nighttime tv series is often removed merely to serve the scheduling or control convenience of a network, it's still interesting to box-score the casualty rate for a specific season.

The casualty picture was thrown out of true perspective the past two seasons by trends toward (1) more network programming control; (2) increased number of one-hour series; (3) expansion of the spot carrier concept.

Hence the following table on program turnover might be appraised for the past two seasons in terms of the foregoing facets of network operation:

| | 1960-61 | 1959-60 | 1958-59 | 1957-58 |
|---|------------|------------|------------|------------|
| Total number of series entries | 114 | 119 | 114 | 120 |
| Total series dropped | 48 | 49 | 30 | 34 |
| Casualty rate for all sponsored series | 42% | 41% | 26% | 28% |
| Total new series started since the fall | 50 | 47 | 36 | 45 |
| Total newcomers dropped | 31 | 29 | 17 | 26 |
| Casualty rate for new series | 62% | 61% | 47% | 58% |

Frigidaire, now with D-F-S, has a new commercial with a honeymooners' theme which it's going to test in several tv markets.

Last year the freezer spent about \$2.5 million in network tv and only \$40,000 in the spot side of the medium.

The cutting back of tv and radio budgets by the Ford dealer groups pose for station operators a conundrum of no small dimensions.

And that question is: how can air media meet the challenge created by the dealer credo—particularly when business gets tough—that the more effective advertising is the advertising which mentions your name?

JWT, the agency for these groups, would, if so disposed, tell the stations this: we think tv and radio are the prime media for selling autos but, with business being tough, dealers feel it would be to their advantage if their names were seen in print. And things being as they are, the tendency is to go along with them and see whether this is so.

Like many other things, there's a paradox about this dealer position. The dealers in the Lincoln-Mercury division have just bought a heavy spurt in tv.

Gumbinner would like American Tobacco to give spot the edge in its tv expenditures for dual filter Tareyton.

The agency's asked reps to help buttress its arguments in behalf of spot by contributing as much relevant ammunition as they can muster from their case history files and sales promotion literature.

This season the brand has been participating in Bachelor Father.

For an anecdote on how two competitors fared in network tv this season you couldn't find a more piquant one than this: **Lever vs. P&G.**

P&G is emerging from the current season with what probably is the worst program record in the company's tv history. The shows P&G is pulling out of after a single go-round are Peter Loves Mary, Tom Ewell and The Law and Mr. Jones and it's also bowing out of The Detectives, Wyatt Earp and The Rebel.

In contrast, **Lever has had this season massive audience roller-uppers** in Candid Camera, Jack Benny, Have Gun and Price Is Right and is in the **enviable position of hesitating** about continuing Checkmate because it's "only getting" 11-12 million homes as compared to the others.

Bringing you up to date on this pair's fall plotting: P&G's bought the Dick Van Dyke show on CBS TV Tuesday 8 p.m., the Snow Whites on NBC TV Sunday 8:30 and is looking for another half-hour for the ABC TV Tuesday 9-9:30 slot.

Lever's only new buy to date: half of Calvin & the Colonel, ABC TV, 8:30 Tuesday. It's still debating whether to accept NBC's placement of Price Is Right on Monday.

In the area of nighttime program pricing the trend at ABC TV is more and more toward a flat price which covers both the original uses and repeats.

The system apparently works in favor of both the supplier of the film series and the network. The producer prefers to take a single price per installment and not figure on repeats, even if the end figure is less. The network sees this advantage in free repeats: **a better chance to make a 52-week deal** with advertisers.

Both the new Calvin & the Colonel and Top Cat series have been sold on this basis: **\$76,-455 gross per program.** Average for the 26 original and 26 repeats: **\$38,250 gross.**

Offering which probably came in for most comment among agency tv program buyers the past week: NBC TV's price quotes for Dinah Shore in the fall (Wednesday 8:30-9:30).

The slate: 20 shows with Dinah Shore at **\$165,000 each**; 20 shows with divers stars, **\$135,000 each**; 12 repeats of Dinah Shore shows, **\$60,000 each.** This talent package adds up to \$6.72 million, or **\$130,000 average per show.** Time included, close to **\$12 million.**

Network costs in tv will be going up another notch for the 1961-62 season, though most of the hike will derive from talent.

A canvas of the networks disclosed this comparison of the **one-time nighttime rate for a half-hour** in a maximum hookup:

| NETWORK | FALL OF 1960 | FALL OF 1961 |
|---------|--------------|--------------|
| ABC TV | \$64,500 | \$68,000 |
| CBS TV | 79,200 | 80,400 |
| NBC TV | 77,700 | 78,700 |

Brown & Williamson (Bates) last week cut loose with a bang as it placed orders for the fall in network tv.

Its line will be represented on the networks **every night of the week but Friday.** Most of the participations are in mid-evening.

The shows: Checkmate, Naked City, Surfside 6, Bus Stop and Las Vegas.

ABC TV's Ollie Treyz last week was telling agency people that the network had so far booked \$80 million worth of business for the 1961-62 season.

He cited this figure after sales had chalked up three-and-a-half minutes from American Tobacco, sold Hathaway and the Chimps (Friday 7:30 p.m.) to Ralston and R. J. Reynolds and spotted Bristol-Myers and Lever in Top Cat (Wednesday 8:30 p.m.).

CBS TV may have a case in contending that a documentary-public service program in prime time pulls down the next week's rating, but there's still this fact: the audience for that type of program jumped appreciably in 1960.

The source for that trend is Nielsen and for documentation witness this breakdown of public service evening programming culled from the I November-II December NTIs for each year:

| YEAR | AVG. TOTAL TV AUDIENCE | AVG. AVERAGE AUDIENCE | AVG. SHARE |
|------|------------------------|-----------------------|------------|
| 1958 | 13.8 | 11.5 | 20 |
| 1959 | 11.5 | 10.9 | 20 |
| 1960 | 16.1 | 12.9 | 24 |

Note: The number of documentary-public service programs rated in those periods in 1958 were 6, in 1959, 10 and in 1960, 16. Four of the 16 rated well over 20 and two of them were close to the 20-mark.

For those concerned with the absence of any new live shows on the tv network schedules for the fall, here's a word of cheer.

J. Walter Thompson is working on one that would debut in early October.

It won't be submitted to a network until all details have been wrapped up.

Not that the refiner wants to make an issue of it but Texaco thinks that NBC TV stations have been missing a good bet by failing to maintain liaison with dealers.

Says Texaco: the stations shouldn't expect the money to come over the transom. Also, by showing an interest toward the dealers in connection with the NBC news strip the stations could serve a twin purpose: (1) possibly pull out some extra billings for themselves; (2) keep the dealers sold on the medium.

TvB research thinks it should be noted that January 1961 showed quite a recovery in the percentage of programs reaching over 10 million homes from the January 1960 level.

TvB's reference is to an item in the 20 February SPONSOR-SCOPE.

The figures show that the 1961 percentage is still below the 1959 figure when there was not so much slicing up of the audience as a result of intensified competition from a third network.

With Nielsen as the source, following is a comparison of the percentage of programs that reached over 10 million homes or less for the last three Januaries.

| HOMES REACHED | JAN. 1961 % | JAN. 1960 % | JAN. 1959 % |
|-----------------------|-------------|-------------|-------------|
| Over 10 million homes | 51% | 43% | 54% |
| 5-10 million homes | 45% | 46% | 36% |
| 3-5 million homes | 3% | 9% | 7% |
| Under 3 million homes | 1% | 2% | 3% |

Note: In January 1961 nighttime programs totalled 124; 1960, 130; 1959, 126.

If you should in the next several weeks find it hard to corner department heads in the various P&G agencies, just bear with them.

They may be completely immersed in getting ready for that annual March budget meeting in Cincinnati.

Remember these nine agencies not only have to rationalize every recommended expenditure but to come up with statistical evidence showing that what they say is so.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Spot Buys, page 43; Sponsor-Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Film-Scope, page 56.

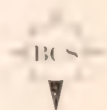


PLUM: Almost as precisely as with a builder's plumb bob, Columbia is centered geographically in South Carolina. Hub of the state, it's the center to which all eyes (like all roads) turn. And people! Total of 257,961 in the 1960 Census, making it the state's largest metropolitan area, and second only to Charlotte in *both* Carolinas, and still building. □ Add WIS-television, with its 78.7% share of the home market audience, according to Nielsen . . . add WIS-television's central 1526-foot tower that delivers (in this strategic central location) more of the state than any other station can reach . . . and you come out with a real PLUM of a buy. □ South Carolina's major selling force is

WIStelevision NBC/ABC—Columbia, South Carolina
Charles A. Batson, Managing Director

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**

G. Richard Shafto, Executive Vice President



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative
or C. P. Persons, Jr., General Manager



6 March 1961

SPONSOR-WEEK

- **Broadcasters, admen fight to quell 'recession' thinking**
- **New MBC move may be door-opener to own rep firm**
- **Reynolds is first to buy \$30,000 minutes in NBC movie**

MOBIL OIL FIRES UP AD DRIVE

The oil industry is firing up for a big intra-industry ad battle this year with the latest move taken by Mobil Oil, New York, which Thursday switched what it terms a "\$12-million" account from Compton to Ted Bates.

A heavy spot tv client, Mobil Oil is understood to have selected Bates primarily for its advertising and sales philosophy. But its astuteness in the spot tv realm is known to have been a major consideration, and it's expected that Bates' media recommendations—due within a month—will hinge on the same medium but vary in copy content, sales approach and production technique.

The biggest factor in agency selection: Board Chairman Rosser Reeves' privately circulated book, "Reality in Advertising."

However, Bates "has a completely free hand in making whatever recommendations it chooses," says Carl Steinmetz, budget and media manager for the giant oil company (which has annual sales of more than \$1.6 billion).

"What we've done in the past will not necessarily be a guide to the future," he said. "We're taking a completely new look. We like Bates because of its selling philosophy

and sales creation, its very successful record with clients, its clean-cut and effective principles."

Mobil Oil announced officially that it bills \$12 million annually for advertising, but this box-car figure includes

many promotion and merchandising aids (such as station signs, maps).

Actual expenditure for advertising last year approximated \$5 million, two-thirds to spot television (with a bit for "Monitor" on NBC Radio) and remainder in newspapers and magazines.

Compton will carry through with the spring spot tv wave for the Mobilgas economy run promotion, getting credit for all billings through 30 June.

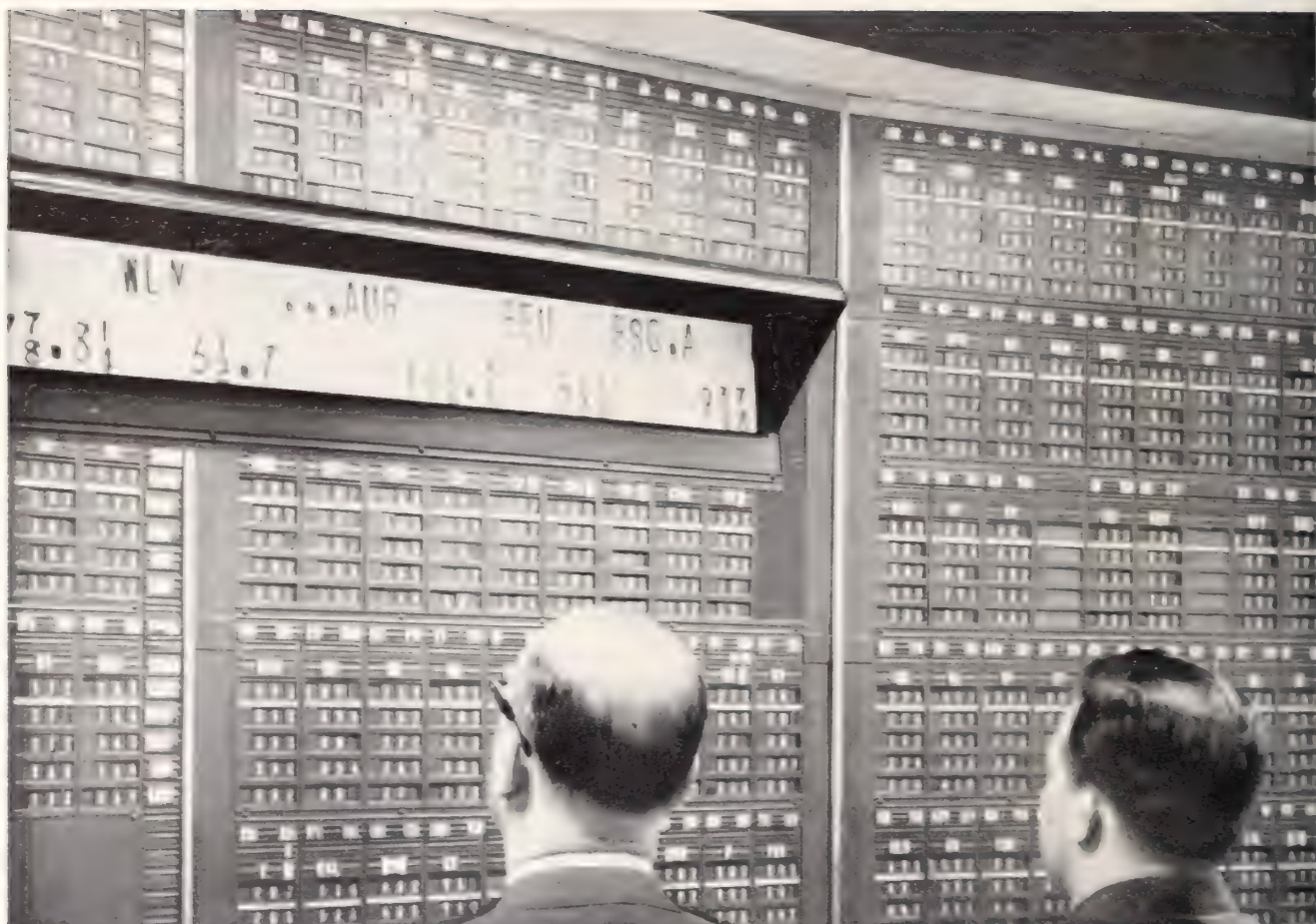
Steinmetz likes spot tv for its flexibility, with markets matched to need. Consumer products of the company are Mobilgas regular and special and Mobilheat heating oil, with bulk of ad money pushing gasolines.

SPONSOR buys U.S. Radio, U.S. FM

Purchase of Arnold Alpert Publications, Inc. (U.S. Radio and U.S. FM) by SPONSOR Publications, Inc., was announced Thursday in New York by Norman R. Glenn, President. Acquisition was effective 1 March, with staff and offices of the two radio magazines remaining at 50 W. 57th Street, New York. Arnold Alpert, publisher of the radio magazines, becomes vice president and assistant publisher of the Sponsor Corporation and will headquarter at its New York office, 40 E. 49th St. Bernard Platt continues as executive vice president. In addition to SPONSOR, U.S. Radio and U.S. FM, a Canadian magazine titled CANADIAN SPONSOR is published in Toronto.



Rosser Reeves



FARMERS CHECK BULL MARKET

... in the Land of Milk and ^M Honey

Meet two of our typical farmers — smart businessmen who invest in the good things of America — men with the money to provide delightful living. This is the bountiful land we serve with

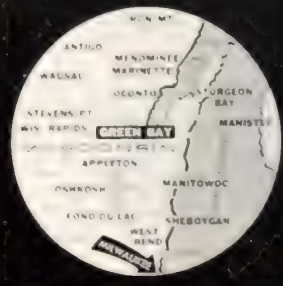
1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ^M Honey!

WBAY-TV

GREEN BAY, WISCONSIN

2



ABC TV NAMES SCHERICK TO TOP SALES POST IN NETWORK SHUFFLE

Shuffling of sales emphasis took place at ABC TV last week as Edgar J. Scherick was named v.p. in charge of network sales, replacing William P. Mullen who has held the post since 1958.



E. J. Scherick

Scherick, said network President Ollie Treyz in making the announcement, "has been a key factor both in sales and programing in (our) climb during the past year to the No. 1 network sports position."

Scherick headed his own company, Sports Programs, for the past four years and has worked as executive producer on several ABC TV sports shows. A former sports specialist for CBS TV, Scherick also worked at Dancer-Fitzgerald-Sample agency.

ONE DEATH AND ONE REVIVAL IS CHICAGO'S FARM BOX SCORE

(Chicago) Two developments in farm broadcast are taking place in Chicago, the farm market's heartland.

1. Massey-Ferguson, Inc., which last October launched a new concept in farm advertising—an early-morning tv show—is cancelling "Today on the Farm" with the 18 March program.

2. The "National Barn Dance," a 36-year mainstay with WLS, Chicago, until last May when it gave way to rock and roll, is being revived by WGN there as a prospective color and simulcast feature.

Massey-Ferguson's removal from "Today on the Farm," marked NBC TV's cancellation of the program, the only Chicago-originated net tv show this season. Reason for the move: low sets-in-use figures for a 7 a.m. Saturday slot.

Day tv will help introduce new Sego, Pet Milk's entry for weight control

(St. Louis) Pet Milk Co. is shooting tape commercials in Tampa for a new dietary weight-control product called Sego.

Newest entry to the expanding market for weight contraction is a canned liquid and may be sold in an "eight pack" as a two-day supply although marketing plans have not been firmed.

March intro is planned in four markets, two Northern and two Western, with daytime tv supplementing newspaper schedules.

Agency: Gardner Advertising, St. Louis.

REYNOLDS, RCA BUY \$30,000 MINUTES ON NBC NIGHT MOVIE

NBC TV's new venture into nighttime network programing with its weekly post-'50 movies has picked up two sponsors readying a fall start.

1. R. J. Reynolds, through William Esty, has signed for two one-minute participations—pegged at \$30,000 each—for the two-hour (9-11 p.m.) feature.

2. RCA, through McCann-Erickson, is checking into an undetermined number of the feature films and is interested primarily in those filmed in color for colorcasting.

Mitchell Johnson, vice president for tv at Esty, says his client likes "something that's new, which jolts tv, which the medium needs every once in a while." The buy, he says, is "strictly for circulation" as "you can't get identification" sharing a 120-minute show with 11 other clients.



Mitchell Johnson

Reynolds is mulling whether it should use its two commercials for all its cigarettes (Camel, Winston, Salem).

KODAK SIGNS FOR TV NATURAL: NBC'S NEW 'WORLD OF COLOR'

One of the biggest boosts for color tv came last week from Eastman Kodak, which has signed as alternate sponsor of "Walt Disney's Wonderful World of Color" on NBC TV next season.

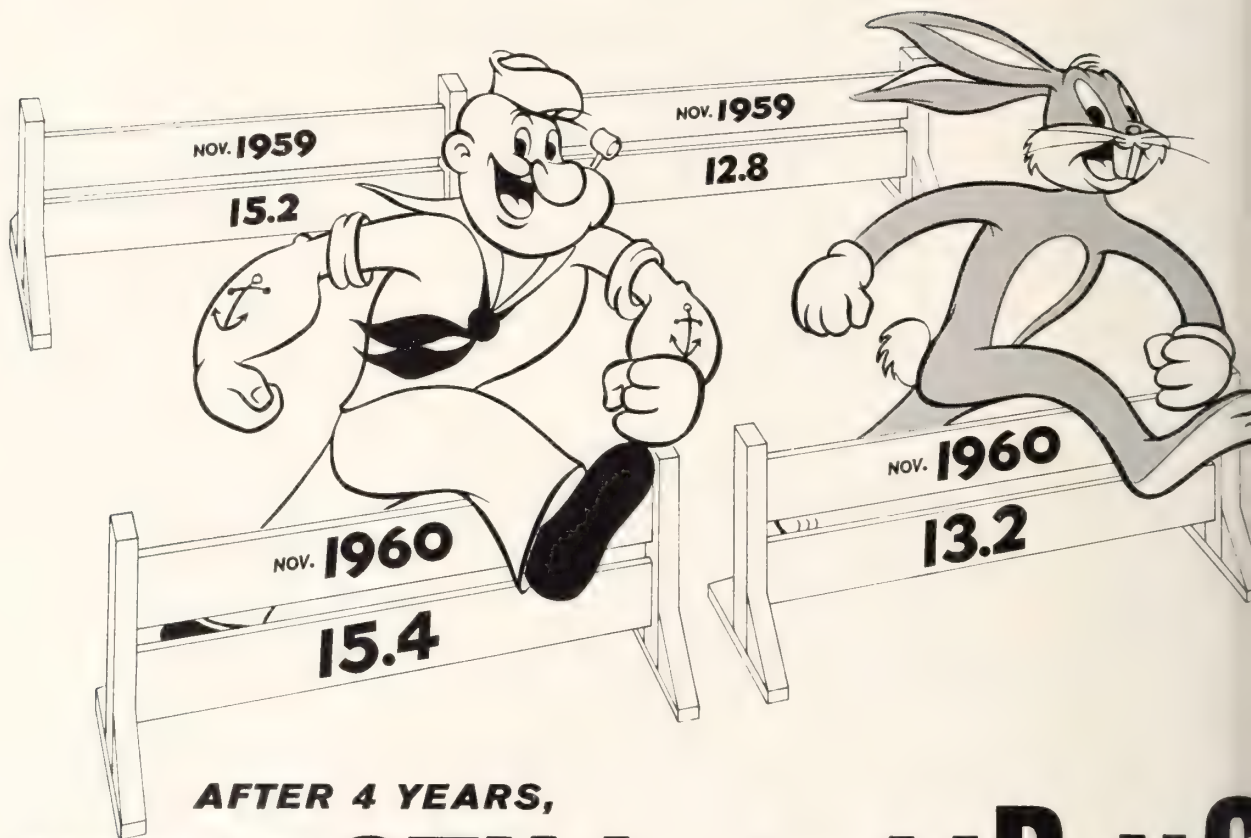
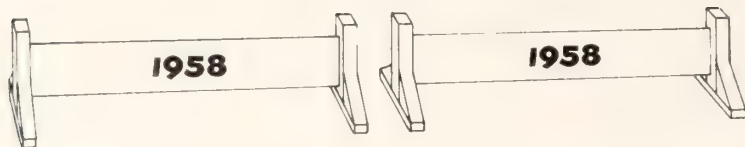
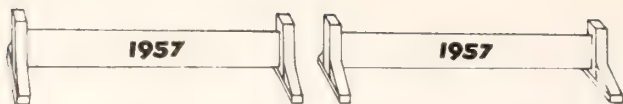
James E. McGhee, v.p. of domestic sales and advertising, commenting on the buy said "color tv has come of age, will be of even greater importance in years to come."

The series replaces "The Ed Sullivan Show" for Kodak and will be aired Sundays, 7:30-8:30. A plus for Kodak: the merchandising value with dealers.

Color tv still has a long way to go in circulation, however. American Research Bureau noted a fortnight ago that total sets in homes number 600,000—a penetration of 1.3% of all tv homes.

Another color entry for next season is RCA, which will share in sponsorship of color feature films to be carried Saturday nights from 9-11 on NBC TV.

The network next week marks "Festival of Color Week," with 50% of its daytime shows to be telecast in color from 13 to 17 March.



**AFTER 4 YEARS,
RATINGS ARE STILL JUMPING**

UAA's Popeye and Warner Bros. cartoons, after four years on the air, are rating higher this year than last. Popeye scored a Nov. 1960 ARB average of 15.4 in 122 markets. Warner Bros. cartoons scored a solid 13.2 in 104 markets. This outstanding result* includes all markets for which ratings are available, regardless of station, time period or competition. No wonder that stations, almost without exception, have been renewing these profitable cartoon programs. Be sure you stay on this winning team. Call or wire.

*tabulation of individual market ratings available on request.

U.A.A. UNITED ARTISTS ASSOCIATED, INC.

©United Artists Associated, Inc.

NEW YORK 247 Park Avenue, MU 7-7800
CHICAGO 75 E. Wacker Dr., DE 2-2030

DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 1041 N. Formosa Ave., HO 7-5111

Lorillard: 'Tv most effective medium'

P. Lorillard's 1960 annual report documents both implicitly and explicitly the importance of advertising for its 40,290 shareholders. Advertising gets two pages of copy contrasted with two for the entire international operation, one each for manufacturing and for leaf.

Report notes: "Tv has proved itself the most effective sales medium yet developed, gave no evidence of having reached anything like a saturation point."

ADULT CARTOONS ON RISE, WITH ABC SLATING 3 FOR NIGHTTIME

The era of the adult cartoon moves into broader scope on tv screens next season, with three slated for ABC TV at this point. They are:

- The new "Top Cat," a Screen Gems production, which will be co-sponsored on Wednesdays from 8:30-9 p.m. by Kellogg (Leo Burnett) and Bristol-Myers (Y&R);
- "Calvin and the Colonel," another new entry produced by the "Leave it to Beaver" duo, Joe Connelly and Bob Mosher, which will be aired Tuesday from 8:30-9 with co-sponsorship by Lever Bros. (J. Walter Thompson) and Whitehall (Ted Bates);

- The continuing "Flintstones," first entry in the adult cartoon field which this past year has bagged favorable ratings for Miles Labs. (Wade) and R. J. Reynolds (Esty).

One advantage of the cartoon's fantasy situation: a ready switch from the show "stars" to a tailor-made commercial.

Metropolitan names Neuwirth to radio sales slot which may key new venture

Next week, H. D. (Bud) Neuwirth takes over a new Metropolitan Broadcasting Corp. post as v.p. and director of radio sales. He's currently director of sales for the group's WIP, Philadelphia, after joining the company last year as assistant to President-Board Chairman John W. Kluge.



H. D. Neuwirth

as his function is described officially as being "in

Trade observers interpret the move as giving some substance to the continuing report that the growing MBC station group will set up its own station representative organization with Neuwirth as chief executive in it.

The new post responsibilities tie in closely with this concept

charge of coordinating sales activities for MBC's various radio properties" (WIP; WNEW, New York; WHK, Cleveland, with KMBC, Kansas City, pending).

INDUSTRY SPARKS DRIVE TO COUNTER RECESSION THINKING

Mounting action by broadcasters and major advertising groups is being taken to combat recession thinking and buying slowdowns. New moves last week included:

- Individual station projects with an upbeat note, such as on-the-air campaigns launched by KABC, Los Angeles, with its "buy now" effort, and WEZL, Richmond, with omission of all news "concerning bad business conditions, layoffs, work stoppages, etc.," as well as moves by WTOP, Washington, and WIP, Philadelphia.

- Intensification of Advertising Council activity with Thursday's launching of a new (similar to '58) "Confidence in a Growing America" program, from which McCann-Erickson is providing ad materials to all media.

- Re-affirmation by Arthur Fatt, president of Grey agency, New York, that business needs "help and encouragement from government because it's "a national instrument of economic progress."

Most action stresses the upbeat features of today's economy rather than omitting all downbeat mentions, as WEZL told its advertisers it's now doing.

KABC's monthly public service project currently is the "Buy now" theme, a "positive and concentrated" tactic to "instill needed confidence and start an immediate upswing."

One of the early pace-setters to negate recession thinking is U. S. Steel, which last September allocated tv commercials to "Watching America Grow."

The Ad Council drive, cooperated in by major advertisers, agencies and all media, was kicked-off in Washington by Secretary of Commerce Luther Hodges. A similar campaign in 1958 resulted in \$20 million worth of donated advertising for the cause.

WIP, Philadelphia, has launched a third phase of action countering a "sagging economy" by airing news of job openings. First: optimistic statements from business leaders; second, "Buy now in Philadelphia."

The WTOP, Washington, effort is keyed to "Buy now what you need now."

Tv and radio will spark sales of new Candy Coffee Beans in national drive

National ad program is in the works now for Candy Coffee Beans, new confection imported from Finland. Coronet Marketing Corp. last week named Ben B. Bliss agency, New York, to handle advertising.

Supermarkets and chains distribute the coffee candy and merchandising will be keyed to radio and tv more than to other media.

HANG THE CITY POPULATION!

*The Charlotte TV MARKET is First
in the Southeast with 642,500 Homes**

We'd be the first to admit that it stretches the imagination to hang a city population of more than two-hundred thousand—but *hang the city population* when counting necks in the entire Charlotte Television Market!

The real kicker is that WBTV delivers 55.3% more TV Homes than Charlotte Station "B"! **

**Television Magazine—1961*

***ARB 1960 Coverage Study—
Average Daily Total Homes Delivered*



*Compare these SE Markets! **

| | |
|-------------------|---------|
| Charlotte | 642,500 |
| Miami | 561,800 |
| Atlanta | 535,300 |
| Louisville | 420,200 |
| New Orleans | 366,900 |
| Richmond | 267,200 |

WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

10 MISCONCEPTIONS ABOUT RADIO

Among a host of misunderstandings about spot radio's role, a poll of the reps shows that 10 such headaches stand out

The ever-present problem of refuting misconceptions about radio, has been keeping radio reps on their toes since the first tv antenna found its way to the first housetop years ago. Although radio selling is a flourishing business, there is the constant headache of clarifying what reps consider "fallacies," "mistruths," and "ignorance" about radio on the part of many agencies and advertisers.

A SPONSOR check of about 10 reps in New York last week revealed that, while the 10 cited on this page are far and away the most prevalent misconceptions about radio, there are literally endless lists of such problems that radio's sellers face in their day to day jobs.

The check also proved that the problem is virtually universal among radio station representatives. Each executive interviewed replied that he had a host of points he would like to make. One vice president of a rep house said, "If you've got about a week, I can get started on the subject."

The rock and roll and teenage audience problem was the most prevalent among rep responses. However, misconceptions involving almost

YOU'RE WRONG IF YOU BELIEVE

1. Radio listening is unattentive
2. Most radio is rock 'n' roll
3. Most all radio stations will cut rates
4. Radio buys must be made in prime time
5. Audience is mainly composed of teenagers
6. You can't do a '61 marketing job using '41 tools
7. Today's radio is on the rocks
8. Advertising must be visual to be effective
9. Radio buying must be confined to minutes
10. Radio buying involves too much detail

every area of radio broadcasting were touched upon.

Here are some of the other misconceptions about radio cited by reps, along with their refutations:

- The only way to cover widely populated areas is with power signals—"In such cases," says Bolling

Co.'s president George Bolling, "many markets suffer simply because of their proximity to large power stations. It is a daily selling job to convince advertisers that people *live* and *buy* and *listen* in their *home town*."

- Dramatic rating rises reflect

"bought audiences" — "There's no such thing as a bought audience," Steve Machcinski, Adam Young executive vice president, contends. "The best advertising in the world cannot sell an inferior product, and the most intensive promotion cannot make listeners *stay* on a station if ba-

HERE'S HOW THE STATION REPS REFUTE THE 10 MOST



1. Radio listening is unattentive

"**BUYERS WHO** believe this fallacy overlook the fact that people listen alone," points out Bob Eastman, pres., Robert Eastman Co. "Women listen mostly in their kitchens, men in their cars, teenagers in bedrooms—and their level of receptivity is high. Commercial recognition surveys will show that, dollar for dollar, radio gets through better than any other medium."



2. Most radio is rock 'n' roll

"**WHAT ABOUT** the classical music station, the all-talk station, the album station, the western music station, the personality station, the foreign language station, the educational station, the traditional station, the sports station, the good music station, or the all-news station, among others?" asks George Skinner, director of radio programing services, The Katz Agency.



3. Most all radio stations will cut rates

"**THIS MISCONCEPTION** can grow only out of the fact that 10, 12, 15 or more stations are competing for the same national dollar in any one of the top 25-50 markets, and while the top stations will NOT lower rates or bargain with agencies, a few lower-rated stations have been known to make a price to sell their lesser time periods," said Peggy Stone, president, Radio T.V. Reps.



4. Radio buys must be made in prime time

"**WHILE A** large share of listening takes place in autos, other out-of-home locations and on in-home sets between 6-9 a.m. and 4-7 p.m., please note that 50% of all housewives listen to radio 6 a.m.-12 noon on Sat.; 47%, 12 noon-4 p.m., Monday-Friday, and 6 p.m.-midnight, Monday-Friday reaches as many as 75% different homes as during peak time," pointed out Jim Alsbaugh, v.p., H-R.



5. Radio's audience is mainly composed of teenagers

"**IN EFFECT**, teenagers constitute a very small minority of a station's total audience. Many buyer's don't realize that radio has the ability to reach definite selective groups," said Jack Masla, pres., Jack Masla Co. Others add: "Buyers who note a station's 'high teen count' ignore the fact that the station has a 'higher adult count'."

sic ingredients are lacking. A listener is just as valid a sales prospect no matter what originally induced him to dial a station."

• Tv sells—we've tried radio and nothing happens—"Why blame it on the medium," asks Peters, Griffin, Woodward director of sales develop-

ment Lud Richards. "It has been proved time and again that spot radio moves merchandise, from cigarettes to soup. An advertiser should approach spot radio from the point of view of *how* can he use it successfully. When he goes into test markets he should test copy, types of stations,

times of the day, local personalities, and not the medium itself."

• Reps and salesmen of radio are inferior to tv salesmen and reps—"Although this is a ridiculous generalization, many believe it," said Powell Ensign, vice president, Ever-

(Please turn to page 46)

COMMON MISCONCEPTIONS ABOUT SPOT RADIO



6. You can't do a '61 marketing job using '41 tools

"**RADIO HAS** changed considerably and so have the methods of using it effectively. Radio's reach, commercial format, identity of a station, the station's image in the community and the number of spots an advertiser must use in order to do a proper marketing job, are areas where buyers must realign their thinking," said Al Sheppard, sales manager, Select Station Representatives.



7. Today's radio is on the rocks.

"**THIS IS** false because by every standard of measurement, radio is in its greatest growth period. Check set sales, total advertising revenue, national spot revenue, local revenue, new stations, pending applications and construction permits. The sixties have already proved a new launching pad for radio as a vibrant, healthy medium," said Mort Bassett, exec. v.p., Broadcast Time Sales.



8. Advertising must be visual to be effective

"**WE CAN'T** agree," says Lud Richards, Peters, Griffin, Woodward, dir. of sales development. "The combination of words, music and sound effects can create strong mental pictures that allow the consumer to relate the product benefit to a personal frame of reference rather than that of an art director of a panel of 'creative experts'."



9. Radio buying must be confined to minutes

"**COPYWRITERS** and advertisers seem to have forgotten how to use anything but redundant minutes," says Bolling Co. pres., George Bolling. "Advertisers, especially those with established products; can use shorter copy more effectively with less expenditure." Others add: "We can't figure out why national advertisers continue to overlook 20- and 30-second spots."



10. Radio buying involves too much detail

"**THERE IS** no more detail in placing a radio campaign than in placing any other advertising campaign," asserts Lloyd G. Venard, president, Venard, Rintoul & McConnell. "This is particularly true of saturation buys," he said. Others add: "Esty, BBDO, and many others don't seem to find this problem. All they want are results for the client."

LATEST LINEUP FACTS ON WEB

Action-adventure will be the order of the day next fall with situation comedy running a close second, according to the networks' tentative nighttime schedules.

Since the big sales trend is an upswing in spot carriers (see SPONSOR

27 February 1961) the opposite side of that coin is a programing trend to many more hour-long film shows. A typical tv night next season will have six scattered action shows and six or seven half-hour situation comedies (e.g. Monday).

All three networks plan to open their Sunday schedules at 6:30 in the fall. ABC TV might start at 6 p.m., should it decide to bring back the *Maverick* boys. In this case, *Maverick* at 6 p.m. will be followed by an animated comedy series. If the

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|-------|---------------------|-------------------------|---------------------------|-----------------------------|--------------------------|-------------------------|----------------------------|-----------------------|------------------------|--------------|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC |
| 7:30 | | DENNIS THE MENACE Sc | | | TO TELL THE TRUTH P | | BUGS BUNNY Ac | GUNSMOKE Re | | |
| | TANGANYIKA A | | WALT DISNEY PRESENTS A | CHEYENNE W | | THE AMERICANS A | | | LARAMIE W | HONG KONG |
| 8:00 | | | | | PETE & GLADYS Sc | | OPEN | Dick Van Dyke C | | |
| | | ED SULLIVAN SHOW V | | | | | | | | |
| 8:30 | LAWMAN W | | THE SNOW WHITES A | RIFLEMAN W | ROBERT YOUNG SHOW C | THE PRICE IS RIGHT P | Calvin & the Colonel Ac | DOBIE GILLIS Sc | ALFRED HITCHCOCK My | Top Cat A |
| 9:00 | | G.E. THEATRE Dr | | | DANNY THOMAS SHOW Sc | | | TOM EWELL SHOW | | |
| | BUS STOP A | | BONANZA A | SURFSIDE SIX A | | 87TH PRECINCT A | LAS VEGAS A | | DICK POWELL HOUR Dr | HAWAIIAN EYE |
| 9:30 | | JACK BENNY PROGRAM C | | | ANDY GRIFFITH SHOW Sc | | | RED SKELTON SHOW C | | |
| 10:00 | | CANDID CAMERA C | | | HENNESEY Sc | | | | | |
| | ASPHALT JUNGLE A | | DuPONT SHOW Dr | ADVENTURES IN PARADISE A | | THRILLER M | CORRUPTERS A | GARRY MOORE SHOW V | CAIN'S 100 A | NAKED CITY |
| 10:30 | | WHAT'S MY LINE P | | | I'VE GOT A SECRET P | | | | | |

A—action-adventure, W—western, S—situation comedy, V—variety, Dr—drama, C—comedy, P—panel, U—unclassified, My—my

TV FALL NIGHTTIME PROGRAMS

decision is to drop *Maverick*, the cartoon will begin at 6:30 and another half-hour show will be selected for 7-7:30 p.m.

CBS TV will continue this season's Sunday night lineup starting at 6:30 p.m. The Prudential-sponsored doc-

umentary *Twentieth Century* will be back at 6:30 and *Lassie*, with Campbell Soup as sponsor, will ride herd on 7-7:30 p.m. At present NBC TV has two open spots at 6:30 and 7 p.m. on Sunday. One network spokesman, however, guessed that another

hour-long adventure show would probably be selected for the spot.

Although Dinah Shore is presently sans sponsor, she will be back in the network variety bin next season along with Ed Sullivan, Perry Como and Garry Moore.

| WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|----------------------|------------------------------|---|----------------------------|----------------------|---|---------------------------------------|--------------------------|----------------------------|-------------------------|
| CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| QUANAUITS A | WAGON TRAIN W | GUESTWARD HO | NEW HOUR SHOW (probably frontier Circus) | OUTLAWS W | THE HATHAWAYS Sc | RAWHIDE W | ADVENTURE SHOW (probably Big Tent) | ROARING 20's A | PERRY MASON My | WELLS FARGO W |
| | | DONNA REED Sc | | | OPEN | | | | | |
| ADVENTURE SHOW (probably backfront) | OPEN | | BOB CUMMINGS SHOW Sc | Name That Tune Aud | FLINTSTONES Ac | ROUTE 66 A | Dinah Shore V | LEAVE IT TO BEAVER Sc | CHECKMATE A | TALL MAN W |
| | | MY THREE SONS Sc | | BACHELOR FATHER Sc | | | | | | |
| | PERRY COMO SHOW V | | GUNSLINGER W | | 77 SUNSET STRIP A | | | LAWRENCE WELK M | | |
| THE FRESHMAN Sc | | A Procter & Gamble Show U | | ERNIE FORD Tent | | TWILIGHT ZONE Dr | DRAMA HOUR U | | HAVE GUN, WILL TRAVEL W | POST '48 FEATURES Fm |
| ARMSTRONG CIRCLE THEATRE— STEEL HOUR Dr | ADVENTURE SHOW U | UNTOUCHABLES A | CBS REPORTS PA | SING ALONG WITH MITCH M | ADVENTURE Tent | THE DEFENDERS A (only if Eye-witness is dropped by Firestone) | PUBLIC AFFAIRS | FIGHTS Sp | GUNSMOKE W | |

mystery, Ac—animated comedy, Re—repeats, PA—public affairs, Tent—tentative, M—music, Sc—science fiction, Sp—sports, U—unscripted, V—variety, W—western.

JOHNSON STANDS BY 'TASTEFUL' VIDEO

❖ Wax firm won't joint trend to pure circulation buys, likes 'respectful, clean, inoffensive television'

❖ However, move toward spot tv may be related to web program shifts in which Johnson will lose three shows

"Even if we could get *all* the wax business by sponsoring television like that. I would rather not be identified with such entertainment," Howard M. Packard, president, S. C. John-

RACINE, WISC.

son & Son Inc., was quoted, recently, as saying while he watched an episode of *The Untouchables*.

Johnson's rigid standards of sponsor identification—established during the 15-year network radio associa-

tion with Fibber McGee and Molly—has played an increasingly important role in the company's advertising strategy as new products have been introduced, and in the company's desire to accurately project the corporate personality of Johnson's Wax.

Toward these ends, Johnson currently invests about 90% of its advertising budget in network television (a SPONSOR-estimated \$12 million) on a lineup of five CBS TV half-hours. *The Garry Moore Show*, *Ann Sothorn*, *Angel* and *Zane Grey Theatre* are alternately sponsored; beginning 28 February, Johnson assumed full sponsorship of the *Red Skelton Show*.

Why has network television been the dominant force behind Johnson's advertising? Douglas L. Smith, director of the company's advertising and merchandising, puts it this way: "The intimacy of television makes it an effective advertising medium for

Skelton and Moore represent Johnson's concepts of good tv



OF THE FIVE SHOWS sponsored (in most cases, by alternate half-hours) by S. C. Johnson this season, only Red Skelton and Garry Moore will return. Both embody the company's ideas of good entertainment. CBS TV-dropped 'Angel' had 12 rating but firm liked it



New brands, heavy net tv highlight Johnson story in recent years

PRODUCT diversification is supported by network tv (90% of ad budget). Veteran Glo-Coat brand is supplemented by other waxes (top row) but Johnson also branched into other product areas (bottom row) during the past decade

the demonstrable qualities of Johnson products." Significantly, however, Johnson is moving more heavily into spot tv.

Johnson's product philosophy, while essentially the same as that inspired by its founder 75 years ago—i.e., recognize a basic human need and fulfill it with a product better than the competition can make—has acquired some new dimensions, necessitated by modern marketing complexities. According to Smith, it now reads: "Any new products we place on the market must possess *at least one point of demonstrable superiority*, recognizable by the user, over competitive products, in performance, packaging, or in methods of use."

During the 1950's Johnson's Wax began some significant product diversification ventures into such fields as insect killers (Raid) and repellents (Off!), air fresheners (Glade), and its latest, in national distribution less than a year, a line of shoe polish.

The household products of Johnson's Wax are in total distribution, for the most part, in grocery, drug, hardware, and variety stores. Their various uses—for floors and furniture, autos and for new, diversified areas—are universal, and the prod-

ucts are needed at some time or another by just about everybody. Because of the mass distribution and the mass market, coupled with the demonstrable advantage requirements, network television fulfills Johnson's advertising requisites, according to Smith. "But," adds Smith, "our total advertising program would certainly be one-dimensional if we did not rely on other important media such as daily newspapers, shelter magazines, Sunday supplements, weeklies and outdoor and transportation advertising."

As to Johnson's corporate person-

DOUGLAS L. SMITH, Johnson ad dir., is well-known as wax company's spokesman



ality, says Smith, "We like to think of ourselves as a warm, friendly kind of company—a real friend of the housewife, offering products that make her life easier and happier." Doug Smith himself might be described as a living symbol of the positive, wholesome qualities which the corporation seeks to project. Smith, a well-known spokesman for the company, has become a sort of missionary for advertising's responsibility to the public, appearing on many speaking rostrums of late, at national association meetings such as the AFA, ANA, and various ad clubs throughout the country.

Johnson's ideas of its business image apply, of course, to its commercials, as well as to programing.

"We feel that our commercials should be helpful, tasteful, instructive, and accurate," says Smith. "Modest enough so we will be invited into the living room again, but ardent enough to remind people to reach for Johnson products when they shop."

In the matter of programs, Johnson feels that sponsor identification, despite the trend away from it, is eminently desirable and that advertisers are entitled to it, according to Smith. "Although networks control their programing in an increasingly

SAG, AFTRA, AND TV

possessive and dictatorial way," he says, "we feel an obligation to the audience—to our customers who ultimately pay the bills by buying our products. We take a stand in maintaining our principles and our influence for what we feel represents good taste and respectful, clean, inoffensive entertainment."

In the face of increased network program control, this position may become difficult for Johnson to defend. When they were informed by the network recently that *Zane Grey Theatre* was slated for removal from a time period that Johnson had co-sponsored for three years and a new show was scheduled in its place, Johnson chose to decline its sponsorship—which was offered to the company as an incumbent advertiser—because its people had seen the pilot and felt it was offensive.

Two other Johnson-sponsored shows, *Angel* and *Ann Sothorn*, are regrettably for Johnson soon to be shelved by CBS. "Although *Angel* has only a 12 rating, we would like to keep it," says Smith. "It's clean, honest entertainment."

This program replacement attitude on the part of networks may be responsible for Johnson's current moves out of the medium. Johnson, although looking for suitable new network shows for next season, has already earmarked between \$2.5 and \$3 million for spot tv.

Johnson's network advertising practice has been to rotate product commercials on all shows, exposure depending on each product's current needs.

Three agencies handle Johnson's consumer product business: B&B has paste waxes, Jubilee, Glade, and Pledge; NL&B for Glo-Coat, Pride, Stride, and the new shoe polish; FC&B has automotive products, Raid, Off!, Klear, and Holiday.

Some trade observers feel that the spot tv allocation for next year may be a harbinger for more new product introduction from Johnson's Wax. Its phenomenal success with new shoe polishes has also given rise to this speculation.

The shoe polish line, in national distribution for less than a year, has already captured about 15% of the

(Please turn to page 50)

Part three of special SPONSOR series asks "Is there a better way to negotiate television union contracts?"

Sharp increases in 1960-63 tv commercial scales illustrate weakness of the industry's negotiating system

The conclusion of the 1960 SAG-AFTRA negotiations and the announcement of new 1960-1963 union scales for talent in tv commercials (retroactive to 16 November 1960) produced at least four major effects within the advertising industry:

1) *Dismay* on the part of some spot tv advertisers such as Robert Hall Clothes, Inc. which announced

that, because of the new rates, it was forced to shift a large proportion of its budget out of tv and into other media.

2) *Furious activity* on the part of many agencies and advertisers to discover how, by more careful casting, production and scheduling practices they could keep commercial costs down despite the wage increases.

Who should negotiate and sign union

Recent SAG-AFTRA negotiations on talent costs for tv commercials revealed weaknesses in the industry system of negotiating such contracts.

| | | TV NETWORKS | TV STATIONS |
|----|--|----------------|----------------|
| 1. | Are they affected by the outcome of union contract negotiations? | Yes | Yes |
| 2. | Are they actual employers of talent in tv commercials? | Rarely | Rarely |
| 3. | Do they have a legal right to negotiate and sign contracts? | Yes | Yes |
| 4. | Have they indicated willingness to negotiate and sign? | Yes | ? |
| 5. | Do they have real "expertise" in such negotiations? | Yes | ? |
| 6. | Do they have factual data on how talent in commercials is used? | No | No |
| 7. | Could they carry real weight in such negotiations? | Yes | ? |

COMMERCIAL COSTS

3) *Resentment* on the part of certain industry segments, including stations, station representatives, and regional agencies and advertisers who felt that they had had no part in a settlement which directly affected their economic health.

4) *Increasing skepticism* among many agencies and advertisers about the 23-year-old machinery of negotiating union contracts involving tv advertising, and a general question, "isn't there a better way?"

A SPONSOR check reveals that the number of tv advertisers who will desert tv or materially cut down overall tv investments as a result of the new union scales will probably be relatively small. However, there will

be some reductions, and such companies as Sears and Montgomery Ward have complained that the new union rates will prevent them from expanding their tv plans.

As to the possibility of keeping costs down by more careful casting, and scheduling, most agencies report that this can often be done, though it involves elaborate bookkeeping operations, scrupulous co-ordination between the creative radio/tv, media, and account sections, and intensive study of union rates, rules, rulings and interpretations.

Meanwhile, however, SPONSOR understands that P&G has felt it necessary to increase its "repayment pool" from \$600,000 to \$2 million to pro-

An important story told in three parts

PART I (issue of 20 Feb.) described "Background for Understanding" the complex problem of tv talent costs

PART II (27 Feb.) told how 1960-1963 SAG-AFTRA contracts were negotiated, and summarizes results

PART III (in this issue) asks "Is there a better way?" and describes proposals for changing negotiations

contracts for talent in tv commercials?

The chart below shows various groups affected by union bargaining and some significant points about each. See text for full explanation.

| FILM PRODUCERS | ADVERTISING AGENCIES | TV ADVERTISERS | ASSOCIATIONS—NAB, TVB, SRA | ASSOCIATIONS—AAAA, ANA |
|----------------|----------------------|----------------|----------------------------|------------------------|
| Yes | Yes | Yes | Yes | Yes |
| Partially | Yes | Yes | No | No |
| Yes | Yes | Yes | No | No |
| Yes | No | No | No | No |
| Some | Yes | Some | No | Some |
| No | Yes | Some | No | Yes |
| Some | Yes | Yes | No | No |

vide for additional talent payments under the new codes.

As to the two remaining questions—the resentment of industry groups who felt they had been neglected, and the problem "How can we plan to do it better in 1963?" SPONSOR's study reveals no easy answers.

The weaknesses of the present negotiation framework, as evidenced in the 1960 union parleys, were these:

- *The "single package" concept*, under which many different union contracts involving many different (and even conflicting) industry interests are negotiated and signed as a whole, made it difficult to present a strong front on any one part of the package.

- *The position of the networks* as, in effect, chief negotiators and signers for the industry prolonged a "legal fiction," proved embarrassing to the networks themselves, and to a degree weakened the final settlement of tv commercials contracts.

- *The bargaining power* of agencies and advertisers was sapped by the fact that they were "observers" rather than negotiators and signers of contracts, and hence could never exercise the ultimate negotiating weapon of "we'll take a strike," rather than yield to demands.

- *The enormous complexity* of tv advertising, and the hundreds of ways in which it is used by different types of accounts, made it difficult to collect data, and almost inevitable that, in the press of negotiations, some phases of tv, and some tv advertisers would

SPOT TV

be unintentionally neglected and penalized.

• *The crushing burden* of industry responsibility that was placed on a handful of overworked and under-appreciated agency, network, producer, and advertiser executives was highly unfair and unreasonable.

But is there a better way?

Before examining some of the problems involved in finding a new system of negotiations and some of the proposals that have been advanced, it is probably well to restate some basic objectives.

1. *Health of the medium.* The one overpowering reason for discovering a more effective basis of union relations is to ensure the health of the tv medium.

Many advertisers and agencies today are deeply concerned about tv's rising costs. Certain recent switches of tv budgets to print reflect their conviction that tv, despite its effectiveness, is getting too expensive.

It would be tragic—not only for advertisers, but for talent and unions as well—if faulty, careless, archaic, or unrealistic bargaining methods allowed tv to become so overpriced it could not compete with other media.

2. *Fairness to all tv users.* National, local, spot, and syndication accounts are all involved in tv advertising and any new basis of negotiations must protect the interests and varying needs of each group.

3. *Fairness to talent.* Though it has been reported to SPONSOR that some agencies and advertisers are still in the "dark ages" in their attitudes toward unions, still the unionization of tv talent is an accomplished fact. It must be recognized and performers must be dealt with fairly. Incidentally this means all types of talent, not simply those who may have achieved power positions within their unions.

4. *Realism about the problem.* The area of union negotiations is an enormously complex field requiring a high degree of "expertise." It is not a place for novices, no matter how emotional or well intentioned. The basic fact to be remembered about the average negotiation is a brutal one. Usually union representatives are under heavy member pres-

sure to ask for more and more. Usually employer representatives must fight hard to maintain even the status quo.

Let's look now at some of the proposals which have been offered for changing the basis of negotiations:

Why shouldn't tv stations, rather than networks negotiate contracts involving talent on spot commercials?

On the surface this makes some sense. Certainly stations have a direct interest in spot revenues and in keeping spot costs within reason. Networks, except for their o&o stations, don't have this strong interest.

But examination shows the weaknesses in the argument. Except in rare instances tv stations are not the *direct employers* of spot talent. Most spot schedules are filled with commercials in which an agency or advertiser has been the employer.

Stations have no control over how many times or in how many cities a spot is played. Nor do they have talent records showing these facts.

Furthermore, at least three other factors militate against naming tv stations as negotiators, 1) they have had no long continuous experience in negotiating contracts involving advertising talent costs, 2) individually they would carry little weight in collective bargaining, and 3) there is no organization of tv stations which can operate in this area.

How about having the NAB, TvB, or SRA do the negotiating?

There are immediate problems of legality involved. Trade associations are generally prevented by law from operating in this manner.

Moreover, neither the NAB, or TvB or SRA, despite their closeness to the industry and to spot tv, have factual data on how talent is used in tv commercials, nor have they, within present staffs, negotiators trained in union matters involving tv advertising.

It is significant that none of the broadcast associations have even signified either their ability or willingness to negotiate and sign such contracts.

Why shouldn't film and tape producing firms be sole negotiators and signers of all union contracts involving recorded tv commercials?

At least three reasons. Such firms have relatively little experience in
(Please turn to page 50)

▼ **Fourth quarter time sales show 6.3% increase over same three-months in 1959**

▼ **Full-year time billings in spot tv hit \$616 million; last quarter's: \$163 million**

The recession did not prevent an increase in spot tv time billings during 1960's last quarter.

TvB revealed today (6 March) that gross time billings for the medium went up 6.3% over the corresponding period in 1959.

The actual figures, gathered by the N. C. Rorabaugh Co., for the last three months of 1960, came to \$163 million. Though estimating procedures for spot tv time sales were changed last year by Rorabaugh (see "Summer tv spending was up," SPONSOR, 12 December 1960, page 34) the comparison with 1959 is on the basis of similar estimating procedures.

For the year 1960, total spot tv gross time billings came to \$616,701,000, or an increase of 7.9% over 1959, also on the basis of similar estimating procedures.

In addition to billings totals, TvB released the following information for the quarter: (1) the top 100 national and regional spot tv spenders, (2) spending by industry and product classification and (3) spending by time of day and type of buy. Details on the full year for spot tv will be published in a few weeks. All data are in terms of gross time expenditures.

Advertisers appearing in the top 100 group for the first time were Corning Glass Works, with billings of \$435,000; Ideal Toy Corp., with billings of \$445,900 and J. Nelson Prewitt Inc., with billings of \$405,000. Procter & Gamble led the leaders as usual, with billings far above the second place spender, General Foods.

BILLINGS WERE UP 8% IN 1960


Expenditures by time of day followed past patterns. Daytime accounted for 31% of the total; early evening took 17.9%; prime time took 32% and late night accounted for 19.1%. Broken down by type of activity, spot spending came out as follows: announcements accounted for 76.4% of all time bought; I.D.'s accounted for 10.5% and programs accounted for 13.1%.

In the industry category area, the

number one spender was, naturally, food and grocery products. Total spending in this category came to \$46,630,000 or 28% of the total.

Within the food and grocery category, coffee, tea, and food drinks accounted for the largest single slice of business—\$11,550,000. Next came baked goods, then dry goods and then margarine and shortenings. Food stores themselves spent \$2,117,000 during the quarter.

Number two spending category was drugs. The total here was a little over \$15 million, with cold remedies accounting for more than a third of the total. Headache and indigestion remedies followed in that order. "Weight aids" was last on the list of drug products with a figure of \$90,000. And drug stores spent \$279,000.

Cosmetics and toiletries was number three in order of spending, accounting for \$13,849,000. 

Top 100 spot tv clients for the fourth quarter of 1960

| | | |
|-----|------------------------|--------------|
| 1. | Procter & Gamble | \$11,990,500 |
| 2. | General Foods | 4,765,700 |
| 3. | Lever Bros. | 3,779,300 |
| 4. | Colgate-Palmolive | 3,003,600 |
| 5. | Miles Laboratories | 2,918,700 |
| 6. | Bristol-Myers | 2,632,200 |
| 7. | Standard Brands | 2,534,700 |
| 8. | Brown & Williamson | 2,340,500 |
| 9. | Warner-Lambert | 2,282,200 |
| 10. | Continental Baking | 2,219,000 |
| 11. | American Home Prod. | 2,134,100 |
| 12. | Pillsbury | 1,913,700 |
| 13. | Hunt Foods | 1,801,900 |
| 14. | William Wrigley Jr. | 1,778,200 |
| 15. | International Latex | 1,710,700 |
| 16. | American Chicle | 1,705,800 |
| 17. | Lestoil Products | 1,622,900 |
| 18. | American Tobacco | 1,523,300 |
| 19. | Kellogg | 1,479,000 |
| 20. | Ford Motor Co. dealers | 1,464,200 |
| 21. | J. A. Folger | 1,383,900 |
| 22. | Richardson-Merrill | 1,307,800 |
| 23. | P. Lorillard | 1,286,200 |
| 24. | Corn Products | 1,220,700 |
| 25. | Gillette | 1,184,700 |
| 26. | Philip Morris | 1,176,000 |
| 27. | Quaker Oats | 1,175,700 |
| 28. | Nestle | 1,168,200 |
| 29. | Coca-Cola Co. bottlers | 1,112,000 |
| 30. | North Amer. Philips | 1,099,800 |
| 31. | Food Mfrs. Inc. | 1,056,800 |
| 32. | Minute Maid | 1,056,100 |
| 33. | Avon Products | 1,025,600 |

| | | |
|-----|-------------------------|-------------|
| 34. | General Motors dealers | \$1,017,100 |
| 35. | United Merch. Mfrs. | 942,100 |
| 36. | Anheuser-Busch | 931,000 |
| 37. | Carnation | 858,600 |
| 38. | General Toy | 858,200 |
| 39. | Consolidated Cigar | 817,100 |
| 40. | Wander Co. | 792,500 |
| 41. | Mobil Oil | 781,900 |
| 42. | Pepsi-Cola Co. bottlers | 776,900 |
| 43. | Shell Oil | 748,800 |
| 44. | Maybelline | 748,700 |
| 45. | S. C. Johnson | 742,800 |
| 46. | Sun Oil | 738,700 |
| 47. | Natl. Cranberry Assn. | 729,000 |
| 48. | Parker Pen | 713,400 |
| 49. | R. J. Reynolds | 683,700 |
| 50. | E. & J. Gallo | 680,600 |
| 51. | U.S. Borax & Chemical | 676,400 |
| 52. | Carling Brewing | 674,100 |
| 53. | Helena Rubinstein | 649,300 |
| 54. | Humble Oil | 639,100 |
| 55. | Hills Bros. | 613,800 |
| 56. | Chock-Full-O'Nuts | 599,200 |
| 57. | Miller Brewing | 590,900 |
| 58. | Andrew Jergens | 584,300 |
| 59. | Max Factor | 564,000 |
| 60. | Aerosol Corp. of Amer. | 561,100 |
| 61. | General Motors | 551,700 |
| 62. | Sterling Drug | 544,600 |
| 63. | Falstaff Brewing | 543,000 |
| 64. | Plough | 542,500 |
| 65. | Jos. Schlitz Brewing | 541,700 |
| 66. | Welch Grape Juice | 531,500 |

| | | |
|------|------------------------|-----------|
| 67. | Pabst Brewing | \$518,700 |
| 68. | General Electric | 505,500 |
| 69. | Lanvin Parfums | 502,000 |
| 70. | Louis Marx & Co. | 484,000 |
| 71. | Amer. Motors dealers | 472,400 |
| 72. | Amer. Bakeries Co. | 467,700 |
| 73. | Norwich Pharmacal | 456,200 |
| 74. | Ideal Toy | 445,900 |
| 75. | Atlantic Refining | 436,800 |
| 76. | Corning Glass Works | 435,300 |
| 77. | Mars | 429,300 |
| 78. | Carter Products | 427,000 |
| 79. | Campbell Soup | 425,000 |
| 80. | Standard Oil (Ind.) | 424,100 |
| 81. | Piel Bros. | 424,100 |
| 82. | Hertz | 421,200 |
| 83. | United Vintners | 419,900 |
| 84. | Theo. Hamm Brewing | 410,900 |
| 85. | A&P | 409,900 |
| 86. | General Mills | 409,300 |
| 87. | Peter Paul | 407,600 |
| 88. | Sardeau | 406,800 |
| 89. | J. Nelson Prewitt | 405,500 |
| 90. | Scott Paper | 405,000 |
| 91. | Chesebrough-Ponds | 400,400 |
| 92. | Heublein | 400,100 |
| 93. | Pharma-Craft | 396,000 |
| 94. | Pepperidge Farm | 390,400 |
| 95. | Atlantis Sales | 375,900 |
| 96. | Simoniz | 370,200 |
| 97. | American Motors Corp. | 363,400 |
| 98. | Golden Press | 363,000 |
| 99. | Holsum Baking bakeries | 363,000 |
| 100. | National Dairy Prod. | 358,500 |



FRESH COPY gets a thorough going-over at La Rosa's Brooklyn headquarters. In on the session (l to r): Vincent P. La Rosa, v.p. in charge of South, East and mid-West sales; Vincent S. La Rosa, v.p. in charge of New England sales-advertising; Vincent F. La Rosa, v.p. in charge of metro N. Y. sales-export; Vincent Daraio, v.p.-account supervisor, Hicks & Greist; Arthur Mayer, copy chief, H&G; Tom Proctor, asst. acct. sup.

Radio is tops with leader La Rosa

✔ Pasta producer spearheads advertising drive with 60-100 minutes per week in 22 markets via 39 stations

✔ Bulk of spots feature venerable "La Rosa man," but live delivery assigned to 'dominant' personalities

La Rosa is on the move, adding products, distribution and sales, and radio is the prime mover, as it has been for about 30 years.

V. La Rosa & Sons, Brooklyn, has claimed the number one sales position in the dry macaroni products field since 1937. Its Italian-type food product list currently is well over 100, including prepared foods, soups, grated cheese, etc., and is ever-growing. Mid-western distribution is way up since purchase of plants in Chicago and Milwaukee in 1959, and plans call for further expansion eventually to reach national proportions.

The ad budget has been pushing upward by 10-15% per year. And through it all spot radio maintains top-media status.

As advertising-New England sales v.p. Vincent S. La Rosa puts it, radio provides the company with the coverage it wants, "efficiently, with no waste of circulation." The medium allows for reaching the all-important housewife audience frequently, with enough time (60 seconds) to explain how to use La Rosa's products, so many of which are new, states Vincent S. La Rosa.

The current spot flight, which got

underway 6 February and runs through June, embraces 39 stations in 22 markets, primarily in the northern tier of states east of the Mississippi. Spots fall into the 7 a.m.-7 p.m. period, "wherever the station's strength lies," in the words of Vincent Daraio, v.p.-account supervisor at La Rosa's agency Hicks & Greist. Their frequency ranges from 60 to 100 spots per week per market, all 60 seconds in length.

The 7 p.m. cutoff is based on the nature of La Rosa products, mostly designed for supper consumption. Says H&G timebuyer Len Soglio, after 7 p.m. with that evening's meal completed, the audience is not likely to be sufficiently enticed by food commercials to carry them over to the next day's shopping.

Currently the La Rosa commercials are primarily e.t.'s, as has been the pattern, but this year client and agency are taking a long look at station

personalities. "We're asking the hot ones, the personalities who really dominate their market, to deliver our message live, their way," relates Dariaio. We appreciate their feel of the market and public reliance on what they have to say."

Another new approach to the media strategy contemplated for this year is a departure from the summer advertising hiatus common in this food field. La Rosa, understandably, wants to do something about that traditional seasonal slump, and while the project is still in the planning stage, it looks as if radio would have the major role in a test of effectiveness of summer promotion.

Radio has done its share of opening new markets for La Rosa. Ad manager Vincent S. La Rosa cites York, Pa., where last fall the advertiser pounded away with some 80 spots per week covering all stations in the market. The stations' personalities pitched in, visiting local chains on behalf of La Rosa. After two weeks of a radio-only kick-off, La Rosa introduced newspaper ads but continued with the radio spots. La Rosa is firmly entrenched in York.

Since 1956, with time out for occasional changes of pace, La Rosa's radio copy has revolved around "the La Rosa man," a silver-throated, Italian-accented "company spokesman." He is there for entertainment as well as product sell. H&G's copy chief Arthur Mayer places him in "comedy-conflict" situations, surrounding him with strident characters determined to give him a hard time. In developing the scripts Mayer keeps in close contact with the La Rosa family, drawing on their personality for the La Rosa man's oratory. He calls the finished copy a product of "inter-action between client and agency."

The advertiser's salesman report consistent play-back from dealers of the La Rosa man and his trademark phrase, "A kiss in the kitchen," which he says is the housewife's reward from her husband for using La Rosa. As for the ultimate consumers, La Rosa found out how they felt when, over this past fall, the La Rosa man was replaced by a sophisticated Westchester couple, "Brad and Laverne." "Hundreds of letters came in asking

why the La Rosa man was off the air, and requesting his return," Dariaio reports. They got their wish; the La Rosa man was reinstated with the current spot flight.

The La Rosa man gets mixed up with such characters as a hostile taxi driver who taunts him with, "Oh brudder, have yon gotta line. Ain't you ashamed tellin' dem poor dames dere gonna get kissed in da kitchen if dey use La Rosa?" But the La Rosa man calmly wins these people over by the time the 60 seconds is up. The advertiser never has concocted a picture of the La Rosa man for package or display purposes, preferring to leave his appearance to the imagination of the public.

The La Rosa man is heard, voice over, in the adult portion of the company's tv commercials. La Rosa allots about 20% of its ad budget to spot tv, which is evenly divided into adult and children's segments, and covers 14 stations in 11 markets.

The adult-level tv spots are nearly all film, with minutes the predominant length, though there is a sprinkling of 20's. On the children's programs, live delivery is utilized throughout, with the copy devoted in part to products designed especially for children, such as the newly developed "Space Wheels" and "Mac

from Mars," and in part to the regular adult line.

La Rosa's air media advertising has come a long way since those early days, circa 1930, when it launched an Italian language radio campaign. In 1937, with second-generation Italians coming of age and speaking English, La Rosa added English programming to its radio effort. The two languages received about equal emphasis until 1949, when La Rosa launched a major English campaign (see "La Rosa Follows the Skippy Pattern," SPONSOR, 14 March 1949). It was a half-hour, daily drama show on seven eastern stations. From that time on, the Italian-language broadcasts receded.

SPONSOR next picked up its narration of La Rosa's broadcast activities in 1958, with a study of its use of tv kids' shows ("Look Who Buys the Spaghetti," 13 December '58). At that point the advertiser averaged 93 spots per week via 21 stations in 13 markets. It aroused the children's interest in an adult product with a contest to name the La Rosa trademark rose, which had to be cut off the box and sent with entries. La Rosa continues to pitch the kids and though the emphasis is on children's products, the advertising calls on them to help sell the adult item. ■



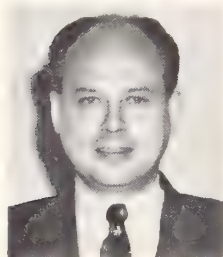
TASTE TESTING is underway near La Rosa's Hatboro, Pa., Plant, with Hicks & Greist copy chief Arthur Mayer taking note of the folks' reactions to a few of the company's new products

What can local timebuyers learn from national timebuyer methods?

Joe M. Baisch, v.p. and general manager, WREX-TV, Rockford, Ill.

First, let us confine the question to the specific area of tv buying.

Secondly, as a frame of reference, permit me to define my impression



Learning to buy objectively, rather than by prejudice and intuition

of a typical national timebuyer: He is a knowledgeable professional—a technician skilled in the specific areas of purchasing media, functioning with calculation tempered by good judgment, backed up by facts, figures and documentation filling a prime need in the complex tv industry, working under competent guidance and experienced direction toward well-defined goals to reach his client's objectives. He utilizes the armament of media in planning and effecting strategic competitive maneuvers. His decisions contribute one of the most important ingredients of the total "market mix."

In contrast, many local advertising buyers are unscientific, and most of them work from inadequate information at hand. They are guided in the main by personal impressions, their own habits and personal tastes.

The principal lesson local buyers can learn from national timebuyers is objectivity in media selection, in the development and placement and aiming the commercial ammunition at specific targets to move goods or services.

For a vast array of products and services, daytime television is today's best buy. Women control the purchasing purse strings for the operations of the general household, and

share, as well, many of the decisions affecting household capital expenditures with their husbands. The majority of local buyers miss this great potential by insisting their commercial messages be placed from 6:00 P.M. to 10:30 P.M.

Too often, local ad managers are prejudiced and conditioned by their own program ideas and production concepts. Many feel they should have a voice in programing and the content. They accept with great reluctance that programing and content is the final responsibility only of the station, the sole licensee of the FCC.

The attitude of some is "If I'm paying for it why can't I have what I want when I want it?" This type is disinterested in such things as audience flow, program balance, network commitments, sponsor conflicts and they are too slowly learning to accept the idea of preemptions.

These problems are realistically faced constantly by most national timebuyers.

Also, the national timebuyer is aware that circulation cost is an important yardstick in determining the efficiency of media buying. Local buyers have not been sold on this important concept. Further, they are almost apathetic when a salesman breaks their expenditures into cost per thousand bases. Many of them are yet oriented exclusively to print, and are intrigued with glossy proofs or printed ads. They can handle it physically, examine and admire it and for strange reasons beyond my comprehension automatically assume that every newspaper home reads every word with the same admiration. Others on the local level are dominated by newspaper oriented staffs which are geared to print layouts and print production techniques, and have elected to remain ignorant of the dynamic and compelling medium which embodies sight, sound, action and emotion!

To summarize, the prime lesson local buyers can learn from national timebuyers is *objectivity*.

Howard V. Wry, promotion manager, WHNB-TV, Hartford-New Britain

There is certainly much that a local buyer can learn from his Madison Avenue, Michigan Avenue or, for that matter, Peachtree Street colleagues.

There are very few local buyers as such. Many local advertisers buy direct, of course, and the "buyer" is the owner or advertising manager of the advertising firm. Even local agencies seldom have full-time buyers—the timebuyer generally doubles as agency president, creative director or even copywriter.

Naturally, wearing so many hats, the local buyer hasn't got the time (and in some cases the specialized knowledge) to correctly analyze competing media. This is offset, in many



A good knowledge of the use of ratings and the use of market research

cases, by the buyer's first hand, in-depth, knowledge of his market, and his ability to monitor the local stations.

However, the major areas in which local buyers can learn from national timebuyers is to utilize the scientific approach to station selection, and the appreciation of research.

Local buyers, like their national brethren, should take more time to plan and analyze. Local buyers should more often take into consideration who their major prospects are, whether their potential custom-

ers fall into a broad or narrow income group, and who actually does the retail buying. They should ask themselves the question, how can I most efficiently reach the greatest number of these potential purchasers?

Some local buyers have little understanding of rating surveys, and an equal amount of concern for them. While admittedly, rating reports are not the *sine qua non* of broadcast buying, they certainly provide an invaluable guide. Many local buyers unfortunately completely disdain ratings, or don't know how to use them, and therefore disavail themselves of a useful buying tool. There is, however, increasing use of ratings by local agencies.

Local buyers have one significant advantage over national mediamen. Most of them, especially the direct buyers, can judge the effectiveness of their buying by daily gauging sales results. After all, it is easy to lose sight of the fact that the great objective of media buying is not getting the largest possible audience for your money, but getting the cash register to jingle the most. How can you quarrel with a merchant who tells you that he buys solely on the basis of day to day sales totals?

One of the greatest disadvantages of local buyers is that they cannot readily make market-to-market comparisons as can national agency men. A national time-buyer can spot unlikely trends. For example, he notices that a certain woman's product unaccountably does very well on sports shows, or possibly children's shows. He then takes advantage of this intelligence by buying similar shows in other markets.

This is difficult for local agencies to do. Some of them, however, correspond with smaller agencies in other cities, and compare notes.

Finally, local buyers can take a leaf from the book of national time buyers by continually making media contact to upgrade their schedules and getting more favorable adjacencies for their spots.

Richard Morgan, general manager, WPTA, Fort Wayne, Ind.

If you're involved in the operation of a television station in one of the non-major—major markets this will

sound familiar. . . .

Miss Traffic is efficiently pounding



Knowing how to prepare a media plan and how to put plan to work

away at the upcoming log, but stops to inquire of Miss Continuity if the

spot to be run that date by Mr. So-and-So-Local-Advertiser is to be live, slide, film, etc.

Miss Continuity doesn't know . . . no copy has arrived . . . refers the question to Mr. Sales Manager. "You mean he didn't call you? Said he would . . . said he'd give you the items and you could write the thing up. I'll call him right away." He does, and sure enough Mr. So-and-So-Local-Advertiser has forgotten all about the 120 words he wanted to tell
(Please turn to page 46)



WITH MEDIA SELECTION BECOMING
INCREASINGLY MORE
COMPLICATED

**YOUR
NO. 1 BUY
IS
STILL**



The San Francisco Bay Area is one of the nation's most competitive radio markets, yet KEWB has been going steady for over a year now with no more than one percentage point variation from the healthy 1960 average of 15.4% Share (Total Rated Periods, Pulse). Less fluctuation than any other station. And we're soooooo easy to buy!

national representatives,
the Katz Agency, Inc.

CROWELL-COLLIER BROADCASTING CORP.
A SOUND CITIZEN OF THE BAY AREA

10 MISCONCEPTIONS

(Continued from page 33)

ett-McKinney. "It is not true that the better people gravitate to tv. It also should be noted that the pay scales are comparable."

- In today's radio, the advertiser must buy saturation—"False," says Broadcast Time Sales' executive vice president Mort Bassett, "because: while the tremendous economy and efficiency of today's radio invites saturation, the programing techniques of radio are available and utilized by major advertisers in many fields. Newscasts, blocks of musical programing, special events and sports are outside the popular saturation flighting, but do the job delivering high audience and advertiser identification."

- "We don't buy formula radio"—"The word 'formula' is a dirty word," says Robert Eastman Co. president Bob Eastman. "Buyers don't understand that it simply means 'plan.' Planned programing is the reason for radio's great resurgence of popularity. The news and public service influence of today's radio far exceeds anything prior to 1950. The critics overlook the fact that you must first get the people into 'the tent' before you can inform, serve or sell them. Formula radio ranges in programing from the classics to Top 40 to talk. Formula radio is certainly superior in all regards to haphazard, unplanned programing."

The list is seemingly endless. George Skinner, director of radio programing services, The Katz Agency, cited and refuted two more. These are: "who listens to radio anymore?" and "all radio listening is done in automobiles."

To the first point, Skinner comments: "This is as ridiculous as asking, 'since the invention of the automobile, who walks anymore?' It would be easier to explain who doesn't listen to radio." He cites the facts that 96.3% of U.S. homes have at least one radio; 70% of all automobiles have radios with 82.7% of new cars radio-equipped. "And you can't overlook the many portable sets in use," he added.

On the second point, Skinner points out: "Unless most cars are wired with 110 volt AC current, millions of sets are being sold to people who never can use them. Auto lis-

tening is high—but it's a unique bonus to the measured at-home listening audience."

In several instances, both buyer and seller were called upon to "have better understanding" concerning a specific problem. For instance, Doug Wallach, sales manager, Grant Webb & Co., asked stations to "stop merely stating conclusions without making statements of fact which the rep in turn can quote when making pitches." As he pointed out, many national advertisers can't be aware of what's happening in every community, and are making buys solely on ratings.

"In many cases," Wallach continued, "the national advertiser finds that the station with the highest ratings is not the best sales tool in the market. The dilemma in which the advertiser finds himself causes him to say in one breath 'give me success stories and objective evidence,' and a moment later buy the station with the highest ratings—a situation that often bewilders and discourages station managers as well as reps."

Wallach concluded that "the best response reps can make is to keep probing for the facts about his station, and present them accordingly."

In the same vein, Lloyd G. Venard, president, Venard, Rintoul & McConnell said: "Any good radio station which supplies enough factual material on radio successes during the past five years, will not only get business scheduled for its market but will be able to add the market to the list in many cases."

In regard to specific radio buying practices, NBC Spot Sales manager, new business and promotion, Bill Fromm, commented, "I do not believe there are any general misconceptions—there are only poor buying practices, caused by *lack of time*. For example, there is a readiness to sort stations as eggs are sorted. This station goes into the "good music" bin, that one is a "talk station," the other a "top 40." The buyer simply doesn't have the time to personally rate the hundreds of major market stations, let alone the additional hundreds in the lesser markets. And, unfortunately, the mountains of station promotional material and rep informational literature that pour over the buyer's desk only serve to cloud the issues still more."

SPONSOR ASKS

(Continued from page 45)

those 20,000 plus families you agreed to deliver for him.

A hasty decision is made . . . hasty copy is written . . . and before the paint dries on the artwork . . . the 60 second message manages to be there for the right "tick" on the clock. But . . . "it could have been so much better."

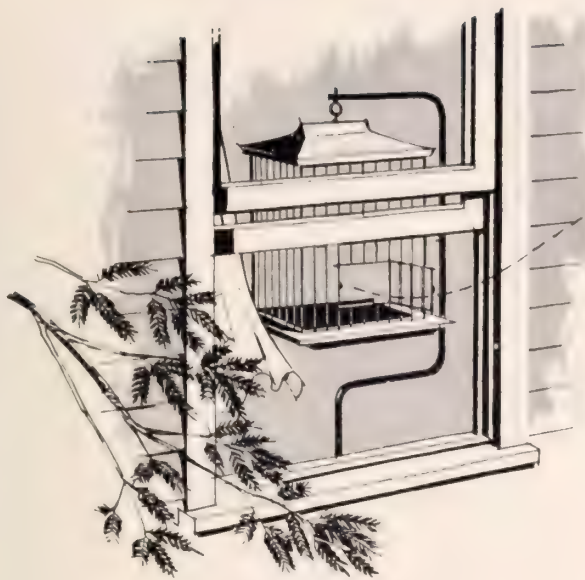
If a local timebuyer-advertiser could spend some time with one of the major advertising agencies, he could not help but be impressed with an appreciation for planning. He would become aware of the many varied details that are analyzed prior to the decision to buy a market, a station, a spot. Who are the major prospects for this item or service? What income group? Who does the actual buying? When can the greatest number of these purchasers be reached? Who are the competitors?

This is basic market analysis that every local timebuyer should use. The national timebuyer calls this market analysis, but if that's too technical for the local timebuyer, call it "Knowing Your Customers." Changes occur in their needs, their desires, and their habits. The awareness of these, and a plan to adapt his business to them should be the goal of the local timebuyer.

Putting his plan into operation involves important coordination with the radio or tv station. This is vital to the effective production of his commercials. Production involves deadlines for getting things done, and this is why the national timebuyer often mails the film commercials before all the paper work for buying the spots is completed.

The local timebuyer does have one big advantage over the national timebuyer. His daily inspection of his sales results can give much more immediate appraisal of his plan's success, but caution—let it be the aggregate of many days, rather than one particular day that determines the appraisal.

Researching . . . Planning . . . Putting the plan to work . . . Checking it are common functions for the national and local timebuyer. For the privilege of being a local businessman, the local timebuyer should keep aware of the obligation he has in this important area.



From lost parakeets

"I wish to express my sincere appreciation for your assistance which resulted in the immediate location and return of my son's parakeet on Monday, November 21, 1960. You are certainly to be commended on this valuable public service so courteously rendered."

THOS. G. CAMP, Silver Spring, Md.

to "new-found" streets



"One of the few bright spots during the storm preceding Inauguration Day was the fast removal of the snow from the Capitol grounds and Pennsylvania Avenue in time for the ceremony and parade. WWDC contributed greatly to the recruitment of the manpower that accomplished this tremendous job so quickly. It would not have been possible to recruit the snow shovelers and truck drivers throughout the night without your frequent spot announcements. Thank you very much."

FRED Z. HETZEL, Director
U. S. Department of Labor, United States
Employment Service for the District of Columbia

...the station that keeps people in mind

We don't have to tell you that radio is many-sided. It's a keenly competitive business operation, yet a public service. Its sounds are as remote as the ends of the earth, yet as personal as the ears that absorb them. It's enjoyed equally by the sun-soaking vacationer and the bed-ridden convalescent.

What do all these seeming paradoxes have in common? PEOPLE. The people who project radio

(owners, program directors, performers)—and the people who listen. Build a bridge between them, and you create a kind of modern magic. From it many things flow—entertainment and information for listeners and SALES for advertisers.

We have been building a "people bridge" for years. That's why we're the station for *you* to keep in mind when you sit down to plan your next radio budget.



WWDC

Radio Washington

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

WPTF

Raleigh-Durham



has **TWICE**
as many
adult listeners

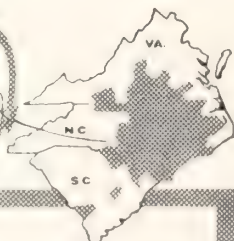
THAN any other station in
the nation's 28th radio market.

Source: 32-county area PULSE:

| | |
|------------------|--------------|
| WPTF | 55.1% |
| Station B | 24.1 |
| Station C | 5.2 |
| Station D | 9.2 |
| Station E | 6.4 |

NATION'S
28th RADIO
MARKET

NIELSEN #2



WPTF

50,000 WATTS 680 KC

NEC Affiliate for Raleigh-Durham
and Eastern North Carolina

P. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representative

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati: Slight adding in 25 markets and new schedules in about 50 for Spic & Span. Placements of prime minutes and early and late night minutes and 20's start this month and run through the P&G contract year. Buyer: John Galbraith. Agency: Young & Rubicam, New York.

Mobil Oil Co., St. Louis: Campaign for its gasolines and oils begins 13 March and runs till forbid in over 50 markets. Buys are prime minutes and 20's, fringe night minutes and weekend sport adjacencies. Buyer: Noel Becker. Agency: Compton Adv., New York.

International Milling Co., Minneapolis: Going into about 15 markets 19 March with a campaign for Robin Hood flour. Schedules of Wednesday-Thursday-Friday day minutes, around 10 per week per market, are placed for three weeks. Buyer: Nancy Sweet; Wade Adv., Chi.

Lever Bros. Co., New York: Schedules on Praise begin this month in about 55 markets. Lineup is for 34 weeks using moderate frequencies of late night minutes primarily. Buyers: Ralph Bodle and Mary Dwyer. Agency: Kenyon & Eckhardt, Inc., New York.

American Sugar Refining Co., New York: Buying schedules for Domino sugar to start 27 March for 10 weeks. About 25 markets get day and night minutes and 20's. Buyer: Gerry Van Horsen. Agency: Ted Bates & Co., New York.

Quaker Oats Co., Chicago: Following its current testing, introductory campaign for Life cereal will begin in April. Schedules of day minutes will be used in the top 50 markets. Media director: John DeBevec. Agency: J. Walter Thompson Co., Chicago.

RADIO BUYS

Ward Baking Co., New York: Campaign for its breads and cakes begins in March on a staggered basis, in 25-30 markets. Heavy schedules of traffic and day minutes will be scheduled for 30 weeks in most markets. Buyer: Mary Lou Benjamin. Agency: Grey A. A., New York.

Shulton, Inc., New York: Schedules on Good-Aire start this month in 25-30 markets. Day and traffic minutes are set for nine weeks over a 13-week period. Tv schedules, reported here last issue, have been bought in a small number of markets. Buyer: Flora DeBenedetto. Agency: Ralph Allum Co., New York.

Pure Oil Co., Chicago: In addition to its tv schedules starting this month in about 30 markets, radio schedules will run for 30 weeks in around 45 markets. Traffic minutes are being used on a 10-20 per week per market frequency. Buyer: Ed Fitzmorris. Agency: Leo Burnett Co., Inc., Chicago.

current . . . informative . . . historical . . . important

BRITISH INFORMATION SERVICES

Presents

A Television Series to Coincide with this Timely Parade of Events Within

The Commonwealth of Nations

COMMONWEALTH PRIME MINISTERS MEETING, LONDON, MARCH 8, 1961

Tanganyika Constitutional Conference at Dar Es Salaam, March 27, 1961

Sierra Leone to Achieve Independence, April 27, 1961

Commonwealth Day, May 24, 1961

Conference to Set Independence Date for West Indies Federation, May 31, 1961

Uganda Conference, London, Spring, 1961

Mauritius Constitutional Conference, June, 1961

and invites you to book

The Commonwealth of Nations

VITAL 13 HALF-HOUR TV FILM SERIES

- | | | |
|---------------------------------------|-----------------------------------|---------------------------------------|
| 1. The Sceptre And The Mace | 5. Can It Hold Together? | 9. They Called It White Man's Burden! |
| 2. Portrait Of The Family | 6. The Invisible Keystone | 10. Storm Clouds Over The Colonies |
| 3. Four Centuries Of Growing Pains | 7. Poverty And Plenty | 11. The Colonies Look Ahead |
| 4. Crisis In Asia | 8. Colonialism: Ogre or Angel? | 12. Road To Independence |
| | | 13. New Nation In The West Indies |

THE COMMONWEALTH OF NATIONS adds a challenging dimension to the history behind today's headlines.
A unique and exciting audience experience.

Program This Provocative Public Affairs TV Series Now!



DISTRIBUTED BY RADIO-TV DIVISION

BRITISH INFORMATION SERVICES

45 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

Produced by THE NATIONAL FILM BOARD OF CANADA—Narrated by Edgar McInnis, President,
Canadian Institute of International Affairs

This series is available FREE except for shipping charges

(Continued from page 38)

market, according to reports from the grocery trade. (The overall dollar volume of shoe polish sales has been estimated at around \$80 million for 1960.) When Johnson entered this market last spring, it offered grocers a deal that was too good to refuse, according to trade sources. Once the product got on the shelves, the combination of the Johnson name and heavy backing on network television moved it, and has kept it moving ever since, say the grocers. (The demonstrable quality of the shoe polish product is the package-applier, a new concept in home shoe polishing.)

Johnson's shoe polish retails for around 49¢, considered a premium price for an item in this line. (Most popular brands range from 25¢ to 29¢.) The Johnson entry, according to grocers, seems to have stimulated shoe polish sales generally, with lower priced brands moving better than ever. Johnson's success at the high price level has created some significant marketing changes among other high priced brands, however. A previous top seller in the 49¢ range has recently introduced a 29¢ line. Another premium brand has been forced off the shelves of a large mid-west chain because of the Johnson competition. SPONSOR estimates that Johnson backed its shoe polish introduction with approximately \$3 million in network tv.

The wax and polish industry, including floor, furniture, and auto types, has been estimated at around \$250 million for 1960. By 1970, estimators foresee a gain of another \$100 million. The reason for their optimism is two-fold. First, the aerosol container has made polishing easier and more acceptable for home use. Secondly, advances in chemistry has made possible new types of waxes for new plastics used in modern flooring. Johnson's Klear is an example of the latter, its reputation has been built on the claim that it will not yellow light-colored flooring.

"We never hesitate to obsolete our own products," says Smith. "If we don't, our competitors will."

For example, take Glo-Coat, one of the oldest staples in Johnson's line and still one of the strongest. It is used predominantly by families with young children because of the scuff-

resistant and durability claims. Though it has maximum distribution and although improved and developed with self-polishing qualities, Glo-Coat has been made somewhat obsolete by Stride, a newer Johnson development. Stride, also a self-polishing type, has a wash and wear claim. Klear, Johnson's latest floor polish entry, with a non-yellowing claim, is obsoleting Stride.

Most Johnson product copy claims stress ease of operation, elimination of work. But Johnson feels that its responsibility to the public goes beyond backing its product claims by assuring superlative results. Summing up his company's advertising philosophy, Smith has this to say:

"Today, as sponsors, our obligations and responsibilities are increasing rather than diminishing. We cannot escape the onus that stems from the conscience of an advertiser who will strive to uplift—who will set some standards and adhere to them." In today's current atmosphere, the Johnson attitude will certainly do advertising no harm. ▀

SAG-AFTRA

(Continued from page 40)

such negotiations. They lack the financial power to withstand a strike in the face of unreasonable demands. And, most important, their position as *actual employers* of commercials talent is very dubious.

Though film and tape firms do employ talent direct for original studio sessions, they do not control the question of where and how a spot will be used, two factors which have a bearing on fees paid.

Should advertising agencies negotiate and sign union contracts?

Of all the groups involved, advertising agencies have the most intimate knowledge of how, and where talent is employed in tv commercials. They are usually the actual employees.

Moreover since 1938 they have been closely involved as observers in union contract negotiations. A small group of agency men, mostly from AAAA agencies, has developed considerable "expertise" in this area.

However, an advertising agency's legal status is that of an *agent*. This means that contracts signed by it become binding on the principal the advertiser. They are, actually contracts of the advertiser.

Before, therefore, agencies can act

as negotiators and signers of union contracts they must have agreement to such procedures from their advertiser clients.

Why won't advertisers negotiate and sign contracts themselves? Certain large accounts declare such a practice would involve them in "fantastic" union problems with other employees. They dread "having a picket line of tv performers around my plant."

A number of corporation lawyers argue that the costs involved in tv commercials are "peanuts" compared to total plant payroll, and advise their companies against becoming involved—no matter what the cost.

Can't the ANA and AAAA negotiate for advertisers and agencies?

Not officially—and for the same reasons which prevent the NAB, TvB, and SRA from so doing. As associations they are not legally allowed to.

Both the ANA and AAAA can and do collect information on industry practices. They can help organize committees of advertisers and agency men. But members of these committees are acting as *individuals*. Their decisions are not "official" ANA or AAAA policies.

What then is the answer to the log jam?

SPONSOR believes that the only possible way in which the negotiating system on tv commercials costs can be improved will involve:

1) Separation of those union contracts which deal with tv commercials from the overall union package and separate negotiation of such contracts. As long as tv commercials contracts are tied up in collective bargaining with contracts involving program talent, sustaining talent etc. there will always be flaws in the negotiations, and a chance for conflict of interest between networks, stations, film producers, advertisers, agencies.

2) Assumption by a substantial group of important tv advertisers and their agencies of the full responsibility for negotiating and signing contracts on tv commercials. Since, in the opinion of most experts, they are actually the employers of tv commercials talent, this means merely doing away with a "legal fiction."

3) The setting up of a comprehensive and probably permanent machinery to gather facts from all types of tv advertisers and their agencies on the uses of talent in tv commer-

cials, union problems etc.

Unless advertisers and agencies can agree to undertake these steps, there seems little hope of real improvements in the negotiating system.

A concrete proposal. Within recent weeks a concrete proposal for accomplishing much of the above has been circulating in leading agency and advertiser circles.

It was written by an important radio/tv executive in an agency billing over \$100 million yearly. So sensitive is the subject, however, that neither the executive or his firm can be named. (One of the agency's top accounts is ununionized.) Nor does it represent therefore an official agency stand.

The proposal calls for:

a) Setting up a full-time Advertiser-Agency Office, supported and paid for by 25 leading agencies and 25 leading advertisers, with annual dues of \$5000 each per annum.

b) Employment of the most capable labor relations attorney available at a salary of \$40,000 to \$60,000.

c) Four assistants to administer the services of the office plus clerical help.

d) The office to act as an information bureau in answering questions on union matters from all agencies and advertisers (not just members); to act as a clearing house for members on all union dealings such as obtaining of waivers, and to gather factual records and information.

Services of the office would be free to member agencies and advertisers, and a modest fee would be charged non-members.

The proposal does not envision immediate assumption by the office of the negotiating and signing burden but such an eventuality is obviously part of the plan.

In any event, the office would be substantially responsible for preparing the advertiser-agency case in forthcoming negotiations.

The Canadian System. In Canada, the problem of union-advertiser-agency relations has been solved in a way which has prompted study in U.S. circles.

A joint committee of the Canadian Association of Advertising Agencies and the Association of Canadian Advertisers meets with the union (Canadian Council of Authors and Artists). No formal contracts and agreements are signed—but union rates and schedules are the product

of such meetings.

Whether such an informal system is workable in this country is open to question. But a number of agency men here are intrigued by "no signatures" feature.

Is it really important to improve the negotiating system?

A number of industry members have asked—"what real difference does it make?"

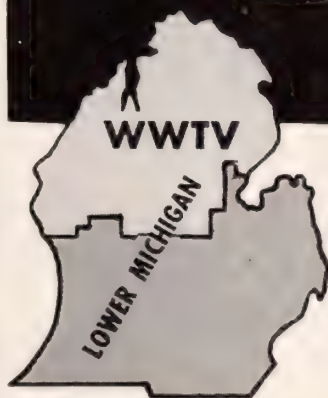
They point out that payments to talent in commercials represent a relatively minor part of the total tv advertising bill, and suggest that dif-

ferences of a few dollars in the scale paid to an actor in a tv spot are not worth troubling about.

SPONSOR's study of the subject leads us to believe that this is an extremely short-sighted and dangerous attitude. Though union scale rates seem small individually they total a multi-million dollar tv bill and they do influence the usage of the medium.

Between now and the fall of 1963 when new SAG-AFTRA agreements are negotiated we hope that serious industry attention is given to this complex and difficult problem. ▀

TOTAL RETAIL SALES IN WWTV-LAND SURPASS THOSE IN 5 ENTIRE STATES!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

Families in the Northern Lower Michigan area covered by WWTV, Cadillac-Traverse City, compose a greater retail sales market than you'll find in 5 entire states*.

WWTV is the only medium covering this 36-county area. You'd have to use 13 daily newspapers or 16 radio stations to duplicate WWTV's coverage. WWTV is by all odds the great favorite in this area as proved by its No. 1 position in 433 of 450 quarter hours surveyed, Sunday through Saturday, 8 a.m.-Midnight (NSI, Cadillac-Traverse City—June 6-July 3, 1960).

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

*Retail sales in the WWTV area are \$809.8 million—more than in N.H., Alaska, Hawaii, Del. or Nev. (Source: SRDS, October 15, 1960).

The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC
Officially Authorized for CADILLAC-TRAVERSE CITY
Serving Northern Lower Michigan
Avery Knodel, Inc., Exclusive National Representatives



SPONSOR WEEK WRAP-UP

WALKIE-TALKIE is employed by San Francisco model, Kari Sandino, as she and her unseen partner (across the street), talk to businessmen, shoppers, and each other as they describe and advertise the new programming of shows now in view over KPIX, channel 5, San Francisco



SMILING trio of speakers at the annual conference of the Chicago Chapter of American Women in Radio and Tv are: Montez Tjaden, pres.-elect of Nat'l AWRT; Virginia Graham, tv actress; and Ruby Anderson, Chicago pres.



ON THE FLOOR of the American Stock Exchange for the opening transaction of one million shares of Rollins' stock are O. Wayne Rollins (r), pres. of Rollins Broadcasting, Inc., and Edward McCormick, exchange pres.



Advertisers

Alcoa (F&S&R) is set in network tv for the fall.

The aluminum company will again be on ABC TV but with a different format.

That format will consist of hour and half-hour drama anthologies alternating through the season, excepting when preempted for a Bell & Howell public affairs special. The time: Tuesday 10 p.m. The producer of the Alcoa films: MCA-Revue.

Hamm's Beer, according to ARB's December 1960 tally, placed first, for the seventh consecutive year in the list of best-liked tv commercials.

Alka-Seltzer took second place honors while Ford slipped down a notch to rank third.

The list shapes up like this:

| Commercials | % commercial mention |
|----------------|----------------------|
| 1 Hamm's Beer | 7.1 |
| 2 Alka-Seltzer | 4.0 |

BOWLING to lose money are business and sports personalities in the WTAE, Pittsburgh, Pa., March of Dimes "Celebrity Bowl." Each bowler donated \$1.00 for each pin knocked down. Franklin Snyder, v.p. of WTAE, collects from Pittsburgh's Mayor Joseph Barr, as Steeler Coach Buddy Parker holds ball



| | |
|-------------------------|-----|
| 3 Ford | 3.4 |
| 4 Johnson Baby Products | 3.3 |
| 5 Maxwell House Coffee | 3.1 |
| 6 Burgermeister Beer | 3.0 |
| Piels Beer | 3.0 |
| 7 Falstaff Beer | 2.9 |
| 8 Chun King | 2.8 |
| 9 Kraft | 2.1 |
| 10 Kellogg | 1.9 |
| 11 Chevrolet | 1.6 |
| Mr. Clean | 1.6 |
| Polaroid | 1.6 |
| 12 Jello | 1.5 |
| L&M Cigarettes | 1.5 |

Campaigns:

• **Mercury-Comet**, has a large radio spot campaign going in the New York, New Jersey and Connecticut markets for its *The Big Drive* theme. Scheduled to run through March, the promotion will put to work some 1000 spots per week on local radio stations. Agency: Kenyon & Eckhardt.

• **Ronzoni Macaroni** is supplementing its Phil Silvers tv show ads with a choice traffic schedule on radio

in the New York metro area, New Jersey and Connecticut. Agency: Mogul, Williams & Saylor.

• **Harrison Radiator** is using 192 local radio stations for its current January to July promotion with heavy concentration in the southeastern, south central and southwestern regions. A total of 10,000 minute singing commercials featuring top musical talent is being scheduled during the peak traffic hours—4 p.m. to 7 p.m. Agency: D. P. Brother, Detroit.

PEOPLE ON THE MOVE: **John Menz**, from field sales manager to national sales manager, and **Thomas J. Scanlon**, from advertising manager to advertising and merchandising manager, Chun King, Duluth . . . **Howard Gersten**, from product advertising manager (Polident and Poli-grip lines) to assistant advertising manager, Block Drug, Jersey City, N.J.

New products: Shulton, Inc., debut-

ing its first proprietary drugs with the formation of a new division: Colfax Laboratories.

Kudos: **John H. Breck, Inc.** recipient of award for its minute tv commercial of its Breck Hair Set Mist from the Advertising Club of Springfield (Mass.).

Agencies

Agency appointments: Nalley's, Tacoma, Wash. (packaged food products) to **Compton**, San Francisco . . . Helzberg's Diamond Shops (15) Kansas City, to **Allmayer, Fox & Reshkin**, that city . . . Strick Trailer, division of Fruehauf Trailer Co. to **Enyart & Rose**, L.A. . . Exquisite Form Brassiere, to **Kastor, Hilton, Chesley, Clifford & Atherton**, for its Exquisite Form Brassiere and Feminine Form divisions . . . The American Petroleum Institute to **J. Walter Thompson** . . . DuMont Emerson, marketing subsidiary of

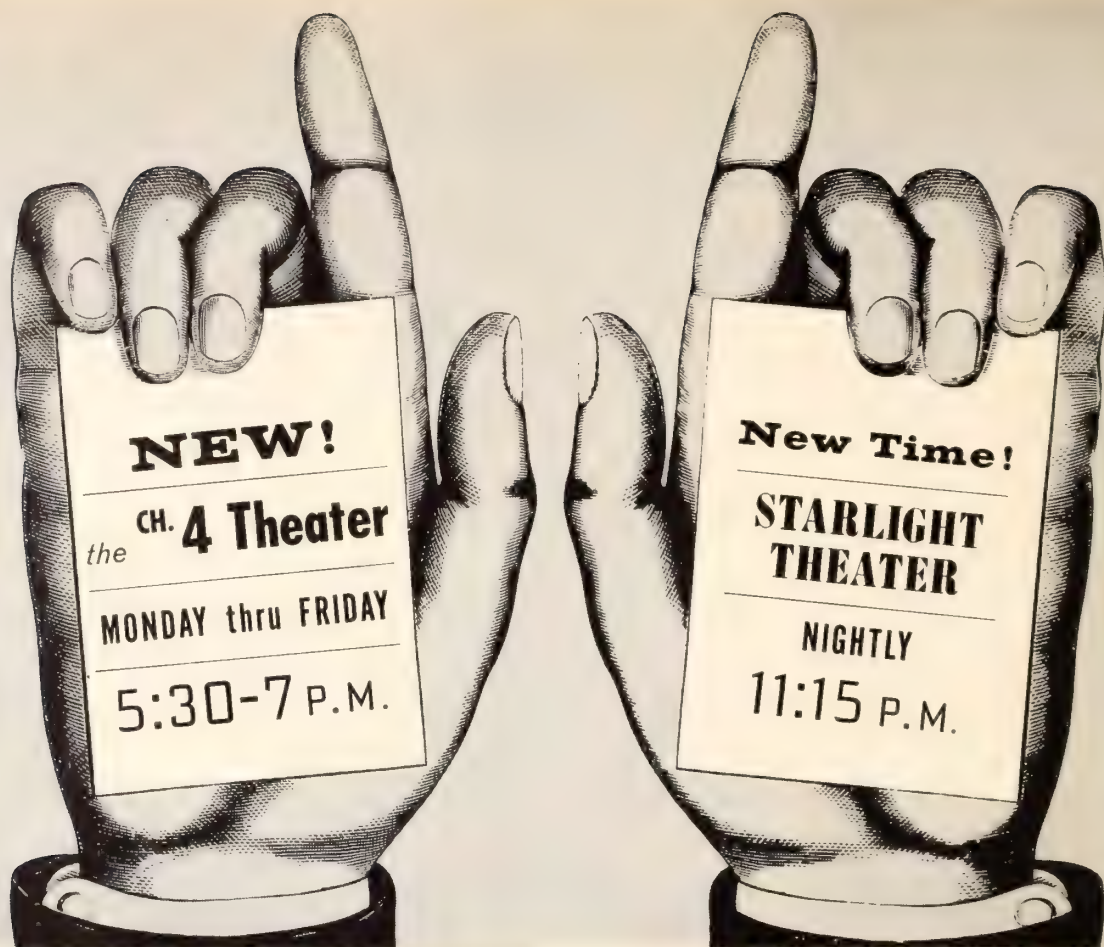
(Please turn to page 60)



FESTIVAL of Negro Music and Drama presented its eighth annual Town Hall concert, broadcast over WLIB, N.Y. A leading choir, the Interracial Fellowship Chorus, presented excerpts from "Joshua"

CELEBRATING world's biggest birthday party, WCMB radio, Harrisburg, Pa., are Bob Storch, Ogilvy, Benson and Mather Adv't., Bud Simmen, WEED radio, Rocky Mount, N.C., and Art Topal, OBM





two more reasons why your TV dollars count for more on **CH. 4**...Buffalo!

New programming and scheduling of our full-length feature films means *new opportunities* for advertisers in the rich, vital Western New York Market.

Western New Yorkers like their film-fare at home and we're giving them more to like than ever before. The new early feature films on the "CH. 4 Theater" opens a whole new audience to meet and sell in this *six-billion-dollar-plus* retail market.

And the new time for "Starlight Theater" brings this favorite film feature on earlier to attract even more viewers to Buffalo's most popular late-evening film show.

Both programs carry the finest product Hollywood has made available to WBEN-TV. Here's your big chance to do a big job in this important metropolitan area.

*Get the facts from Harrington, Righter & Parsons,
National Representatives*

WBEN-TV

The Buffalo Evening News Station



CH.

CBS in Buffalo

4

WASHINGTON WEEK

6 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Newton N. Minow last Thursday was officially sworn in as a member of the FCC, and automatically became its new chairman: it will soon be learned whether the FCC direction can, or will, be changed.

Minow is committed to keeping a weather eye on station programming, but he has steadfastly **refused to define what this means in terms of actual regulation.** He is also committed to refining FCC procedures, if not to engage in outright reorganization, to cut red tape and to speed decisions.

There has been more guessing about Minow, with less real evidence to go on, than has been the case with any other FCC appointee in memory. His words about the job ahead of him have been hedged in all cases, and in most cases have permitted different individuals to draw different conclusions.

From now on, he will have to act, and in this case **actions will speak much more persuasively than his words have managed.**

Minow certainly has studied the job he is taking over as thoroughly as any predecessor ever did in advance, with the exception of career employees elevated to the post, such as Hyde and Ford, or those with experience in the business, such as engineer Craven.

Selection of Kenneth Cox as FCC general counsel could provide some clues as to the regulatory directions Minow will seek to take.

Cox is well known in Washington for his conduct of probes, particularly into the problems of uhf tv, subscription tv, for the Senate Commerce Committee. Cox was friendly toward pay-tv, was receptive to if not entirely committed to, a **switch of all tv to uhf to provide more competitive channels.**

While in his capacity as special counsel for the Committee, the Cox probing and questioning was not to be taken as anything more than inquiring, most observers felt he would be an advocate of strong regulation. Since he was, himself, considered for appointment to the FCC, considerable effort was spent in analyzing his record in this connection.

Although Cox will have no vote at the FCC, the post he assumes is a powerful one in any regulatory agency. **It will be his job to interpret what the law requires for the Commission.** Although this, in turn, is somewhat weakened by the fact that each commissioner has his own legal assistant.

The FCC, under a new or old chairman, seems firmly set on adopting the new application form in pretty much the shape it has been proposed: only two commissioners, Hyde and Craven, registered contrary opinions.

This means that, if no commissioner changes his mind and even if Minow very unexpectedly chooses to vote against the new forms, they will still carry by a razor-thin 4-3 margin.

Hyde and Craven expressed strong fears that the new forms would put the FCC into the business of prescribing programming.

NAB seeks to get into the Times Films case on the grounds that censorship in motion pictures might lead to censorship in tv.

This is apparently in line with the **united front** against censorship now being presented by many media of information following the original Times Films decision.

The case in question challenged the right of the City of Chicago to require submission of motion picture films before they can be exhibited publicly. Supreme Court decision upheld the Chicago law, thus **failing to strike down pre-censorship.**

FILM-SCOPE

6 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

MGM is about to put its post-1948 feature film product into television distribution: probably worth \$45 million if 200 of the 270 features it handled make their way to tv screens.

MGM and Goldwyn are still among the few major holdouts, studios which have not made any tv commitment for their post-1948 pictures.

Here are those major studios which have given libraries or packages of post-1948 features to syndicators for tv distribution so far:

| STUDIO | DISTRIBUTOR |
|-------------------|-----------------------|
| Columbia | Screen Gems |
| Paramount | Colorama |
| 20th Century-Fox* | NTA |
| United Artists | UAA |
| Warner Bros. | Seven Arts Associated |
| Misc. foreign | Flamingo |

*Besides these syndicated TCF pictures, another group was sold to NBC TV.

Mister Magoo, made by UPA and sold by Television Personalities, Inc., has scored some healthy early ratings in major markets where local program directors have put together enough episodes to make up entire half-hours.

Two such early ratings are 14.2 Trendex on WGN-TV at 8 p.m. Wednesday, and 8.1 Arbitron on WNEW-TV, New York, at 7 p.m. Thursday.

Series is sold to a total of 69 stations; sales have totalled \$1.3 million to date; program contains 104 five-minute episodes.

TPI's strategy has been to sell Mister Magoo as a library; hence it has been left entirely to local programers to decide to assemble half-hour blocks.

KHJ-TV, Los Angeles, has made what's reportedly an \$800,000 purchase of 40 Warner Bros. Films of the 50's.

That's \$20,000 per picture for the Los Angeles market.

For the distributor, Seven Arts Associated, station is the 47th to have acquired local rights to the feature package.

Intercontinental Television (IT) will try to make the most of the merchandising opportunities behind its Golden Time cartoon series.

The show's 39 half hours are made in cooperation with Little Golden Books and Records and could be backed up for promotion by their 100,000 retail outlets.

Against IT's chances of making a network deal could be two factors: network children's shows have been languishing for some time, and also it's an open secret that **local-level promotion of network shows hasn't been anything to rave about.**

Most heavily and expertly promoted of shows of this type are those non-network ones like the Kellogg-Screen Gems group of three national spot shows, Huckleberry Hound, Quick Draw McGraw, and Yogi Bear.

Observers speculate that for IT to take full advantage of the merchandising inherent in Golden Time some form of syndication—national spot, regional or local—would be necessary to tap sufficient local promotion workers.

Legalized price-fixing is being talked about seriously as a possible solution to some of syndication's new sales troubles.

Such an unprecedented step, if it could obtain governmental sanction, has been described as the only way to dispose of current back-logs of product without a round of disastrous price-cuts and distress sales.

But syndicators themselves rather than the government are perhaps the chief obstacles to such a step: it's being asked whether enough of them would approve of it and then if some would not violate the spirit of such an agreement by later finding evasions in the fine print.

Here's a tip to local advertisers who are interested in institutional campaigns: don't overlook the possibility of becoming a patron of regular syndicated shows on educational stations.

First Burgermeister Beer (BBDO) in San Francisco was the patron of NTA's Open End on KQED and surprisingly enjoyed a noticeable sales response.

Now Bank of America (Johnson & Lewis) is emulating this pattern as the patron of Robert Herridge Theater on the same educational station.

Patronage provides opening and closing courtesies but no commercials.

For syndicators it is a new third way to sell programs, besides sponsor sales and commercial-station sales.

The Herridge show, incidentally, is **probably being sold in the most flexible pattern yet seen in syndication:** in addition to this educational station sale, 2) it is used as occasional special by Albany Savings (WTEN), 3) as a summer replacement series in New York (WCBS-TV), 4) as a regular weekly syndicated series by almost 20 other stations, 5) and as a network show in Canada and Australia (CBC and ABC).

Latest Herridge sales are KONA-TV, Honolulu; WSJV-TV, Elkhart; WTOL-TV, Toledo; WRCV-TV, Washington, and WGN-TV, Chicago.

It ain't so—says Programs for Television, in regard to a complaint of Atlanta reps about the placement there of Art Linkletter and the Kids for Gordon Foods, as reported in FILM-SCOPE for 20 February.

Replying to a charge by reps that the syndicator, placing the show directly for the advertiser, was not observing accepted criteria of media selection, Programs for Television points out that it was completely following criteria on day, time, and audience flow set down by Gordon's agency, Kirkland, White, and Schell of Atlanta.

An open challenge to theatre-audience testing of tv commercials has been put forth by the Center for Research in Marketing.

The communications division of the Peekskill, N. Y., company declared it found such sharp differences in result between its CC/TV (closed circuit tv) method and theater-audience testing that only the conditions of the test could explain the discrepancy.

Insisting on the superiority of its own method, Center president William Capitman predicted that "group theater testing will soon be as dead as a smelt." (Schwerin emphatically disagrees with this prediction.)

Clients who have used CC/TV testing include Beech-Nut, Best Foods, Borden's, B&W. Cannon, Chemstrand, Chesebrough-Pond's, Crown Zellerbach, DuPont, Esso, Ford, General Foods, Hills Bros., J&J, Kimberly-Clark, Lever Bros., Liebmman, Lipton, Mennen, Minute Maid, NBC, Pillsbury, Salada, Star-Kist, Warner-Lambert, and Westinghouse.

SPONSOR HEARS

6 MARCH 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

The fibres division of Eastman Chemical is on the receiving end of several agency pitches. It could bill around \$3.5 million in 1962.

The reason this section of Eastman probably didn't wind up at JWT, which has Kodak, is that **Shell also turns out chemicals.**

By the way, a number of the **important ethical drug houses** are making a **reappraisal** of their agency alliances.

Discount those reports about two of JWT's elder statesmen and giant figures in the business—Henry C. Flower and Samuel W. Meek—retiring this year.

The facts are these: they'll just taper off on day-to-day account work, but they'll be as deeply immersed as ever in working with Norman Strouse on the big picture and in lending counsel.

Flower'll be 65 1 January and Meek is 66.

Corn Products appears to be committed now to diversify toward a family of products within a single brand.

A case in point: multiplying a variety of **Boscós** in flavor and so forth.

This insures **more supermarket shelf space** and caters to the American penchant for variety.

CBS TV last week posed for the attention of GE a rather delicate but pertinent question relative to the 1961-62 plans of the GE Theatre.

The network wanted to know whether GE was **cutting its budget** on the series, thereby affecting the quality.

Rating-wise, the series has had its **best season in five years.**

An agency often in the spotlight is faced with this paradox: **it's got one of the biggest tv departments in the business** but the tv billings are far short of that needed to keep this experienced talent active.

The result: a number of them are scouting around for jobs.

Advocates of more public service programming in tv (on the local level) are hoping that station managers won't let the possibility of **slimmer profit margins** blunt their activity in this area.

The advocates note that the decline in revenue is only temporary but the obligation to the community is a **continuing one.**

The head of a rep firm has a picturesque way of bemoaning his difficulty in converting salesmen who have ridden on the crest of the television wave from order-takers into business-diggers.

"It's something like," he says, "trying to turn a distance walker into a **1,000-metre runner overnight.**"

Ho! Ho! Ho! BY GEORGE MAGOO... YOU'VE DONE IT AGAIN



© UPA PICTURES, INC. 1961

NEW YORK (WNEW) rating increase over replaced show . . . **TRIPLED**
CHICAGO (WGN) rating increase over replaced show . . . **QUADRUPLED**
LOS ANGELES (KTTV) rating increase over replaced show . . . **DOUBLED**

AND EVEN MORE IMPORTANT!
SRO ON SPONSOR SPOTS

OVER
75 MARKETS
SOLD
IN JUST
90 DAYS

YOU'LL MAKE MORE MONEY EVERY DAY IN
THE YEAR WITH MAGOO ON TELEVISION



NOW FROM THE SAME PRODUCER
THE EXCITING CARTOON SERIES

THE DICK TRACY SHOW

130 FIVE MINUTE ACTION-PACKED
BRAND-NEW TELEVISION CARTOONS

THE FAMED COMIC STRIP CRIME FIGHTER
WITH MOST OF THE WELL KNOWN VILLAINS;
FLATTOP, B-B EYES, PRUNEFACE, THE MOLE, ETC.

ANIMATED BY THE AWARD WINNING UPA STUDIO

check availability in your market:

TELEVISION PERSONALITIES, INC. Alvin E. Unger 527 Madison Ave.
PLaza 2-3630 New York 22, N.Y.

WRAP-UP

(Continued from page 53)

Emerson Radio & Phonograph, to **Robert Whitehill**, New York City, for its Emerson tv, radio and stereophonic hi fidelity instruments; Emerson Ionators, Quiet Kool air conditioners, dehumidifiers and air purifiers . . . Bay State Macaroni, Lawrence, (Viva Macaroni Products), to **Ingalls Associates**.

Agency divorcement: Doyle Dane Bernbach from Philip Morris (Alpine and Benson & Hedges cigarettes, about \$4 million).

Name change: Gardner and Stein, Chicago, to Gardner, Stein and Frank, Inc.

Thisa 'n' data: The St. Louis division of the American Association of Advertising Agencies, played host to some 200 media and agency people at a continental breakfast in St. Louis' Coronado Hotel, last week.

Kudos: Kal, Ehrlich and Merrick, Washington, D. C. executive vice president **Alvin Q. Ehrlich**, proclaimed *Advertising Man of the Year* by the Advertising Club of Washington.

PEOPLE ON THE MOVE: **James M. Ellers**, to Warwick & Legler as v.p. and account group supervisor (Timex account) . . . **Harry A. Estes**, to administrative and business director, Knox Reeves, Minneapolis . . . **James Rupp**, to Southern regional manager, ARB . . . **Edward S. Early**, from brand manager, Philip Morris, to account executive (Fizzies Sparkling Drink Tablets and proprietary new products accounts) Lambert & Feasley . . . **George R. Garrett**, to radio/tv department, Wermer & Schorr, Philadelphia . . . **Thomas P. Beaumont**, **Gilbert C. McDonald**, and **David J. Salem**, from contact department, to account supervisors, Young & Rubicam . . . **Alvin Kabaker**, v.p. and general manager, L.A. division Compton, taking on additional duties as head of company West Coast operations.

They were elected v.p.'s: **Loy Hanna**, at Chester Gore . . . **Francis L. Congdon**, **Thomas D. Murray**, **Albert Schroeder**, **Willard Klose, Jr.**, and **Eugene A. Trombley**, all at Cambell-Ewald, Detroit . . . **Karl L. Gauck**, at Erwin Wasey, Ruthrauff & Ryan, Philadelphia.

Associations

NAB president LeRoy Collins, in a talk before the sixth annual conference of State Broadcasting Association Presidents in Washington last week, urged the development of broadcasting as a profession, and not as a trade.

These were among the points he made:

- The industry must be developed as a profession to reach a pinnacle of responsibility we can all be proud of.

- Broadcasters, for better or worse, have in their hands the most powerful means for influence ever known to man. How they use it depends upon broadcasters themselves.

- To deserve a professional status, the broadcaster must give a full measure of his talent. He must recognize that his greater and greater power in a free society carries with it a greater and greater responsibility to serve.

- Through broadcasting, our democratic institutions can be strengthened to become vigorous, moving, achieving, forces—or, by lethargic indifference or misuse, they can crumble away.

The Broadcasters Promotion Association is readying a series of awards in recognition of the best on-the-air promotion techniques.

The awards, to be presented during the BPA's 1961 seminar, scheduled for New York City later this year, will be under the supervision of Awards Committee chairman, Dorothy Saunders, promotion manager of WLW-D, Dayton, Ohio, and a BPA director.

The rest of her committee:

Chuck Gay, WHIO, Dayton, Ohio; Harvey Clarke, CFPL, London, Ontario; Jack Dorr, WBNS-TV, Columbus, Ohio; Dave Kimble, Grey Advertising; and Steve Libby, Communica-

tions Counselors Incorporated, New York City.

TV Stations

The three stations in the Keystone (Pa.) Market Group will now have the same rep: Blair TV Associates.

To make this possible WHP-TV, Harrisburg, has moved from Bolling and WSBA-TV, York, from Jack Masla. Triangle's WLYH-TV, Lebanon, had already been allied with Blair Associates.

All three stations are U's and are sold under a combined plan. The switch of reps, as is obvious, was made to make it more convenient to sell and service the group through a single channel.

Ideas at work:

- **WMT-TV**, Cedar Rapids, Iowa, attracted considerable interest—and some 649 competitors to its annual Swine Judging contest. Here's how the contest works: the station carts 12 hogs to the studios where they are videotaped from front, back and side views, (the tapes are later stored for use as segments of the station's farm show). Contestants are then asked to judge and grade the animals by watching scheduled playbacks of the tape. Tally sheets are sent to viewers from the station by request.

Sports notes: **WTCN**, Minneapolis-St. Paul, to telecast, exclusively, the 50-game schedule of both home and away games of the Minnesota Twins . . . **KTNT-TV**, Tacoma, Wash., to cover the 28 home baseball games of the Seattle Rainiers and the Tacoma Giants.

Kudos: KDKA-TV, and **WTAE**, both Pittsburgh, recipients of the Variety Clubs International Tent No. 1 citation: KDKA-TV for its fund raising efforts totaling more than \$1 million; WTAE for its outstanding assistance in Variety program for handicapped children . . . **WLOF-TV**, Orlando, Fla., personality **Lowell Fenner**, proclaimed *The Handsomest Host on Tv*, by the Florida Hairdressers and Cosmetologists Assn. Unit No. 7 . . . The **Phoenix**

Savings and Loan Assn. awarded special citation by the American Legion for its sponsorship of **WBAL-TV**, Baltimore, telecast, *Castro, Cuba and Communism*.

New quarters: **WFAA**, Dallas, Tex., to move its radio and tv studios into a \$3.5 million communications center located at Young and Record Streets, early in April.

PEOPLE ON THE MOVE: **James C. Steele**, from radio/tv creative director, Watts-Payne Advertising, Tulsa, to account executive, **KVOO-TV**, Tulsa . . . **Steve Shannon**, from promotion manager, **KPHO**, radio and tv, Phoenix, to assistant to the executive v.p., Meredith Broadcasting . . . **Betty Latty**, from promotion department, to promotion manager, **KPHO**, radio and tv, Phoenix . . . **R. W. Favaro**, from regional advertising and publicity director, 20th Century-Fox Film, to promotion and public relations director, **KMSP-TV**, Minneapolis-St. Paul . . . **Richard W. Holt**, to merchandising staff, **WXEX-TV**, Richmond, Va. . . . **Roy Brown**, from local sales rep, to national sales manager, **WILX-TV**, Lansing, Jackson and Battle Creek, Mich. . . . **Marge Connor**, to woman's program director, **KHOU-TV**, Houston, Tex. . . . **Marvin A. Bolei**, from national sales coordinator to account executive, and **Gary Adler**, from sales assistant to national sales coordinator, both **KPIX**, San Francisco . . . **Jerry Colet**, to executive supervisor, film services, **WCBS-TV**, New York City . . . **Seymour L. Adler**, to v.p. and general manager, **KTLA**, Los Angeles . . . **Joseph Anthony Flahive**, from eastern sales manager **WGN-TV**, Chicago, to national sales manager, **WTVJ**, Miami.

Radio Stations

It may have been for the birds, but **WFYI**, Garden City, L. I., demonstrated last week that a little act of concern can stir up a lot of community excitement for an imaginative radio station.

With heavy blankets of snow shutting off access to food foraging

in the fields and wetlands for the birds, the station announced its plan to drop provender from its "sky patrol" plane.

The response was a deluge of both food and money from listeners. And even the Marine Corps got in the act by picking up a ton of kernel corn in Brooklyn and delivering it to the plane's airport.

What with radio in its mid-30's, WMCA, New York City, like many another station, is on a nostalgia kick.

The station was founded in 1925 by Donald Flamm and Marion Gillingham—its present Straus management took over in 1943—and some of the prominent people who took part in its history are Dean Martin, Ella Fitzgerald, Rudy Vallee, Henry Morgan, Tommy Dorsey, Betty Hutton with the Vincent Lopez orchestra, Frank Lovejoy, Everett Sloane, Joseph Cotten, Molly Picon, Eileen Barton, Ozzie Nelson, Phil Cook and Mr. Anthony. A. L. Alexander.

Ideas at work:

- **KSFO**, San Francisco, brought out thousands of listeners (a police department estimated 75,000) who lined a 23.8 mile stretch from Stinson Beach to the San Francisco Ferry Building, when they pitted two of the stations deejays in a footrace competition. The "walk" which lasted a total of six hours and 17 minutes began at Stinson Beach and finished at the Ferry building. The stalwart sportsmen: Don Sherwood and Jim Lange, who admitted to entertaining quitting thoughts "about every five minutes or so" but didn't because of strong spectator support, vowed, as they stumped their way to the finish line, "never to walk again."

- **WWRL**, New York City, has adapted the sing-along idea to its daily morning program, *Gospel Time*. To encourage a large home singing audience, the station has invited listeners to request, by phone, their favorite gospel selections.

Sports note: **WEMP**, Milwaukee, to originate all Milwaukee Braves radio broadcasts for the 1961 season, beginning 11 March. Co-sponsors:

A SELLING V.P. & G.M. IS LOOKING!

If your station, group, or agency is looking also, perhaps we should get together and review the possibilities. I'm currently V.P. & Gen. Mgr. of group operation. Background includes:

V.P. & G.M. 5 station group
(radio & tv)

Gen. Mgr. 1 station (radio)

Gen. Mgr. 1 station (tv)

Sales Mgr.

Salesman

Program Director

Disc Jockey

Errand Boy

Broadcast background covers production, engineering and consultancy (plus all the basics). Size and location of your organization not a major factor. . . . Home is what you make it!

Reply: Box 105

SPONSOR

40 East 49th Street

New York 17, New York

enter your
personal
subscription
to **SPONSOR**

\$8 for 1 year

\$12 for 2 years

Miller High Life Beer, Clark Super 100 Gasoline, and Dual Filter Tareyton Cigarettes.

New quarters: WSPD, Storer's Toledo outlet, at 125 S. Superior St.

Station acquisition: KRES, St. Joseph, Missouri, sold by Jock MacGregor and Raymond J. Cheney to Earl F. Hash, Charles Cutler and Mrs. Mable E. Perry, all of Louisville, Ky., for \$115,000. Sale brokered by Hamilton-Landis & Associates.

Kudos: WSJS, Winston-Salem, N.C., farm director **Harvey Dinkins**, recipient of two awards at the Ninth Annual Farm Press, Radio and Tv Institute at North Carolina State College. The awards were for outstanding farm reporting on both tv and radio.

PEOPLE ON THE MOVE: **F. Ambert Dail**, from assistant manager to general manager, and **Howard Jernigan**, from account executive to sales manager, both WGH, Norfolk-Newport News, Va. . . . **Jim Curtis** from assistant in program and production, WEBR, Buffalo, N. Y., to radio producer, program department, WBEN, that city . . . **Bill Sinclair**, from sales manager, KSBW, Salinas, Calif., to station manager, KNKS, Hanford, Calif. . . . **Kay MacLean Nero**, and **Joe McDonald**, to promotion department, WFLA, radio and tv, Tampa-St. Petersburg, Fla. . . . **Charles N. Boland**, from district manager, Headley-Reed, Dallas, Tex., to commercial manager, KVIL, that city . . . **Gene Creasy**, to program director, and **Bill Walker**, to sales co-ordinator, both WGH, Norfolk-Newport News, Va. . . . **C. Robert Thompson**, general manager, WBEN, Inc., Buffalo, N. Y., elected president New York State division, American Cancer Society . . . **Dick Doty**, general manager, WWIL, WWIL-FM, Fort Lauderdale, Fla., named executive v.p. of the parent company, Florida Air-Power.

They were appointed v.p.'s: **Herbert S. Dolgoff** and **Grahame**

Richards, at Storz Broadcasting . . . **Ted Steele**, at National Telefilm.

Networks

Net tv sales: NBC-TV's *TV Guide* Award show 13 June to be sponsored by Thomas J. Lipton (Sullivan, Stauffer, Colwell and Bayles).

Kudos: **Mutual Radio** recipient of Citation of Merit plaque by the National Exchange Club, for its anti-crime campaigns; and two George Washington Medals of Honor from the Freedoms Foundation, Valley Forge, for *Army Hour* program and the *Topic of Conversation* series.

PEOPLE ON THE MOVE: **Peter Robinson**, from vice-president in charge of programing, Selmur Productions, Hollywood subsidiary American Broadcasting-Paramount Theaters, to associate director, program development, CBS TV, Hollywood . . . **Josef C. Dine**, from eastern publicity representative, Pat McDermott and Company, to director, information and special services, CBS News, New York City . . . **Michael Joseph**, from program consultant WABC, New York City, to program consultant to the ABC o&o radio stations.

Representatives

Petry, in keeping pace with its spot radio and tv sales development plans, has expanded, and moved, its New York radio division to new quarters.

The radio branch is now headquartered on the 11th floor in the company's office building at 3 East 54th St.

Rep appointments: WQXI, Atlanta, Ga., to **John Blair** . . . WFLI, Chattanooga, Tenn., to **Radio T.V. Representatives**, for national representation.

Happy anniversary: **Frank M. Headley** and **Dwight S. Reed**, H-R Television and H-R Representatives founders, celebrating 25th partnership year.

Film

King Features Syndicate is far from happy in not being identified as the distributor of certain **Popeye** cartoons said to be earning high ratings.

Source of the confusion: there are now two separate groups of *Popeye* cartoons in syndication.

UAA handles the older group of theatrical *Popeyes* and King Features is producing and distributing 220 new episodes made for tv.

Confusion is compounded in some markets—KTLA, Los Angeles is one example—where both types of cartoons are mixed by the station and are measured together in the same time period.

King Features' point is that some of its *Popeye* cartoons may be contributing to high ratings but that through a misunderstanding UAA is identified as the distributor of all the *Popeye* product.

Sales: Seven Arts Associated's Warner *Films of the 50's* to KHJ-TV, Los Angeles, for \$800,000 . . . Television Personalities' *Mister Magoo* sales to 69 stations now total \$1,250,000 in value.

International: **Harold J. Klein** ABC Films off on a three week tour of the Caribbean and South America.

Programs and producers: **Producers Studio** has taken over lease of California Studios at 650 Nor Bronson Avenue in Hollywood. **Philip N. Krasne** has left studio rental activities to return to film production. Management of **Producers Studio** includes **Fred Jordan**, president; **Gerald L. King**, v.p. and secretary; **John Young**, v.p. and treasurer, and **Arthur Kaunt**.

Commercials: **Michael A. Pahl** appointed v.p. and chief financial officer of TFP, entertainment division of Buckeye; he is executive v.p. of Transfilm-Caravel . . . **Edgar Grower** appointed sales product supervisor of Videotape Production.

of New York and **Edward C. Stevens** named his assistant.

Promotion: People connected with *Chatter's World* visited WTVN-TV, Columbus, Ohio, to promote the premiere; they are executive producer **San Ventura**, chimp owner **Murray Hill**, and chimp voice **Ronny Born**. . . . National per capita leader in medium-price auto sales, **Holmes Pontiac of Shreveport**, since 1954 an advertiser on KSLA-TV, expands its use of Ziv-UA's *Sea Hunt* on that station to become alternate sponsor with the local Pepsi-Cola distributor.

PEOPLE ON THE MOVE: **Abe Mandell** appointed to newly created post of v.p. in charge of administration at ITC, reporting directly to ITC president and chairman **Michael Niendorf**; for previous two years Mandell was in ITC international sales . . . **Vernon Burns** appointed general manager of all divisions of NTA; Burns was v.p. of NTA International, has been with NTA since 1958 and

first represented the company in 1955.

Public Service

A number of broadcasters, in an effort to cure the country's depression blues, have embarked upon area economy booster campaigns.

Two of the stations—and the efforts:

• **WBIC**, Long Island, N.Y., aired a series of spots urging listeners: "It's up to you to keep Long Island growing. Shop Long Island."—and, "You've probably heard a lot of recession talk. Well, here's a sure-cure: buy-wise, shop smart, every day, shop Long Island."

• **KDKA-TV**, Pittsburgh, programmed an editorial—*Pittsburgh's Untapped Potential*—which called for the promotion, development, and support of tourism in the Pittsburgh area as a means of providing more jobs, diversifying the concentration of heavy industry, and easing unemployment.

Ideas at work:

• **WNEW-TV**, New York City, has started a campaign to pinpoint hazardous street holes that need repairing. Centered around the Manhattan area, the campaign plan goes like this: viewers are invited to notify the station of existing street holes, the hole is then spotlighted by the following message slotted during the station's 11 p.m. news program—"attention, borough president Edward Dudley, it's the job of your department to repair holes in the streets. Here's one. It's at (location is given). It's giving motorists a hard time. How about having it fixed?"

Public service in action: The **WFBM** stations, tv, am, and fm, Indianapolis, presented a documentary dealing with Indiana's 80-year-old election contest law and its issues . . . **WTTM**, Trenton, N.J., aired a two-hour discussion on the subject—*What Constitutes a City of Good Will?* . . . **KOA-TV**, Denver, won the right to televise the Colorado State Senate action . . . **KMOX**, St. Louis, broadcast *The Wall of Silence*, a documentary study of the world of the deaf . . . **KAPE**, San Antonio, Tex., put together a series of 15 radio programs featuring key personnel of the San Antonio Air Materiel Area at Kelley AFB . . . **WILB**, Long Island, N. Y. says it estimates a total of \$268,583 in air time was used by the station during 1960 for public service programming.

Kudos: **WSB**, Atlanta, Ga., and **WBBM**, Chicago, recipients of the George Washington Honor Medal by the Freedoms Foundation of Valley Forge: **WSB** for its program, *Open Letter to Americans*; and **WBBM** for its *Songs of Our Politics* . . . **WBAL**, Baltimore, presented with special citation by the city's Mayor Grady, on behalf of the city, for "outstanding contribution to the safety and convenience of the people of Baltimore by the (station's) operation of the Storm Information Center . . . **WFBL**, Syracuse, N.Y. recipient of a letter of thanks from the Syracuse Christmas Bureau for its Yule time roundup of over 500,000 trading stamps for toy redemption for needy youngsters.

Where Else...



Can you find a

Two station television market (both VHF)

Where ONE STATION WINS

442 of 499 total quarter-hours

In TOTAL AUDIENCE?

That's the performance of - - - -



CHANNEL 6
IN AUGUSTA GEORGIA
ARB AUGUSTA GA., NOV. 1960

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER
YOUR
REPRINTS
NOW**

**FILL COUPON
WE'LL BILL YOU LATER**

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100 | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READER SERVICE • RADIO BASICS

40 E. 49th Street, N.Y. 17, N.Y.

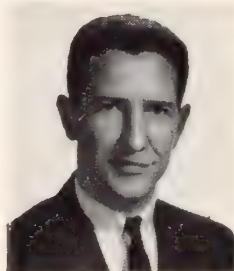
NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

Tv and radio NEWSMAKERS



Charles W. Brunt, general manager of the Winston-Salem Broadcasting Company radio station WTOB, Winston-Salem, N.C., since 1955, has been appointed general manager of the company's Birmingham, Alabama, outlet WSGN. Brunt, who joined the Winston-Salem broadcasting group as a salesman in 1950, is an active member of the Merchants Assn., the Better Business Bureau, the Kiwanis Club, the Twin City Club, and the Sales Executives Club. The WTOB vacancy has been filled by L. G. Jones.

Storz Broadcasting, according to company president Todd Storz, will move its home office out of its present Omaha, Neb., quarters and will set up a national headquarters and recording studios in Miami Beach, Fla., early this summer. The new Storz arrangement will be housed in a building located at 767 - 41st Street. The property, purchased by the company, will be extensively remodeled and completely redecorated. According to Storz, most of the home office personnel will move to Miami Beach.



Franklin H. Small has been named sales manager of the Balaban St. Louis radio station WIL. He comes to WIL from WFBM the Time Life station in Indianapolis, where he was for the past two years station manager. Earlier, and for a five-year period, he was sales manager for the station. A graduate of the University of Pennsylvania, Small's earlier career included a stint as radio director of Burke Advertising, N.Y.C.; and in sales management at WNDR, Syracuse, and WMIL, Milwaukee.

Walter S. Driskill has been appointed director of marketing for the Miller Brewing Company, Milwaukee. In this position, Driskill will coordinate all field sales and promotional activities for Miller High Life, and Miller's recently acquired A. Gettelman Brewing Company beers. Prior to this affiliate, Driskill was director of marketing for the Jacob Ruppert Brewing Company of New York, and vice president of the Gunther Brewing Company of Baltimore. He has also been president of the Baltimore Colts.



The seller's viewpoint

Fm programming, says WLVL, Louisville, president Stephen A. Cisler, represents a strong link with the cultural past. He deplores the short supply, in modern times, of fine music and calls on the advertiser to assume the ancient role of arts patron, and bring a bit of culture back into the lives of average Americans through a heightened investment in the fm medium.



"Be a patron of the arts. Buy fm."

We are told that in the lifetime of Johann Sebastian Bach few more than 5,000 people heard his great music in the restricted areas of the royal courts wherein resided his patrons. In that era it was part of the responsibility of being king or duke or countess to support and encourage rising young musicians. How much was due to it being fashionable and how much to serious interest in the music is debatable, but the patron system did keep alive much great music, and provide means for composers to stay in the creative world they had elected to follow.

In 1960 the audience for Bach's music in public performance by fm high fidelity radio, orchestras and smaller groups, church choirs, and others embraced millions. Add to this sum who voluntarily found their way into the pleasures of fine music, many millions more who used their record and tape players at their personal command in their home, and you can envisage what a debt of gratitude today's world owes to those old rulers who patronized the young Bach as a court musician.

Is there a lesson in this for modern advertising? Yes. That some consideration should be given to the support of worthy media as a contribution to the ultimate betterment of mankind, as well as a means of advertising to a group which is perhaps not influenced by high powered mass mediums.

Modern advertising can do itself a service by pausing a moment and asking if this support of a new medium . . . or a limited audience . . . cannot be justified by the inner wish of all of us to have a better life. Call it an investment for the future, if you will. It is not entirely new even to our era. Record companies have found it possible to produce and sell classical music in quantities never dreamed of before, and placing such esoterica into circu-

lation on a commercial basis is often paid for by the sales of rock and roll and the current crop of panic singers. But it required the will to do so on the part of the recording company directors. They did not elect to hoard their profits from rock and roll, nor to put out more of the stuff. In so broadening the base of what is available on records in fine music they have contributed to American culture and to our better life.

Let advertising timebuyers lay down their slide rules; abandon their pet theories of decimal point ratings; and reach out into the world of imagination and ingenuity which was the beginning of advertising in the first place. The new, struggling medium needs the encouragement of orders for time, space, pictures, etc., which are its stock in trade. This medium is a part of our life. It gives color to what we think and dream. It bolsters us individually in times of stress.

The space ships in orbit today were once a dream of man. Let advertising attune itself to why people are seeking the better things in life . . . why millions buy fm sets to get superior programs in quality sound . . . why cultural magazines are subscribed to year in and year out . . . how the art and foreign film show houses flourish in many cities where Hollywood's worst in the biggest house in town flops . . . why many high rated tv shows fail to sell merchandise and are wiped from the screen . . . why many good features do not get the fighting chance to win a paying audience with a little more time of life.

There are no more royal courts in which to find a benefactor for the worthy cultural product. But there is advertising with its responsibility to create a healthier aura of cultural advancement in the United States. Are you listening, Madison Avenue?

SPONSOR SPEAKS

A welcome and a pledge

Radio is a medium of 4400 voices heard via 156 million sets. Soon this 4400 will become 5000, for more am and fm stations are going on the air almost daily. Its universality and ability to move people to act are unique, yet its place as a national advertising medium is being questioned on every hand.

Because SPONSOR feels that radio has so much to offer as an advertising medium, and because its firm place as a medium of character must emerge in the '60s, SPONSOR has devoted special attention to the problems and values of radio.

Now comes an opportunity to render an even better service. For effective with the March issues the two magazines of radio advertising, U. S. RADIO and U. S. FM, join the SPONSOR family. The broadcast publications owned by this group now are SPONSOR (weekly), CANADIAN SPONSOR (bi-weekly), U. S. RADIO (monthly), and U. S. FM (monthly).

As in Canada, where CANADIAN SPONSOR has become the interpretive, facts-and-figures broadcast guide for advertisers and agencies, we promise that U. S. RADIO and U. S. FM will represent the best in business paper journalism. We have great faith in the future of radio as a major advertising medium and will spare no effort in helping guide that future along healthy channels. Further, before long you will learn how the services provided by U. S. RADIO and U. S. FM complement the service provided by SPONSOR.

With the purchase of U. S. RADIO and U. S. FM we are delighted to welcome back a dear friend and former associate. Arnold Alpert returns as vice president and assistant publisher. He brings with him the full staff of the radio publications he headed.


Publisher

Radio creativity and guts

We're delighted to note the increase in radio programming creativity and guts. For example, the remarkable talk-dominated stint (seven hours daily) of KMOX, St. Louis.

10-SECOND SPOTS

Phew! Those tooth paste commercials that plead, "Don't let romance fade, fade, etc." because of bad breath, are causing quite a stir hereabouts. One lady writes us indignantly to ask why the girl isn't dematerialized by the guy's breath once in a while. She thinks there's a copywriter whose wife's aura is far from fragrant. And comedian Shelly Berman, referring to the tv ad in his act, says, "That girl really has problems. *THAT'S bad breath!*"

Credo: Orville L. Freeman, the Secretary of Agriculture, said that "the secret of a successful man is to have a wife to tell him what to do *and a secretary who can do it!*"

Fricasseed French: Mel Goldberg, Westinghouse Broadcasting's research director, was lunching with friends recently at a favorite Madison Ave. spot, Gaston's. He ordered the most delectable-sounding dish on the menu, and when the garcon served the food he said, "Monsieur—le filet de boeuf. Madame—l'escalope de veau." And turning to Mel, "Monsieur—the chicken hash."

Measure this: The ratings services will have to add to "frequency" and "reach" the categories of "tenacity" and "loyalty" in one New Mexico area. There's a group of people who live in a valley whose sides block all tv signals. They regularly climb to a mountain top toting a tv set and portable gas generator, light a campfire and settle back to watch KGUN-TV from Tucson, Arizona—more than 300 miles away.

Rash judgment: Warner Bros. recently ran an ad inviting commercial tie-ins with its upcoming movie, *Fanny*. One of the first replies came, naturally, from a diaper service.

That's snow biz! KDKA, Pittsburgh, conducts a big "winter carnival" each year at Seven Springs, Champion, Pa., for its listeners. The "Big K Ski Kaper" includes slalom races, the crowning of a king and queen, a dance, and many prizes. Last month, for the second year in a row, the event was postponed because of snow.

WE'RE AT FULL POWER NOW IN BATON ROUGE!

Make "No. 9" a MUST For Your Lineup
in The Mid-South's SPENDINGEST Market

WAFB-TV, First in TV in Baton Rouge, now has completed its switch to MAXIMUM POWER and MAXIMUM COVERAGE . . . with full 316,000 watts, and latest long-range RCA traveling-wave antenna.

Now we're putting a MAXIMUM SIGNAL over STILL MORE of the important Baton Rouge Area . . . where folks MAKE MORE and SPEND MORE (60th IN RETAIL SALES PER HOUSEHOLD in the 245 SRDS TV markets).



A FEW EXAMPLES OF BATON ROUGE SPENDING*

Furniture—Appliance—Household Sales

107% above Louisiana, 80% above U. S. average \$ 17,851,000

Automotive Sales

95% above Louisiana, 72% above U. S. average \$ 61,807,000

Retail Sales

77% above Louisiana, 45% above U. S. average \$270,882,000

General Merchandise

65% above Louisiana, 53% above U. S. average \$ 36,238,000

Food Sales

61% above Louisiana, 19% above U. S. average \$53,187,000

*Sales Management Survey of Buying Power

Call  BLAIR TELEVISION ASSOCIATES



a

WAFB TV CHANNEL **9**
BATON ROUGE, LOUISIANA



CHANGING CHICAGO
HAS TUNED TO NEW
WLS RADIO - THE GOOD
SOUND OF MUSIC



NOW - NUMBER ONE IN AUDIENCE

SEE YOUR JOHN BLANK

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



COMMON UNDER

Enter the shelter of a single, all-embracing KPRC-TV plan. Programs, spots, participations — every kind of television you need, all through *one* source: KPRC-TV Channel 2, In Houston, Texas. All through *one* source: Your Edward Petry & Co. representative. And all for with *one* easy-to-handle monthly payment. One man, one man, one payment — that's the *one* modern way to buy Houston television.

A friendly KPRC-TV representative is waiting for your call.

KPRC-TV

HOUSTON, TEXAS CHANNEL 2

"One station, one man, one monthly check to pay — that's the modern KPRC-TV way!"

Courtesy of Travelers Insurance Companies, Hartford 15, Connecticut

MORE SPONSORS FOR COLOR TV

Proven a going media — advertisers and agencies plunge into color tv commercials

Page 37

More local uses of color tv

Page 40

Facts on color equipped stations

Page 42

What NCS '61 means to radio buyers

Page 44



The most exciting new profit ingredient
in local broadcasting is

COLOR TV!

Today, 104 TV stations, network and independent, are equipped for local color. Most of them are programming in color on a regular daily basis.

Other stations, in large and small markets, are tooling up—33 plan to acquire live equipment, 44 plan to acquire film equipment in the near future. These station operators know that they must invest in color *now* if they want to enjoy improved profits in the '60's.

Look what local color can mean to you:

- Color provides an exciting *promotable plus*.
- Color builds station prestige . . . strengthens station image in minds of viewers and advertisers.
- Color doubles program ratings in color homes.

- Color commercials have greater impact— $3\frac{1}{2}$ times recall over black & white.
- Color attracts new local advertisers. Department stores, automotive dealers and others need and want color.
- Color wins praise from newspaper TV critics.

If you want to know more about profits in color, call or wire William Boss, Director, Color TV Coordination, RCA, 30 Rockefeller Plaza, N.Y.C. Columbus 5-5900.



The Most Trusted Name in Television

IN RADIO IT'S THE... **SALES CLIMATE THAT COUNTS!**

WPEN

**MATURE, ESTABLISHED
PERSONALITIES**

•

**EXCLUSIVE HELICOPTER
TRAFFIC REPORTS**

•

FIGHTING EDITORIALS

•

ADULT MUSIC

Certainly, we have respectable ratings to talk about — but so do many other stations. WPEN has a big plus that is shared by few other stations — the ideal selling climate. The WPEN advertising atmosphere is the product of responsible management who provides established selling personalities . . . outstanding program features . . . and non-frantic music. Result: the best sound on WPEN is your commercial.

PHILADELPHIA
WPEN

**THE STATION
OF THE STARS
CALL GILL-PERNA**

WPEN

OUR BEST

SOUND

IS A

RINGING

CASH

REGISTER

CHANNEL 9 WTVM COLUMBUS, GA.

● A Great New Market!

82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!

● Top ABC Programs!

Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.

● The Best of NBC

Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Bonanza . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn

The #1 night-time
station in
Chattanooga!

© Vol. 15, No. 11 • 13 MARCH 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|-------------------------|-----------------------------|
| 8 Newsmaker of the Week | 70 Film-Scope |
| 21 Sponsor-Scope | 74 Sponsor-Week Wrap-Up |
| 29 Sponsor-Week | 74 Sponsor-Week in Pictures |
| 69 Washington Week | 82 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

Color tv: The biggest news is—more clients

- 37 Color is a going medium today as sponsors and agencies plunge in. NBC's 110 clients will be surpassed in '61, and set producers are active

Color tv: More room for local sponsors

- 40 SPONSOR probed into the local color television story; the survey results indicate an increasing interest in polychrom by stations, clients

What NCS '61 means to radio buyers

- 44 204,000 ballots returned on mailing of 375,000 to more than 3,000 counties for upcoming study of radio circulation, first in four years

No other U. S. corporation can make this statement

- 46 Procter & Gamble's board chairman, president and both executive vice presidents rose to the top through the ranks of the advertising department

S&H mixes hard/soft sell

- 48 Trading stamp firm, known for aggressive radio/tv selling, turns to public affairs tv show in Boston to sharpen community identity image

SPONSOR radio/tv estimates on target

- 49 Story in SPONSOR by consultant Richard P. Doherty last January comes up with ad estimate close to recent figures released by McCann-Erickson

FEATURES

- | | |
|--------------------------|---------------------|
| 10 Commercial Commentary | 58 Radio Results |
| 18 49th and Madison | 72 Sponsor Hears |
| 14 Reps at Work | 84 Sponsor Speaks |
| 83 Seller's Viewpoint | 53 Spot Buys |
| 54 Sponsor Asks | 84 Ten-Second Spots |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 13 MARCH 1961

MAN WITH A GOLDEN PLOWSHARE!

The average Iowa farmer has an income of \$14,187 per year. He runs his big operation in a state that has 25% of all the Grade A farm land in America, with almost as many top-income farm counties as the next *two* states *combined*.

WHO-TV reaches 57 counties in the heart of this great agricultural treasure house—and gives you Metropolitan Des Moines as a bonus! (Actually $\frac{3}{4}$ of WHO-TV's two-billion-dollar market lies outside of Metro Des Moines.)

Buying television in Iowa is different from buying coverage of the teeming masses you see from your window on Madison Avenue or Michigan Boulevard. Out here almost *everybody* has substantial discretionary spending-money—and farm people most of all. Ask PGW for all the facts on Central Iowa!

Source: Sales Management Survey of Buying Power, July 10, 1960, and SRDS, January 1, 1961.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC and WOC-TV, Davenport

WHO-TV

Channel 13 • Des Moines

NBC Affiliate

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., National Representatives



IN CLEVELAND THE GOOD MUSIC STATION GETS THE GOOD RATINGS*

*THE LATEST NIELSEN RATING FOR THE CLEVELAND AREA SHOWS
THAT WDOK'S GOOD MUSIC DOMINATES LOCAL LISTENING!
IN 26 QUARTER-HOURS WDOK IS FIRST WITH 26% AVERAGE SHARE

WDOK's good music with news and public service features in the same key, offers you the selling climate needed to get the most out of your sales message. When you add good ratings to good taste in programming, you get good results.

WDOK

CLEVELAND'S No. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio • MAin 1-2890 • TWX: CV 158
Fred Wolf — President & General Manager
National Rep.: H-R Representatives, Inc. — PLaza 9-6800

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Frances Giustra

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager

Arthur E. Breider

Eastern Manager

Willard Dougherty

Southern Manager

Herb Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Production Manager

Barbara Parkinson

CIRCULATION DEPARTMENT

Kathryn O'Connell

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager. George
Becker; Michael Crocco; Syd Guttman;
Hermine Mindlin; Wilke Rich; Irene Sulz-
bach

WHAT WILL A BAHT BUY? When Thailand was Siam and ticals were “tender,” there were thousands of these three-headed elephants in Bangkok. But as times changed, these elephant coins disappeared and Bangkokians began buying with bahts. In Thailand, the natives can tell you, but, if you want to know what a baht buys in Baltimore, WBAL-Radio has the answer . . . Complete Coverage, that Thailand umbrellas can’t provide—WBAL-Radio covers the entire metropolitan area plus 37 surrounding counties in Maryland and four adjacent states . . . A Trunk Full of Listeners that even a herd of elephants couldn’t produce—WBAL-Radio is **DOMINANT** in the market, providing more unduplicated coverage than any other station . . . Full Range Programming and Music for Mature Minds—a distinctive combination that’s hard to match even by Siamese standards. If you want to keep your sales riding high, bring your bahts to Baltimore —and buy WBAL-Radio!

WBAL-RADIO BALTIMORE  Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by  Daren F. McGavern Co., Inc.

THIS IS WHAT THE MICHIGAN MARKET IS REALLY LIKE!

**LANSING and
MID-MICHIGAN**

No.1

OUTSIDE DETROIT

**WILX-TV COVERAGE
LOW COST
PER THOUSAND**



WILX-TV FACTS

- STUDIOS IN LANSING JACKSON BATTLE CREEK
- FULL TIME NBC TOWER HT. 1008' POWER 316,000 WATTS

Represented by

VENARD, RINTOUL & McCONNEL, INC.

THE GOLDEN TRIANGLE STATION

WILX TV CHANNEL 10

Associated with

WILS — LANSING / WPON — PONTIAC

NEWSMAKER of the week

James D. Elgin, manager of the advertising department of Mobil Oil, New York, has carried out a move approved by his company's top management: switching its \$12 million account to Ted Bates after 18 years with Compton. A major influence in the surprise shift: a privately circulated book, "Reality in Advertising," written by Bates' Board Chairman Rosser Reeves as documentation to his selling philosophy.

The newsmaker: James Elgin and his colleagues like the Bates-Reeves philosophy, and they like the agency's track record with clients in making advertising make sales.

Reeves has long been a proponent of hard-hitting, hard-selling advertising, especially in the format of the television commercial. He's also pioneered in the concept of a copy theme being repeated long after the client and agency are bored with it. Why? Because the public isn't!

Mobil Oil appears to be headed toward this dual approach—hard-hitting, repetitious spot tv copy—and the reason behind it may be that it is caught in the same marketing-sales bind as Shell Oil (which last fall jarred the industry by moving to Ogilvy, Benson & Mather and dropping tv in favor of newspaper) and other oil majors.



James D. Elgin

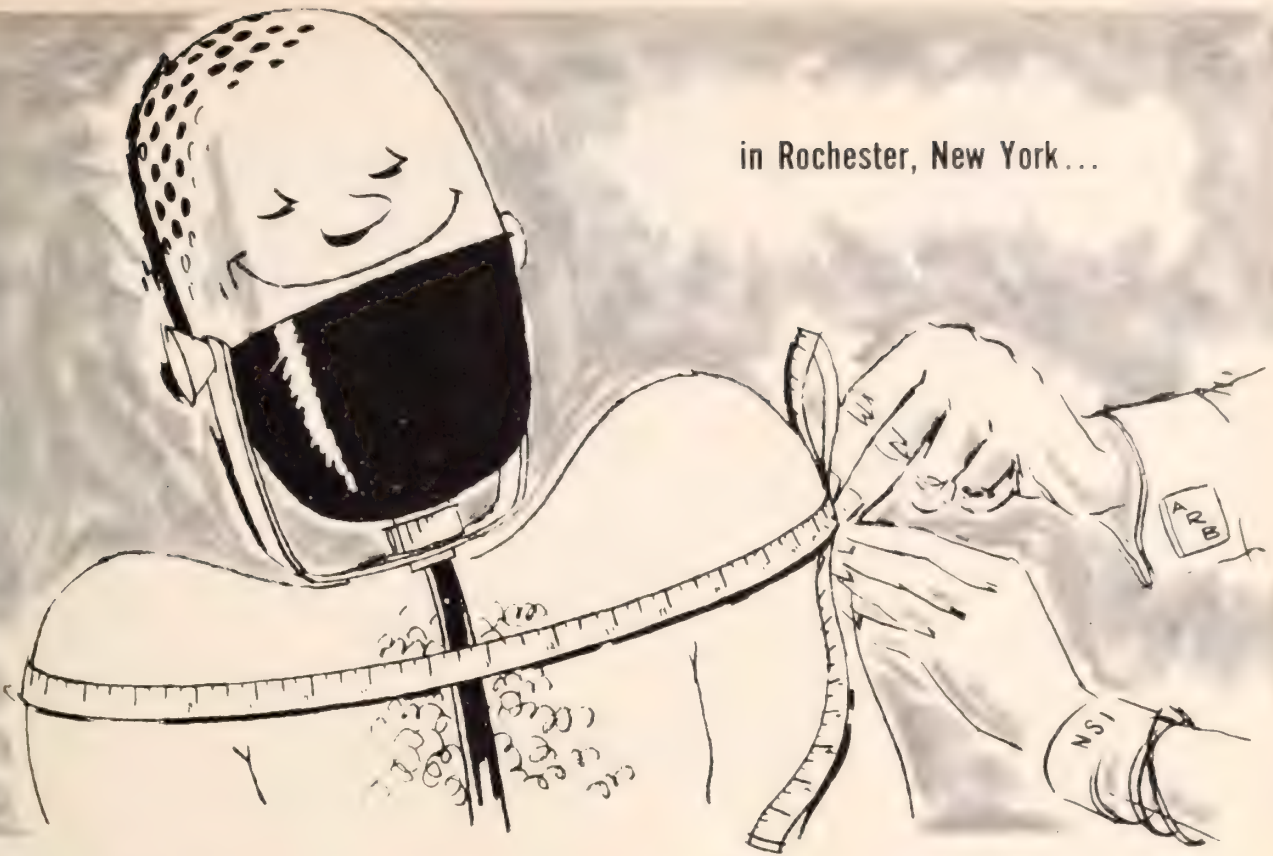
The bind: developing an advertising and marketing strategy schizoid in nature because it works for the gasoline station as well as the consumer product line.

Elgin, ad manager for three years, has carried on a pattern of advertising waves with tv: new car gas-up in the fall, winter tune-up, spring economy run and summer driving.

Although the company sets its ad budget at \$12 million annually, observers think only about \$5 million of this in the past has been commissionable, with two-thirds going to tv spot. Mobil may continue with this pattern—though Bates has a completely free hand in making media recommendations for the post-switch period after Memorial Day—because the agency and client have both had unusual success in spot tv.

Elgin supervises advertising for the consumer line, two grades of gasoline and heating oil, and for industrial products, which account for \$300 million of \$1.6 billion annual sales. He worked as director of advertising and sales promotion for National Gypsum in Buffalo from 1952 until 1957, before which he was assistant to the president, Pabst Sales Co., a.e. at MacFarland-Aveyard, advertising-sales promotion manager, Toastmaster.

in Rochester, New York...



all measurements^{*} prove that Channel 10 is the **BlG One...**

^{*} N.S.I. AND A.R.B. METROPOLITAN AUDIENCE SURVEYS ... NOVEMBER 1960

**... HAS THE BIGGEST
OVERALL SHARE
OF AUDIENCE!**

**... CARRIES 16 OF THE
TOP 20 FAVORITE
TELEVISION SHOWS!**

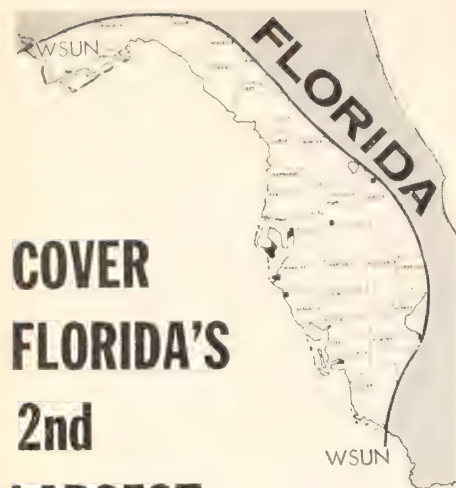
It's always gratifying when independent surveys of the Rochester Metropolitan Area see affirmatively "aye to aye"—as regards the dominant position of Channel 10. Not only do we carry 80% of the Top Twenty favorite Rochester shows—not only do we deliver the largest over-all Rochester viewer-audience—but, from key executives to propmen, from facilities to promotion—we have what it takes to make the sponsor happy! We also have some mighty attractive availabilities. Write, phone or wire for complete details.

CHANNEL 10

BASIC CBS • AFFILIATE ABC
ROCHESTER, N.Y.

WHEC-TV
EVERETT McKINNEY INC.

WVET-TV
THE BOLLING CO. INC.



**COVER
FLORIDA'S
2nd
LARGEST
MARKET***

*and
29 Counties
with 1 station*

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453*! But that's not all! *WSUN is the only station on Florida's West coast covering the entire 29 county area with 1,420,007* residents.*

*ADD TO THIS WSUN'S
GREAT ADULT AUDIENCE
(97.2%)** . . . the greatest
percentage of adult listeners.
This means ADULT BUYERS
throughout the entire 24 hour
broadcast day!*

**REACH ALL OF FLORIDA'S
2nd LARGEST MARKET ON
THE ADULT STATION!**



Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6 60

Commercial commentary

How about that Shell copy?

One thing, at least, you've got to say for David Ogilvy and Shell Oil. In less than a year they've handed our hot stove league more sizzling subjects for dizzying debates than any agency-client team within the memory of man.

It started late last spring when Ogilvy, Benson and Mather, a comparative midget, pried loose the \$14 million Shell account from its home at J. Walter Thompson, the biggest aspidistra of them all.

Immediately Madison Avenue began reverberating with gloomy predictions that OB&M would fall flat on its face. How could a small, "creative" agency tool up to handle a huge, complex account? What did they know about the oil business? What indeed?

Such Cassandra-like croaks died to a whisper, however, with the next Shell-Ogilvy bombshell. When, last fall, David Ogilvy and Cyril Martineau, Shell's ad manager, announced at the ANA that the agency was operating on a cost-plus fee basis rather than the hallowed 15%, the very foundations of the business began shaking and shuddering in a mighty seismographic convulsion.

Scarcely had the bemused moguls of the agency world composed themselves and issued appropriately pompous statements, reaffirming their dedication to home, mother and the 15%, than Shell-OB&M let go with another blockbuster.

This time it was radio and tv that reeled under the nuclear attack as the big oil company announced it was cancelling its broadcast schedules and concentrating its firepower in newspapers.

Anguished screams, rivalling those which boiled up out of Dante's Inferno, erupted in every corner of the business.

Ogilvy was pilloried as a traitor to his class, and blind to advertising's electronic enlightenment. Shell was denounced as an atavistic mastadon, wallowing in the dark ages of print inefficiency.

And then, early this year, came the first fruits of the Shell-Ogilvy fee-basis mating, a series of full-page newspaper advertisements, crammed with long copy, and tongue-twisting scientific terms.

I can't remember any ads which have ever provoked more intra-industry talk, more sneers, jeers and soap-box philosophizing.

Are they any good?

An awful lot of people in the business, and particularly tv and radio men, have not hesitated to brand the Shell-Ogilvy campaign as "lousy" advertising. And I'm not sure they're wholly wrong.

But before we go lunging at conclusions about these "Bulletin" ads, I think we ought to have a closer look at the petroleum problem.

Having done extensive work on two of the biggest U. S. oil accounts, Mobil Oil and Esso, I certainly have no illusions that theirs is an easy advertising job.

(Please turn to page 12)



they like
talk
 in Detroit
(and fine music, too)

We were sure of it all along—and now Nielsen confirms it! WWJ's four-hour week night block of good talk and fine music attracts more listeners than any other programming in the time period.*

HOUR OF INFORMATION

| | |
|------------|-------------------------------------|
| 6:00 | WWJ News—Dick Westerkamp |
| 6:15 | Sports—Budd Lynch |
| 6:25 | Our Changing World—Earl Nightingale |
| 6:30 | Business News—Britton Temby |
| 6:40 | Weather—Sonny Eliot |
| 6:45 | Three Star Extra—Ray Henle |

PHONE-OPINION

7:05 Following NBC News on the Hour, Bob Maxwell presides over WWJ's open forum of the air, literally the talk of the town.

FAYE ELIZABETH

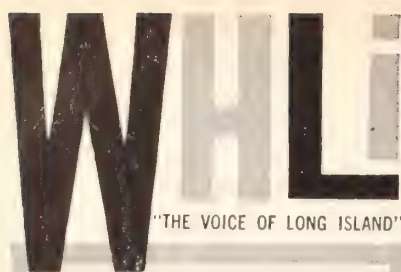
8:30 Detroit's First Lady of Fine Music provides the finishing touch with a feast of melodic masterpieces.

Here's the programming, the audience, the station that spell exceptional sales opportunities. Call your PGW Colonel or your WWJ-Radio local sales representative for availabilities.

**Source: Nielsen Station Index, Detroit, November-December 1960*

WWJ AM and FM
RADIO
 Detroit's **Basic** Radio Station
 NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS



*known
by the
companies
we keep!*

GAS STATION SALES*
\$165,590,000

SOME "BLUE CHIP"
ADVERTISERS
USING WHLI
TO REACH BIG, RICH
LONG ISLAND MARKET

*Amoco
Cities Service
Esso
Gulf Oil
Sun Oil
Texaco*

**11TH IN GAS STATION
SALES IN THE
UNITED STATES**

*Nassau-Suffolk (Sales Management 1960)

**Over 400 top advertisers
chose WHLI in 1960.
Will you be on the
"preferred" list in 1961?**

---→ **10,000 WATTS**

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

Represented by Gill Perna

A couple of years ago, in this column, I got into a lovely squabble with Mel Hattwick of Continental Oil, for saying that the oil business is the "worst advertised big industry in the country."

I still think it is, though Mel disagrees. But I also think that there is no industry in which it is so difficult to draw up clear-cut advertising objectives, strategies and plans.

The basic problem faced by most oil companies today is, of course, an overabundance of gasoline.

But when you try to plot an advertising and selling program to deal with this oversupply, you run smack into a deep, mysterious, and unresolved dilemma: is the domestic marketing of gasoline a product business, or is it really a station business?

Are motorists influenced in any way by product claims, and even product superiority? Or do they buy principally on station convenience and service, plus a vague sense of company prestige?

You can get rabid supporters for both viewpoints. But the important thing to remember is this: most big oil companies go through cyclic swings of strategy, first basing their plans on the product, then the station approach.

The engineers will love it

Knowing the way David Ogilvy operates, I am certain that his Shell campaign is backed by impressive research.

Knowing the oil business, I am equally certain that other agencies can turn up research exactly opposite to the Ogilvy findings.

But any experienced copywriter who has ever struggled to explain octanes and additives will at least admit that the Ogilvy copy is brilliantly planned to tickle the fancy and soothe the ego of a certain type of high-level oil company executive.

Ogilvy's clear, but deadly serious exposition of the Shell nine-ingredient story hits a petroleum engineer right where he lives—in a rosy glow of solemn, scientific self-assurance.

This doesn't mean, of course, that it is good advertising. But it is apt to mean that it is immensely saleable advertising. And most people who criticize the Shell campaign seem to forget this.

If Thompson made a tactical mistake in handling the Shell account I suspect it was in refusing to recognize a typical radio/tv pitfall—the glib, coy, shallow jingle.


No matter how cute, appealing and memorable it may be to have a busty young filly gleefully warbling "Cars love Shell; to prove it come on in," there are enormous dangers in the technique.

Sooner or later almost any rich, proud, powerful, technologically self-conscious corporation grows ashamed and embarrassed at having its personality, its heart, its corporate soul expressed in the tinkling tones of Tin Pan Alley.

Sooner or later it always revolts toward respectability, as Shell has revolted with its long, grim, ingredient copy.

This to me, is the one great moral in the Shell-Ogilvy story, and the one great lesson for radio and tv.

Too many of our radio/tv copywriters become infatuated with catchy jingles and offbeat cartoons. And in using these gimmicks they create an impression that air media advertising is necessarily more superficial, and less weighty than print.

It isn't true, of course. Perhaps now, with Bates taking over the Mobil account from Compton, we'll see some patent medicine earnestness in radio tv oil copy. It will be fun to watch for it! 



**GRACE KELLY
RAY MILLAND
BOB CUMMINGS**

ALFRED HITCHCOCK'S 'DIAL M FOR MURDER'

NOW FOR TV

**ANOTHER OF THE GREAT
WARNER BROTHERS
"FILMS OF THE 50's"
FROM SEVEN ARTS**



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

What they see on WJAC-TV



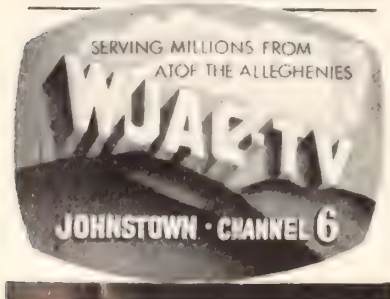
THEY BUY!



In the Johnstown-Altoona market, the "hot" one is WJAC-TV! Happy sponsors say that WJAC-TV sells everything, and in large quantities, at that. It's easy to see why this is true. Both ARB and Nielsen rate WJAC-TV tops, month after month. And the people who watch WJAC-TV are people who buy. Why don't you cook up a great sales story by advertising your product on WJAC-TV?

For Complete Details, Contact:
**HARRINGTON, RIGHTER
AND PARSONS, INC.**

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



Reps at work

William Bolling, Assistant to the President, The Bolling Co., Inc., New York, feels "a tremendous opportunity exists in radio and tv today for the really alert advertiser who will use the shorter segments of broadcast time. Instead, many advertisers are sacrificing efficiency in their insistence on minutes. In television especially, the greatest opportunity to reach the big audiences in prime time lies in the 20's and 10's which are available in many markets. In radio, too, the opportunity for greater repetition lies in the area of 30 seconds or less. Copy and/or music from campaigns in other media is readily adaptable in the quickie radio commercial. To be sure, sixty seconds is desirable with many copy approaches. But what about the teaser campaigns that have been so successful? What about already established products whose chief concern is to maintain continued brand name fidelity—do they need sixty seconds? We know of several large advertisers who are re-evaluating their copy approach to take advantage of this favorable situation. The key is timeliness."



Frank McCann, The Katz Agency, Inc., wonders why television advertisers alone are so concerned about the competitive proximity. "Competitors' products appear on facing pages of newspapers; magazines often run pages of unrelieved competitive advertising; supermarkets display competitive products side by side; auto retailers

consciously bunch themselves in one area. But aside from proximity theories, individual stations must cope with the hard facts: the absence of definitive commercial scheduling information from the network. As a rule, stations just do not know sufficiently in advance about products in network shows, which may be adjacent to competitor spot advertisers. Affiliates at one network, for instance are not informed until a few hours



before airtime about network scheduling. If separation must be achieved, perhaps the responsibility should be shifted from the station, to the networks, and the advertisers themselves. The latter, through their agencies as purchasers of network time, might be instrumental in influencing networks to be more definitive in providing commercial scheduling information to stations."

KNOW HOW

From poverty to wealth, from obscurity to fame that has endured the centuries, William Shakespeare was the epitome of literary "know how." And if there were one single motivating force, it was his belief that *"a man's powers and virtues were given him not to waste in idleness, but to shine like torches giving light to others."* While we lay no claim to greatness, we, too, recognize the fallacy of passive existence and strive through our own "know how" to offer a better product each day in the field of television.



WFAA

Represented by



The Original Station Representative.

dallas • radio & television

The Stations With The "Quality Touch"!

SERVING THE GREATER DALLAS-FORT WORTH MARKET

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

'Net' Weight

On balance, the effectiveness of a network comes down to a matter of programs. Measured this way, the CBS Television Network presents more of the season's most popular programs *than the other two networks combined* (23 out of 40) and more top-rated *new* program series *than the other two combined* (4 out of 6).* The same network also broadcasts the season's most popular new program ("The Andy Griffith Show"); television's most popular single program for the past three years ("Gunsmoke"); and the program with the longest record of popularity ("The Ed Sullivan Show"). In fact, in 135 Nielsen reports issued since July 1955 this network has averaged 22 of the 40 top-rated programs. This corner on program popularity helps explain why the CBS Television Network continues to carry more weight with viewers than any other network and more weight with advertisers than any other advertising medium.





49th and Madison

Ohio remembered

Your 13 February article, "Talented Grads Join Salute to WLW," was a nostalgic gem. To an old Ohioan it brought memories of other WLW stars of the late twenties and early thirties: Announcer Robert Brown, announcer-comedian Syd Ten Eyck and his Doodlesockers; singers Mary Small, Don Dewey, Charlie Dameron and Jean ("They'll Never Believe Me") Boaz. And there were two great staff conductors: Henry Thies and Jozef Cherniavsky, "the man who makes popular music classical and classical music popular." But memory fails on the name of the pianist who had a regular program from what must surely be one of the

strangest "remotes" in radio history—his cell in the Ohio State penitentiary.

Jim Brown
manager
corporate public relations
Batten, Barton, Durstine & Osborn
New York, N. Y.

Checking facts

"Sponsor-Scope" of 23 January issue, states that 52 out of 55 spot accounts in Chicago use day and night minutes exclusively, two use a combination of minutes and 20's and only one (Maybelline via Gordon Best) used chainbreaks exclusively.

This statement is not according to facts. We use minutes in a number

of markets as well as ID's. Perhaps some representative who happened to have only chainbreaks in his markets gave you such a report. We use minutes right in your city and have been using them consistently 52 times a year for four or five years. I suggest you take a look at the Best of CBS some Saturday evening or the Late Show where we use minutes a different night every week.

Roy M. Kirtland
vice president
Gordon Best Company
Chicago, Illinois

UN acknowledgment

Belated but none the less warmest appreciation for your fine article on "international zone" in the 6 February issue. The page was most impressive and has elicited many kudos for your esteemed publication. We are grateful for your valued assistance.

Jeff Sparks
station relations officer
United Nations
New York, N. Y.

"Makes good sense"

Just a note to compliment you on your new feature, Sponsor-Week. It is easy to read, concise and I think makes real good sense.

Bill Simpson
assistant manager
KOL, Seattle Broadcasting Co.
Seattle, Washington

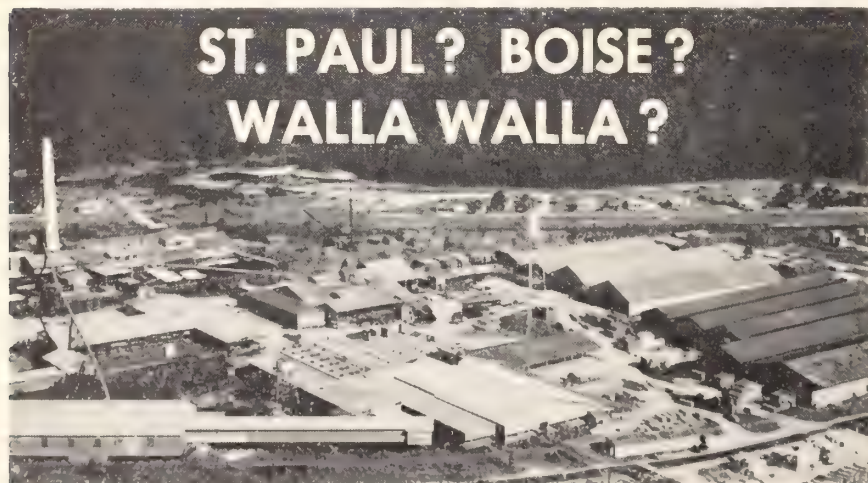
Fulfills vital need

We are extremely pleased to see your fine editorial on Radio Free Europe and the full page advertisement in the 6 January issue of SPONSOR.

Without your support and the support of the many others in the broadcasting industry, RFE would not be able to continue its vast operations. To give undistorted news and information to the Communist-dominated people of East Europe is a difficult and vital task. Through your generous contribution of SPONSOR's space you have helped RFE a great deal in furthering its goal.

On behalf of the entire staff of Radio Free Europe and the Fund, we are deeply grateful for your support and hope your interest will continue.

John M. Patterson
president
Radio Free Europe Fund
New York, N. Y.



ST. PAUL? BOISE? WALLA WALLA?

NO, THIS IS "K'NOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week in the Monroe metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

For a complete list of products, services, manufacturers and free literature, contact: Louisiana, Louisiana



At home in the
country or the city...
wherever important
things are done
or discussed, you'll
find the "Metropolitan
personality."

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.



TELEVISION STATIONS

WNEW-TV, New York, N.Y.
WTTG, Washington, D.C.
KOVY-TV, Sacramento
Stockton, California
WTVH, Peoria, Illinois
WTVR, Decatur, Illinois

RADIO STATIONS

WNEW, New York, N.Y.
WHK, Cleveland, Ohio
WIP, Philadelphia, Pa.

INTERNATIONAL

WRUL, Worldwide
Broadcasting System

OUTDOOR ADVERTISING

FOSTER & KLEISER

operating in Washington,
Oregon, Arizona
and California

*Graphic by Lawrence Costello, PHOTOS
Photograph by Peter F. Kelly*

WGAL-TV serves the public interest



DAVID L. LAWRENCE
Governor of Pennsylvania



FRANKLIN V. SUMMERS
Director of Operations for the
Pennsylvania Turnpike
Commission



**MRS. RUTH GRIGG
HORTING**
State Secretary of Public
Welfare, Pennsylvania



DR. ERIC A. WALKER
President of Pennsylvania
State University



S. K. STEVENS
Member of State Historical and
Museum Commission,
Harrisburg

Some personalities from the Channel 8 area



DR. CHARLES WILBAR
Secretary of Health,
Pennsylvania



JOSEPH A. ABEY
President of
Rotary International, Reading



DR. ROLAND A. LOEB
President of Pennsylvania
Division of the American
Cancer Society



COL. LEROY E. FRAZIER
New Commander of Indiantown
Gap Military Reservation



WILLIAM R. DAVLIN
Secretary of Pennsylvania
Department of Commerce

who have appeared on WGAL-TV Regional News



MAURICE GODDARD
Secretary of Forest and
Waters, Pennsylvania



COL. FRANK MCCARTNEY
Pennsylvania State Police
Commissioner



KARL MASON
Director of Pennsylvania Bureau
of Environmental Health



J. COLLINS McSPARRAN
State Master of
Pennsylvania State Grange



DR. CHARLES BOEHM
Pennsylvania Superintendent
of Public Instruction

Programs during the past few months



JOHN MORGAN DAVIS (left)
Lt. Governor of Pennsylvania
WILLIAM F. MCINTYRE (right)
President of Pennsylvania
United Fund



ELIZABETH GARBER
Secretary for the National
League of Women Voters,
Elizabethtown

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

The MECKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

13 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

General Motors' need to retrench for the time being in nighttime network tv may turn out a break of major proportions for daytime tv.

If the Detroit giant finds out that it can do a worthwhile job through the daytime pitch and demonstration, an entirely new vista for the tv and automotive industries may be opened up.

GM's trek into daytime came about this way: After GM advised NBC TV that it was pulling out of all nighttime for the third quarter because of sales conditions, the network pointed out that because of its big discount position GM would have to be short-rated for several hundred thousand dollars. The network's subsequent gambit: the suggestion that by adding just little more money to the short GM could practically dominate daytime tv during that quarter.

The two makes that would have the lion's share of the daytime spread are Chevrolet and Oldsmobile.

However, there's a possibility of GM retaining some of the Sunday 9-10 p.m. obligation for the third quarter. Such bailing-out would come from the Frigidaire division.

A check by SPONSOR-SCOPE last week among management in several of the toptrung agencies indicated rising optimism about a rebound for media spending, some of it coming along in late June and most of it in the fall.

Sparking their anticipations is this: there's a surge at a rapidly increasing rate among clients at the policy-making level to get their advertising plans on the rails.

A reminder dropped by these managements: because of the lag factors the accelerating pickup in ad spending won't show up in the reports from three to six months. Hence the reports themselves can't be considered a true index of business conditions.

They interpolate in this a note of warning: don't let the Detroit psychological state cloud prospects. Out there they either ride cloud 18 or wallow in hopeless despair.

Old staple accounts kept the spot tv new business pot boiling last week.

Included in the activity out of New York: Handy Andy (K&E), 7-10 spots a market for seven weeks; Tender Leaf tea (JWT), 8-10 prime I.D.'s a week; regular Maxwell House (OBM); Skippy peanut butter (GB&B), minutes and chainbreaks, night and day; El Producto (Compton) night minutes.

Chicago availability calls and buys: Helene Curtis' Enden (E. H. Weiss); Helene Curtis' Suave (Campbell-Mithun); Green Giant Co. (Burnett), four test markets for 12 weeks for its new lines of frozen foods; Quaker's Life cereal (JWT).

Out of Minneapolis: Wheaties (Knox-Reeves), avails in non-sports periods for April and May; Trane Co. (Campbell-Mithun), testing tv in several markets for eight weeks, beginning mid-April for air conditioners, high income male audience.

Alberto-Culver (Compton) looks like a good prospect for spot tv the coming season, indicating they can also swing from network back to spot.

The company's buys on NBC TV nighttime this season haven't been as efficient as A-C would have liked. Expenditure on NBC this year: \$5 million net.

You can chalk this one up as the biggest spot tv buy this season outside of the soap and food giants: Norelco (LaRoche) will spend approximately \$700,000 for its second-quarter campaign.

There'll be 130-odd stations in the list and the strategy is a repeat of the last 1960 quarter weekend blitz. Schedules call for 40 spots weekly per station, with two stations used in the top 10 markets.

Norelco's spending at the rate of \$2.5 million for spot this year.

Look for Lucky Strike (BBDO) to pour it on in spot radio come April, with this campaign coming practically on the heels of the Kool and Viceroy radio splurge.

Other spot radio activity out of New York the past week: **Hellmann's mayonnaise (DFS)**, 50 spots a week for 6-8 weeks; **Gas Tax Education Committee (SSCB)**, 40-50 spots a week for six weeks.

General Foods' Post division (B&B) has snagged, in part, the deal that UPA has been trying to sell 7-Up via JWT Chicago.

Its participations in 130 Dick Tracy cartoons which have been and are being sold on a market by market basis through Television Personalities.

GF's buy to date: 10 markets, including N. Y., Chicago, Philadelphia, St. Louis, Boston.

(For more details see FILM-SCOPE, page 70.)

NBC TV last week acted on something that CBS TV has been lately just mulling: revising the ground rules on product protection so that they match more practically present buying patterns in both day and nighttime tv.

The daytime reduction in protection time from competitive products, broadly speaking, is from 15 to 10 minutes for either side of the quarter-hour containing the product's commercial. In nighttime the amount of protection will also be less but the method of application will depend on the exact pattern of an advertiser's time-segment position; that is, whether (1) the show is his exclusively, (2) he's the major or minor in an alternate half-hour, or (3) his are participating minutes.

(For details of these new NBC protection ground rules see SPONSOR-WEEK.)

ABC TV's burst of ambition in the news area may encompass late evening time.

As a tentative poke in this direction it will inaugurate in June a 11-11:15 p.m. Monday through Friday news strip on a two-market hookup: New York and Washington.

This is, obviously, affiliate station time and behind the move there may be this idea: getting the affiliates link onto the ABC quarter-hour their local news and weather programs.

Don't look for CBS TV to talk about its line of public affairs programming for 1961-62 until after it's completely frozen in its new entertainment schedule.

The network has no plans cooking for any series other than the CBS Reports and the debates.

Meantime NBC continues to decimate CBS's public affairs producing ranks, the latest to jump camp is **Fred Freed**. He produced the Right Man for Travelers.

American Tobacco, despite its recent mad at the network, is taking a look at the big bundle of sports sponsorship that General Motors would like to unload at NBC TV.

The package entails half of the World Series games, the Rose Bowl, the two All-Star baseball games, the Blue-Gray game and several horse races, adding up to \$6-7 million in gross billings.

McCann-Erickson brought Buick specifically into this picture last June.

The tv broadcast side of professional football will probably be limited this fall to CBS TV and ABC TV.

The only thing holding up the two-network exclusivity is the Cleveland Brown's indisposition to chance a suit from Carling Beer on a contract that has at least another year to go.

It will be recalled that the National Football League at its January meeting confirmed the ruling that members could not sell their games away from the league.

That gave CBS an exclusivity which represented a total of 19 broadcasts. ABC is set to do 17 American Football League games.

Last season NBC had its own deal with the Washington Redskins and Baltimore Orioles.

General Mills and ABC TV appear headed for a parting of the ways as far as the 5:30-6 p.m. string is concerned.

The Mills' cereal agency, DFS, is shopping at NBC and CBS for late afternoon and Saturday time to house its Rocky and King Leonardo cartoons and Pip the Piper.

The fly in the ointment with regard to ABC: it's underwriting half of the cartoon programming cost and has been unable to sell the six quarter-hours of time per week not sponsored by General Mills, making it all a rather unprofitable venture for the network.

DFS' explanation for this: other sponsors aren't buying because the network is having trouble with clearances in the half-hour strip.

Meantime ABC has offered the period to Kellogg, which spends about \$7 million in spot placing its own cartoons for the moppet trade.

NBC TV's daytime side snatched the U. S. Borax (McCann-Erickson) business away from CBS TV, with the loss a little over \$500,000.

The account didn't want to renew on a basis of CBS' new daytime shows.

There was also a matter of the difference in the cost-per-1000.

Kaiser (Y&R), a staunch customer of ABC TV since the inception of Maverick, is prepared to split its loyalty with CBS TV as a alternate weeker in the Ed Sullivan show, which Eastman Kodak is quitting.

Others interested in taking over are Revlon and Dow Chemical.

Talent price per program: \$126,000 gross.

In terms of program investment the two biggest nights on ABC TV this fall will be Sunday and Monday, in that order.

The estimated total programming costs by night of the week—assuming it's a sellout—is as follows: Sunday, \$375,000; Monday, \$370,000; Tuesday, \$305,000; Wednesday, \$320,000; Thursday, \$300,000; Friday, \$340,000; Saturday, \$230,000.

Potential total program costs for the week: \$2,240,000.

Look for a hot competitive new offshoot for the detergent field if the Matey Bubble Bath put out for youngsters takes a real gallop on the market.

The bubble soap is manufactured by the J. Nelson Pruitt Co., of Rochester. The agency is Hanford & Greenfield in the same city.

Pruitt has been slowly expanding its tv markets. The TvB estimates that it spent around \$400,000 for spot the last quarter of 1960.

Expressed advantages of the product: it gives a thorough bath without the need for a washrag or sponge and leaves no bathtub ring.

Lorillard's decision to put its menthol filter-tip brand, Spring, into daytime tv could have wide implications for that facet of the medium and the cigarette business as a whole:

The daytime appropriation for Spring runs around \$450,000, with ABC TV winning out over NBC and CBS in the contest for the plum.

Marketing significance: Spring, which hasn't been doing so well against its competitors, is regarded pretty much as a women's cigarette, and the daytime plunge, extending over April-September, is seen in the tobacco trade as a final stab to make good or else. The recommendation for the daytime sortie was Grey's.

As the networks view the entry: if the investment proves fruitful for Lorillard, other companies with women-preferred brands may follow suit.

Obvious advantages: such brands haven't the budgets to compete with their more popular brethren at night and in daytime they have these edges: more frequency, lower CPM and, in many cases, live personalities to do the commercials.

Cosmetic and toiletries advertisers are coming around to the viewpoint that with the expansion of the drug racks in supermarkets it would be smart to pinpoint their campaigns to specific age groups instead of relying on a common base.

In other words, the younger age groups have to be reached through media and programs and platforms that appeal to them directly. And, strange as it may seem, that even includes hair dyes.

The psychological factor: anything that mom or dad uses is old-fashioned.

NBC TV Research has put together a set of figures which, in effect, advances the thesis that if you have a spot in four 15-rated shows per week you won't reach any more homes than with a spot each in three 20-rated programs.

With the network basing its estimates on the 1960 Nov.-Dec. NTI and special tabulations of cumulative audiences, here is the reach and frequency obtained from 15-rated shows over the span of a week.

| NO. 15-RATED PROGRAMS | GROSS RAT- ING PTS. | HOME IMPRESSIONS | % TV HOMES | UNDUPLICATED HOMES | COMM. MIN. FREQUENCY |
|--------------------------|------------------------|---------------------|---------------|-----------------------|-------------------------|
| Two | 30.0 | 14,100,000 | 25.0 | 11,700,000 | 1.20 |
| Three | 45.0 | 21,100,000 | 34.0 | 15,900,000 | 1.32 |
| Four | 60.0 | 28,100,000 | 40.0 | 18,800,000 | 1.50 |
| Five | 75.0 | 35,200,000 | 45.0 | 21,100,000 | 1.67 |

Secondly, here's the reach and frequency obtainable from 20-rated shows in a week:

| NO. 20-RATED PROGRAMS | GROSS RAT- ING PTS. | HOME IMPRESSIONS | % TV HOMES | UNDUPLICATED HOMES | COMM. MIN. FREQUENCY |
|--------------------------|------------------------|---------------------|---------------|-----------------------|-------------------------|
| Two | 40.0 | 18,800,000 | 30.0 | 14,100,000 | 1.33 |
| Three | 60.0 | 28,100,000 | 40.0 | 18,800,000 | 1.50 |
| Four | 80.0 | 37,500,000 | 47.5 | 22,300,000 | 1.68 |
| Five | 100.0 | 46,900,000 | 52.0 | 24,400,000 | 1.92 |

For other news coverage in this issue: see Newsmaker of the Week, page 8; Spot Buys, page 53; Sponsor-Week Wrap-Up, page 74; Washington Week, page 69; SPONSOR Hears, page 72; Tv and Radio Newsmakers, page 82; and Film-Scope, page 70.

Broadcasters, TV Tape Services,
Producers of Tape Commercials and Programs
gain a big, new dimension in color



TAPE SERVICES—Reeves Studio in New York uses RCA Color TV Tape Recorders in its elaborately equipped tape plant. Reeves is also equipped with RCA Color Camera and Color TV Film System to put inserts in Color Tape.

... using Color TV Systems
designed by RCA



For living color...smoothest operation...get RCA's matched line of color TV equipment

It's good business to use equipment that is matched, both electrically and mechanically, to work together as a system. Color Studio Cameras, Tape Recorders, Film Cameras, Monitors, Switching, and Special Effects—plus Color Mobile Units—are work-together teammates for finest color performance.

RCA Color equipment is designed for incorporation into a completely matched package. You get everything you need from one reliable source of supply. RCA Color Systems are smooth in operation, use common tube types and standard parts. They follow regular broadcast practices for installation, operation, and maintenance.

From RCA you obtain equipment that is without equal in the television industry. And you have at your command the engineering and planning counsel of RCA experts in your area... When you think of color, think of the Matched Color Package made by RCA. And you can't beat the kind of service that only RCA can offer.

RCA COLOR STUDIO CAMERA

Improved color camera with new precision yoke and prism optics... superb resolving power and clear, precise registration of "living" colors.

RCA COLOR TV TAPE RECORDER

Provides the freshness and sparkle of living color with built-in improvements for superior color quality.

RCA 3-VIDICON FILM SYSTEM

Designed for top quality in film and slides... performance sets the standard for the industry.

RCA SWITCHING AND SPECIAL EFFECTS

RCA... for synchronized switching and special effects... equipment imparts peak flexibility to programs.

RCA COLOR MONITOR

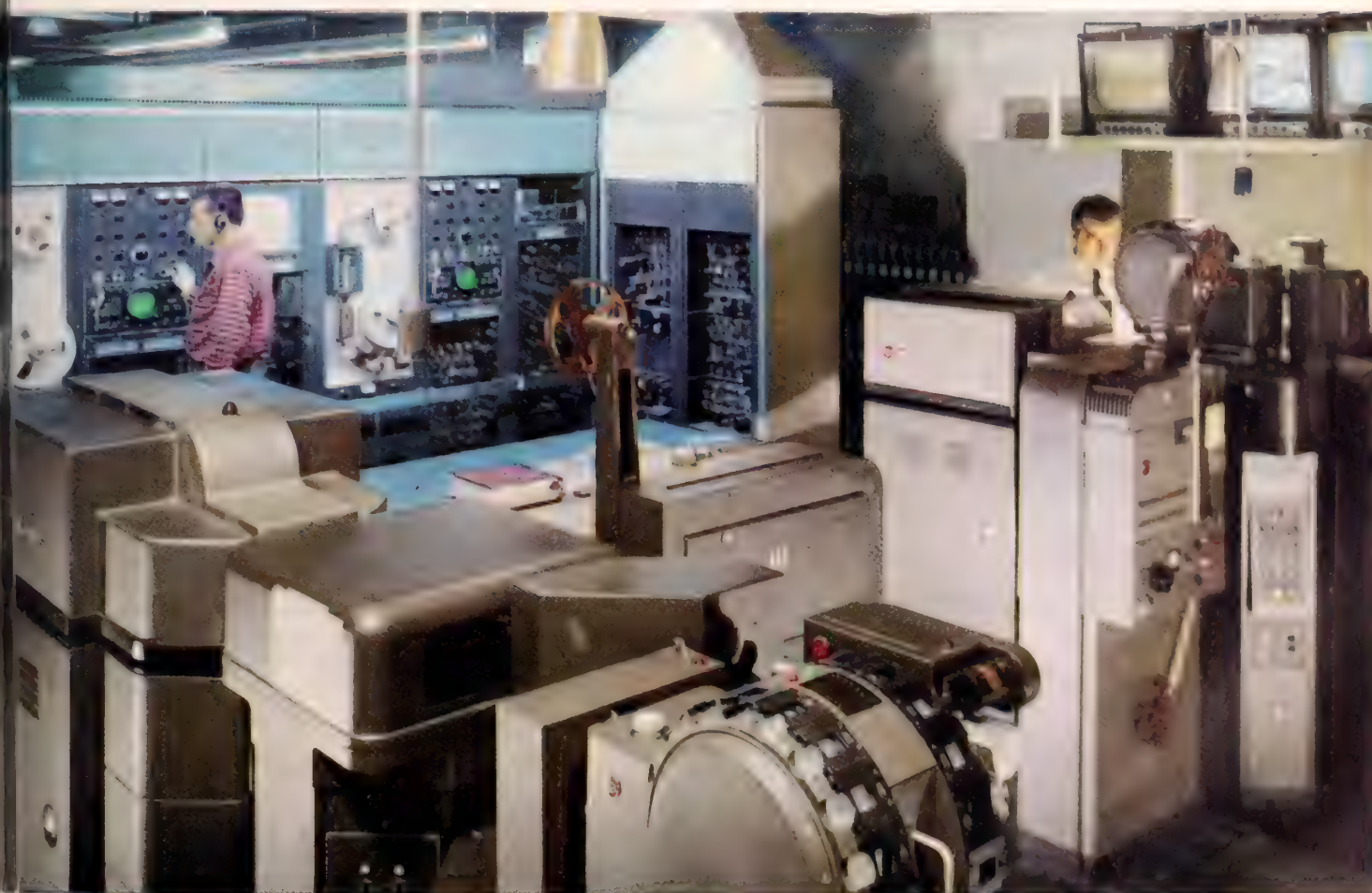
Professional quality color monitor produces sparkling color pictures... serves as reference standard for evaluating picture quality.

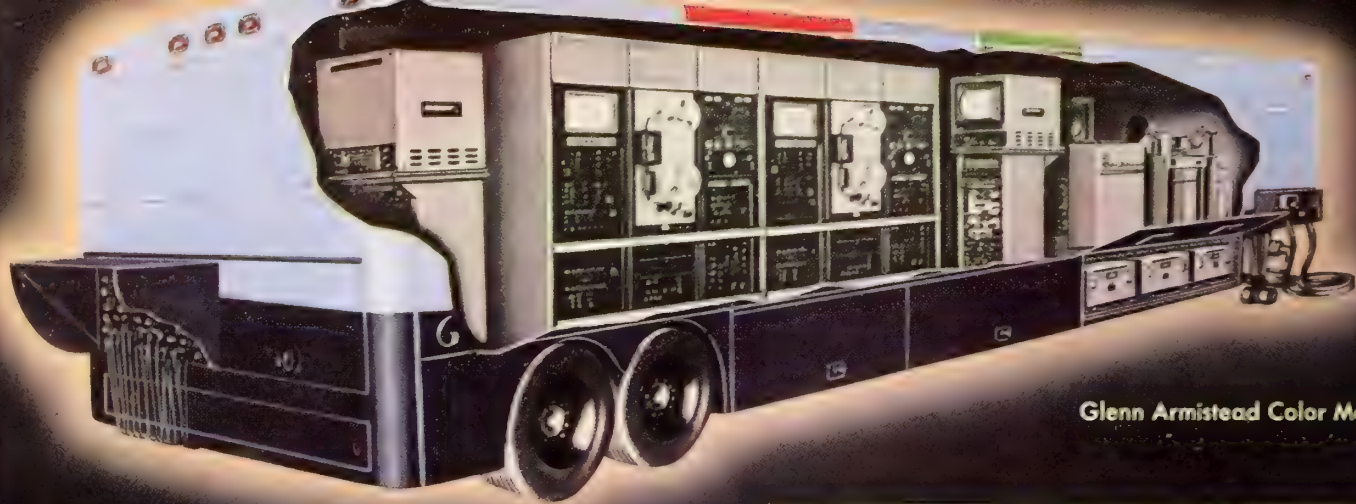
ALSO, AUDIO, MICROWAVE, TRANSMITTERS AND ANTENNAS OF PROVEN RCA QUALITY

**COMPLETE COLOR EQUIPMENT PACKAGE—
MADE BY RCA FOR FINEST COLOR PERFORMANCE**



ALL COLOR STATION—WHDH-TV, Boston, has RCA equipment throughout its modern plant, from color cameras and master control to color tape recorders and 3-vidicon color film chains.





Glenn Armistead Color Mobile Unit

RCA Color TV goes on location

*...getting the unusual in
pictures in living color.*

RCA Mobile Equipment is custom-designed for the job. Complete color studios on wheels, these units bring studio convenience to "on-location" programs and commercials.



Red Skelton Studios Color Mobile Unit

See your RCA Representative for the complete color package. Or write to RCA Broadcast and Television Equipment, Building 15-1, Camden, N. J.



On Location With Glenn Armistead



On Location With Red Skelton

TM&©



The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA

13 March 1961

SPONSOR-WEEK

- ▼ **'Affirmative disclosure' theory is FTC-Lanolin Plus issue**
- ▼ **J. Walter Thompson elevates 7 to senior v.p. rank**
- ▼ **P&G buys a 2-way stretch for audience: Emmy and Oscar**

NBC SHORTENS PROTECTION MARGIN

Agency and client reaction to NBC TV's new product protection plan was one of collective confusion last week.

One tv/radio v.p. sums it up this way:

"You need six Philadelphia lawyers to figure it out . . . and NBC must have used at least six to write that kind of legalese!"

The "legalese" was included in a four-page memo on product protection from V.P. Don Durgin.

In essence, it notifies client and agencies that the current 15-minute guarantee of product protection has been cut to 10-minutes before and after the telecast of commercials for so-called "protected" products.

NBC is thus the first of the three tv networks to reduce protection time in an effort to meet head-on the problem of coping with a mounting number of products and commercials advertised in static, fixed time periods.

When sponsors were buying larger chunks of program time, separation and adjacency were simpler to maneuver. As time segments has been fragmented for more and more advertisers, the protection system has been difficult to maintain.

NBC TV has attempted to set up guide rules for major and minor products and for star testimonial product commercials. The new policy goes into effect with all new contracts and renewals, leaving a status quo setup for current schedules. Revision was prompted by the segmentation of program times and the wide variety of products now being advertised during conventional program periods.

(Continued on page 31)

Sara Lee takes a \$250,000 tv bite

Talking of glamour, a major turning point for the food industry is Kitchens of Sara Lee's (C&W) co-sponsorship with P&G of this year's Academy Awards Broadcast, 17 April on ABC TV.

Sara Lee's quarter share of the talent-time package should run around \$250,000. There's a quarter of the two-hour show open (see next page).

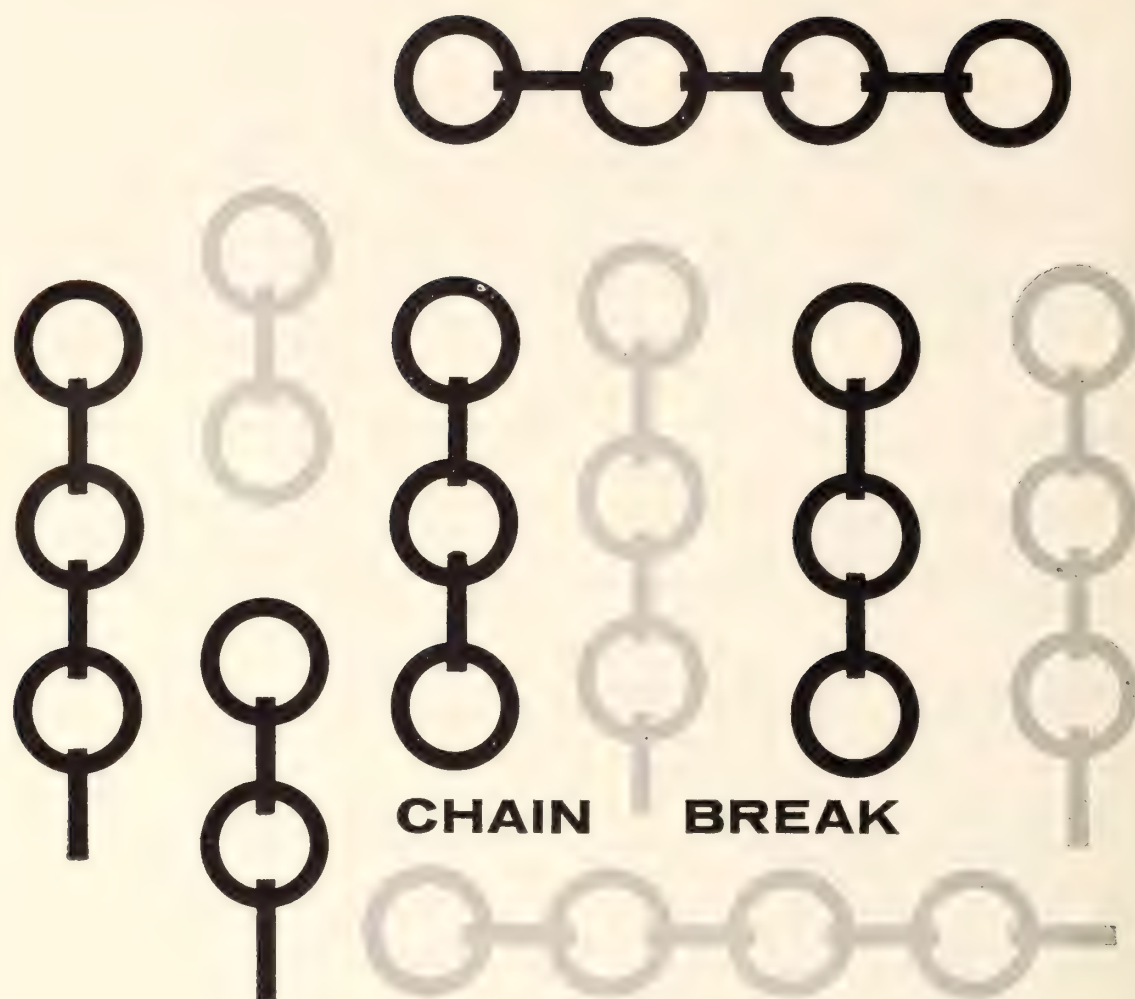
CHOCK FULL O' NUTS SEVERS GREY ON POLICY ISSUES

Severance of Grey as the ad agency for Chock Full O' Nuts—a move which insiders say has long been brewing—was formalized last week as the client gave the agency 30-day notice.

Spot tv and radio have been the main stays of Chock Full advertising during its seven-year tenure with Grey, keying successful sales drive for the regular coffee and the newly introduced instant.

Several policy disagreements include one concerning spot announcements, favored by the agency, and program locks suggested by the client. Chock Full O' Nuts claims \$3 million in billings, but Grey says commissionable media only racks up about half of this.

Company plans product expansion, newest being a frozen donut line slated for later in the year. It's looking for an agency with food products experience, preferably one which has serviced a coffee account.



You too can make a necklace. Join the nine pieces of chain illustrated into an endless group of fifty links. But there's a catch (jewelry comes high). You must pay yourself a dime for each link you open and twenty cents for each link you solder closed. What's the smallest sum you'll have to pay yourself for sterling services rendered?

Send us the correct answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. If you already have it, say so in your entry and we'll provide an equally fascinating reward.

(Commercial: Link WMAL-TV with WSVA-TV and get the puissant Washington, D. C.-Harrisonburg, Va. markets at attractive combination rate.)

wmal-tv

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

(Continued from page 29)

The new policy, Durgin said, has been "liberalized to meet the trend of today's advertisers, who are seeking greater reach and more spread for their ad dollars." But the succinct summary of the networks position leaves many a question in admen's minds.

One v.p.-account supervisor on a major food line said he thinks agency people "should have been asked about this in advance, and that network people should have sent someone over to talk about it and explain it."

Two agency execs. said they'd seen the memo but hadn't bothered to read it because of its complexities. One net tv advertiser not on NBC said "I'll worry about understanding it when I have to do some buying!"

The policy is applicable to three major areas:

1. Conventional weekly or alternate weekly program period sponsorships;
2. Sponsorship of segments of daytime strip programs;
3. Participation type sponsorship of thirds and sixths.

No bench marks have been announced for such participation programs as "Today," Jack Paar and the Saturday night movie (slated for fall).

The formula is typified by these ramifications outlined in the first classification (sponsors of conventional weekly or alternate weekly periods).

It provides for a maximum of three protected products with no directly competitive products ("as determined by NBC") permitted "within the same sponsored programs period during the term that the advertiser is a continuing sponsor" or within 10 minutes either side of the program period.

This section contains a phrase which admen said was particularly confusing: "such 10-minute protection shall not be extended to affect advertising at adjacent period when such periods are occupied by programs of indeterminate length or by news, sports, or public affairs programs."

Jim Douglass quits Bates to move into his own international shop

Long-time ad pro James C. Douglass will leave the Ted Bates agency to open his own concern in April.

He made his plans known last week, saying the James Douglass Co. with offices in New York and Geneva, Switzerland, will "assist and advise business enterprises in exploration and development of international operations, with emphasis on marketing and advertising and including coordination of corporate, legal and tax aspects."

Douglass is Bates' administrative v.p., member of the executive committee and a director, with additional responsibilities of supervising the agency's international activities.

PACKARD A 'GUILTMONGER' AND ADMEN 'APOLOGETIC'; BRITT

Steuart Henderson Britt warned an RTES lunch seminar in New York last week that advertising and media must fight back against attacks on their business or face the "serious possibility of greater attempts than ever at government control."

Former adman, now Northwestern U. professor of marketing and advertising, said "We must quit being so apologetic. Let's be proud persuaders; let's kill off the silly ideas that are proposed by the anti-business axis."

Britt, author of "The Spenders," attacked Vance Packard and other critics of advertising as "guiltmongers who describe American business as waste-making and consumers as hoodwinked. The American consumer is not the puppet of big business and so-called Madison Avenue. Rather, he is an intelligent force who influences business by what he chooses to buy or not to buy."

He also criticized the "self-appointed social planners" who, he said, pretend to believe that advertising is a pick-pocket that steals money from worthy endeavors. "If we did not spend as much as we do on advertising and marketing," he contended, "and the economy waned, we would not have as much money for taxes, for hospitals, schools and the like."

Too much reliance on tv, too little on selling makes 'pause that depresses'

(Chicago) An over-reliance on tv and diminishing salesmanship may be spurring recessionary tendencies. So charged Charles Dallas Reach, board chairman of Reach, McClinton, at a recent Ansco sales meeting.

He calls for a "resurgence of old-fashioned selling" to combat this "pause that depresses." Causation for this "pause" is "two wars, the marketing revolution, the introduction of tv into nearly every living room." A too-prevalent attitude: "What do we need trained salesmen for? Let advertising do it!"



C. D. Reach

Speculating about what salesmen are doing as sales curves slip downward and pointing to a million unsold cars in dealer showrooms, Reach said:

"If 120,000 car salesmen got off their fannies and started to sell cars as they were sold in the 30's, factory production would jump and this would affect dozens of industries."

Advertising, "a tool of management," can help make sales. "But it can't do the job alone," he contends.

12th Exclusive Telecast

STATE FINALS

What's first with Hoosiers is first with WFBM-TV

First with news! First with special events . . . and do Hoosiers ever love their basketball! Each season it's what they think about . . . all they talk about 'til tourney time. For 12 straight years WFBM-TV has telecast the drama—live—to hundreds of thousands throughout Mid-Indiana.

Manpower . . . Mobility . . . Equipment are reasons for WFBM-TV's Hoosier leadership. The unmatched manpower of our 20-man News-Information Center . . . mobility of our fleet of news cruisers and remote transmitter . . . photo developing equipment for putting film on the air immediately . . . two television tape machines (color equipped) that can record any remote transmission for an "exclusive" drop-in at any point in our day's programming. Ask your KATZ man about the best way to sell Mid-Indiana.

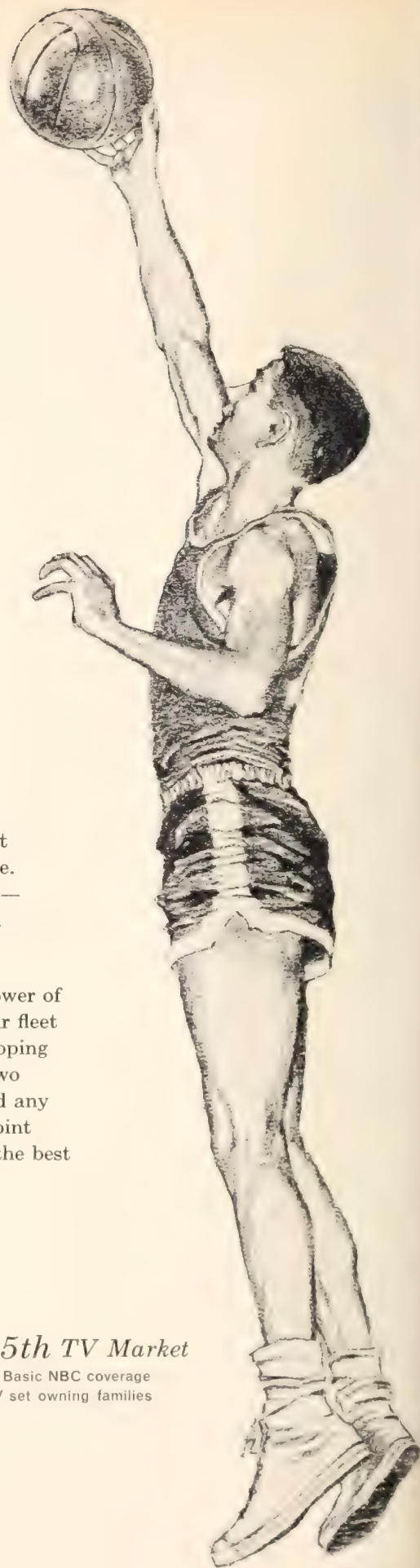
*A Service of TIME-LIFE Broadcast
Represented Nationally by The KATZ Agency*



12TH YEAR
OF LEADERSHIP

America's 15th TV Market

... with the only Basic NBC coverage
of 745,000 TV set owning families



Lanolin Plus challenges FTC's call for 'affirmative disclosure' in ad copy

Issue of what the Federal Trade Commission calls "affirmative disclosure" in advertising copy popped up again Wednesday in Boston as Lanolin Plus attorneys appeared before a hearing examiner in answer to a formal complaint.

Hearing on Rybutol's vitamin supplement copy follows a similar one in New Orleans on 2 March and precedes what is anticipated as a third in Washington within the next fortnight.

Here's what the "affirmative disclosure" theory involves:

FTC contends the advertiser—when claiming benefits for certain symptoms from product use—should stress also that symptoms can be caused by other factors.

Thus, a symptom of tiredness may reflect an insipient vitamin deficiency but FTC contends something else may cause it, too, and that this should be noted in copy.

David Black, executive v.p. of Lanolin Plus, sees a Washington trend to question the validity of vitamins and their usefulness. Yet, he contends, "the public has found them useful" and 42% of the people use them. He says 82% of all vitamins used have been suggested by physicians.

The bulk of Rybutol's current national advertising is in radio. In the past, a combination of radio, tv and print has been used.

P&G'S 2-WAY STRETCH FOR MASS AUDIENCE: EMMY AND OSCAR

A mass audience with lots of glamour-minded women in it is the goal of Procter & Gamble, Cincinnati, in its sponsorship of both the Emmy and the Oscar awards.

This will be the third year P&G has picked up the Emmy telecast, slated for 16 May on NBC TV, but the first year it's bought full sponsorship. Products are Lilt, through Benton & Bowles, and Crest through Grey, the agency of record.

It's the first year for P&G and the Oscar showing, slated for ABC TV on 17 April.

Radio gets favorable nod from savings banks for '61 ad plans, survey shows

Savings banks still prefer printed promotional materials and posters to regular advertising media, a new survey conducted by the American Bankers Assn. indicates.

Of major media, however, radio ranks second (to newspaper) and television fourth in 1961 ad plans of member banks. Banks prefer such aids as posters, calendars, direct mail and specialties to most commissionable media.

THE NEW GENERATION IS TAKING OVER AT THOMPSON AGENCY

Latest fillip in changing of the guard which has been going on at J. Walter Thompson is appointment of seven senior vice presidents.

Report of the move was made last week by Norman H. Strouse, JWT president and chief executive officer since June. Best known broadcast person among the seven is Dan Seymour, director of air programing and a member of the executive committee.

He and the other six named have, in effect, acted as senior v.p.'s in function although without the actual title. They are Howard Kohl, secretary; Edward G. Wilson, treasurer; Wallace Elton, chairman, New York operations committee; William D. Laurie, Jr., Detroit manager; Arthur Farlow, vice chairman, Chicago operations committee, and Kennett Hinks, also a member of the executive committee.



Dan Seymour

Other moves: George Reeves, Chicago manager, was re-elected executive vice president, with Samuel Meek and Hency C. Flower, Jr., continuing as directors and members of the trustee group of the Profit Sharing Trust which owns most of the voting stock.

The pattern is interpreted by admen as one of the consolidation and tightening rather than a shake-up or dramatic revision of top personnel.

In this streamline process, it's expected that some position and/or people may be eliminated, with many functions consolidated or re-vamped.

Official word went out last week for the first time that Stanley Resor, former active management chief and president who moved to the board chair slot last June, had retired.

CBS Radio shuffles 5 in top echelon

Lateral executive shift spanning both coasts takes place in the next fortnight in CBS' Owned Radio Stations, CBS Radio President Arthur Hall Hayes announced last week. New vice president in charge of station administration is Fred Ruegg, replacing Jules Dundes, with the new vice president and general manager of CBS Radio Spot Sales Maurie E. Webster, replacing Milton F. (Chick) Allison.

V.p., general manager, KCBS, San Francisco is Dundes, replacing Webster, and the new v.p., general manager of KNX, Los Angeles, is Robert P. Sutton (former program director) who replaces Ruegg. Allison continues with Spot Sales in a new sales position.

THERE IS NOTHING AVERAGE ABOUT

All through 1960, advertisers reached 28 per cent more homes in the average commercial minute on the CBS Radio Network than on the second network...117 per cent more homes than on the third network...120 per cent more homes than on the fourth. This year, with a new and expanded program schedule—more news, more information and

THE AVERAGE COMMERCIAL MINUTE

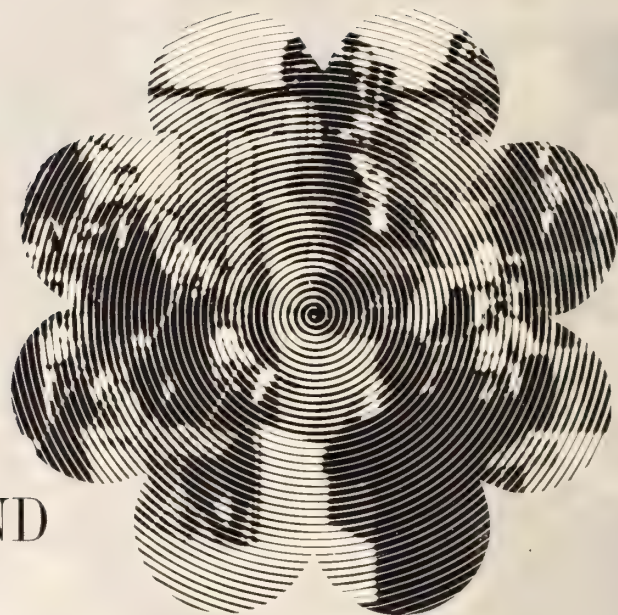
Special features, more sports, plus the most popular personalities on any network—the CBS Radio audience lead promises to climb higher and higher. So whether you co-sponsor one five-minute show or buy a saturation campaign, there's nothing average about *your* average commercial minute

ON THE CBS RADIO NETWORK

SOURCE: NIELSEN RADIO INDEX, SPONSOR CUMULATIVE AUDIENCE SECTION; 12 FOUR-WEEK REPORTS, DECEMBER 7, 1959—DECEMBER 4, 1960



NOW FOR TV
AN EXCITING
NEW WORLD OF SOUND
AND PICTURE



WITH THE MUSICAL MAGIC OF

Mantovani

conducting his internationally famous recording orchestra of 46 pieces in extravagant productions with the Mantovani Dancers, and featuring such outstanding guest stars as Vic Damone, Connie Francis, The Hi-Lo's, Dorothy Collins, and many more.



CYCLOPHONIC

Television's new *dual* dimensional voice designed to give deserving brilliance to the magnificent sound of Mantovani—the man whose musical mastery has sold over 10 million albums in America. Now Television, in cooper-

ation with AM or FM radio—simulcasting from a full range hi-fidelity sound track—produces the thrilling *stereo effect...cyclophonic sound*. 39 half-hour programs now available. For full details, write, call or wire NTA, today!

NATIONAL TELEFILM ASSOCIATES, INC.

NTA

NEW YORK: 10 COLUMBUS CIRCLE
JUdson 2-7300
LOS ANGELES: 8530 WILSHIRE BLVD.
OLeander 5-7701
CHICAGO: 612 N. MICHIGAN AVE.
MICHigan 2-5561

COLOR TV

THE BIGGEST NEWS IS—MORE CLIENTS

Color is a going medium today with a record number of sponsors plunging in, set producers active

Take a top ABC TV program, add an important CBS TV advertiser, and blend in to a weekly hour show on NBC TV—and you have the frosting for the sweetest month in color television's history.

Interest had never been higher in the trade and consumer press, among appliance dealers and—most important—advertisers and agencies. As one RCA official archly observed last week, referring to a black and white network's trade advertisements, "It's true that it's hard to stop a trend."

But even so, the rule still seemed to be: When in the presence of color tv, use a question mark. "Is this a breakthrough year?" was asked. "Has color come of age?" was asked. "Can a color evolution be forced?" was asked.

At NBC they were humming a Ger-shwin tune ("But ho, ho, ho... who's got the last laugh now?") and using exclamation points. Color tv does not need a breakthrough, they said, but a break up!

A color awakening spreads as evidence starts to come in

J. WALTER THOMPSON: "We decided years ago to make things happen in color and we've been at it ever since." In 1960, JWT produced 600 minutes of commercials in color.

N. W. AYER: "Ayer has consistently encouraged its clients, subject to sound advertising reasons and economic factors, to use color tv. The impact is greater in tv than print."

EASTMAN KODAK: "We are moving to Walt Disney's show because color television has come of age. It is our belief color will be of even greater importance in years to come."

MINUTE MAID: "Our commercials are wonderful in color . . . highly preferred over black and white. And the 'plus' audience that sees it is well worth the added expense."

Schwerin on effects of color commercials

Schwerin Research Corp. has updated a study made for RCA's Broadcast News, and the results should interest advertising agencies and sponsors who have been thinking about going into color. The following is President Horace S. Schwerin's summation of the state of existing knowledge of the impact of color tv:

1. If you show viewers a commercial in color it will, on the average, cause 50% more of them to want the product than if they see the identical commercial in black and white.

2. Over the years, more than one out of every three black and white commercials we have tested have been wholly ineffective. In contrast, less than one out of 10 of the color commercials we have studied have failed in this respect.

3. Extra-long color commercials are generally far more effective than those of conventional 60-second length, while the opposite is true in monochrome. In color, added length tends to result in added selling power; in black and white, added length is apt to dissipate the power of the sales message.

Break up all the black and white devices by which you've been measuring color and take another look. We're not on our way, we're here!

In late February-early March, 1961 five buds on the color bush appeared to be popping open at once:

- ABC TV's *Walt Disney Presents* would become NBC TV's *Wonderful World of Color* next season, and one of its sponsors will be Eastman Kodak, which dropped CBS TV's *Ed Sullivan Show*. Their stated reason: "We want color!"

- Zenith Radio Corp., a firm that had over the years been perhaps the most resistant to color, announced that it would show a line of color receivers in the Fall. Appliance dealers from all around the country were warning their suppliers (especially General Electric and Westinghouse) that unless they came up with a color tv line, the dealers would look for other franchises. And RCA announced a profit in color set sales for the first time; Board Chairman David Sarnoff said it could be "measured in seven figures."

- ARB released a national color set

count that was consistent with the figure that RCA had guessed all along. Right now there are more than 600,000 sets in use (based on a November-December national average). By next year there could be 800,000 and if there is any "breakthrough" psychology necessary to move the bulk of advertisers and the reluctant networks, 1963's 1,000,000 sets (provided the economy continues to grow) should provide it.

- Advertisers at both the network and local level were finding their way to color in ever increasing numbers (see local station round-up, page 42). Not only were the obvious, high priced items seeking color (in the past two seasons 60-70% of all network tv auto advertising was on NBC), but grocery shelf products (Minute Maid, Kraft, Ballantine Beer), cigarettes and like everyday purchase items were employing polychrome.

- Agency interest was further whetted by several tests of color commercials within various frameworks (color shows, black and white shows) and at varied lengths by leading color

shops such as William Esty and J. Walter Thompson.

Activity at 30 Rockefeller Plaza had zeroed-in on Room 452 in the last three weeks. There Nancy Salkin, NBC's color information coordinator, has been pouring out facts and figures to the consumer and trade presses at an exhausting pace as their interest accelerated. "It's really getting exciting," she admitted, "it's really happening."

And this is how it's happening, she said. In 1960, 110 advertisers sponsored NBC color shows (as compared to six in 1954, 35 in 1956, 76 in 1958). Twenty-three of the major companies who sponsored network color shows in 1956 are still active.

Further evidence is supplied by a check of dollar investments by advertisers. From January through November, 1960 advertisers spent \$60 million (measured by gross billings) in NBC programs, as compared to \$47 million for the same period in 1959—a 28% increase.

Extremely enthusiastic about color were the color users and their agencies. Most admitted that ABC and CBS' contention that when the viewers were ready for color (say, after the one millionth set is sold), they would provide it, was economically valid. But color advertisers still maintained that for very little more money they were getting a powerful tandem buy—mass reach with black and white plus the added impact on the rapidly increasing group of influential color viewers.

"Look at the facts," said one advertiser. "If we have a hit special, we're not just getting 1,500,000 color viewers. We're getting them on top of maybe 40-50 million black and white viewers, and the cost is only seven to 12% more than black and white." He pointed to figures showing that color tv families have an extremely high income—the median is \$13,132 as compared to \$5,417 for the U. S. as a whole (Market Facts, Inc.; U. S. Census), and almost half the color owners earn more than \$15,000 annually.

The same surveys show that they are people in a position to influence the spending of money, as well as spend it themselves. More hold responsible jobs: about half are in the occupational category of "proprietors.

managers and officials" as compared to the national average of 10%. They buy more high ticket items, and more than half own two or more cars (U. S. average 13%).

Several advertisers and agencies were outspoken in their praise of color. Howard G. Dick, v.p. of sales and marketing for Minute Maid Co., outlined to SPONSOR the reasons that his firm uses color specials for its orange juice—certainly not a high ticket item.

"Our use of color (basically we are an extensive spot tv advertiser) is determined by program content, commercial content, and several 'plusses' that are less tangible. As to programming, our Tournament of Roses Parade and upcoming Easter Sunday special from Marineland are naturals for the color screen. And the 'plus' audience that sees it in color is well worth the added expense.

"Our commercials, secondly, are wonderful in color," he continued. The orange juice really comes across in color, and these commercials (prepared by our agency, Ted Bates) are highly preferred over black and white.

"Among the other reasons, the fact that Minute Maid was the first product of its kind and has been a leader in its field influenced our use of color. Color increases the prestige of a company and its products," said Dick. "It is the newest, perhaps the ultimate medium, and keeps us one step ahead of our competitors. It also provides a psychological lift among our own people that cannot be measured." Minute Maid will introduce its new "Miracle Patent" orange juice nationally on the Easter colorcast.

N. W. Ayer, which produces color shows and commercials for AT&T (Bell Telephone Hour), Whitman's candies (Wizard of Oz) and United Air Lines (in Chicago), has consistently encouraged its clients, subject to sound advertising reasons and economic factors, to use color television.

As James E. Hanna, agency v.p., stated, "No advertising agency and no advertiser can doubt the psychological impact of a color image as contrasted with black and white. This impact should be greater in television than in print."

The J. Walter Thompson attitude
(Please turn to page 60)

Thompson on the rules of using color

THE WIDE experience of J. Walter Thompson—the top color agency—in the studio, on location and in its television workshop, has been boiled down to five important lessons, of interest to advertisers, in the use of the medium:

1) Color can be used to implement the telling of a story or to emphasize a product message or theme; color can suggest warmth or coolness, laughter or beauty. Ford did a commercial with cool modern music and hot jazz. First, cool colors were planned—pale blues and greens with a white undertone against a black and white modern setting; in the jazz half bright clashes of color against a Japanese lantern-lit terrace were used.

2. Some colors bleed. An Eastman Kodak baby will look healthier on a pale warm-toned blanket; a Pond's beauty's skin tones may not benefit from the reflected color of a bright cerise dress.

3) Undertone colors must be watched; they sometimes come up strongly on color film or live tv. A man's grey flannel suit may become a color-blinding blue; faded blue jeans may intensify to a brilliant shade of royal.

4) Colors vary with texture. Satins or shiny surfaces often reflect light and intensify colors more than a light-absorbant texture or surface.

5) Too wide a value range between background and foreground colors can be dangerous. On screen, in color or black and white, the full skirted white hostess gown will probably flare against a dark toned room.



TOP COLOR AGENCY, J. Walter Thompson, produced 600 minutes of color commercials in 1960, and its clients sponsored four of NBC's nine regularly scheduled color shows: 'The Ford Show,' Shirley Temple, Perry Como and 'Bonanza'—plus several color specials

More room for local sponsors

Study shows local colorcasting growth and more facilities for live and tape commercials

Local color means more than the neighborhood scenery these days. It means more and more programing in polychrome by television stations around the nation—stations affiliated with all three networks, and independents. And each new local show means more opportunity for local sponsors.

Probing into the color television story on the local level, SPONSOR sent questionnaires to all stations equipped to originate some form of

local color. The results showed an increasing interest in color-casting.

Out of the questionnaires returned, 30 stations reported they are currently programing local color shows. The remaining tv stations, although equipped to color-cast, do not have any regularly scheduled shows at this time. These stations, however, program local color specials and sports through the year.

The number of local color hours telecast on a weekly basis has been

increased by most stations in recent years, the SPONSOR survey indicates. More than half of the stations responding have increased their hours of colorcasting since 1957 and more than one-third have definite plans to broaden their current color schedule during 1961. An average of eight hours and 25 minutes weekly are currently telecast locally by stations programing in color, the survey shows. Also on a weekly basis, an average of 9.4 color shows per station was reported.

Local color equipment on the station level will increase during the current year. More than half of the respondents currently scheduling



MONDAY THROUGH FRIDAY afternoon show, 'Meet the Millers,' is color-cast by WBEN-TV, Buffalo. Guest is actor Richard Carlson



CLOSED CIRCUIT tv demonstration introduced 50,000 in KMTV, Omaha, area to color at 'Home Show.' Siddles Co. supplied sets

ADVENTURE AND TRAVEL is discussed an hour each day in color on 'George Pierrot Presents' over WWJ-TV, Detroit. Pierrot (left) brings in world travelers and explorers; they bring color films



local color shows will add to their present color facilities in 1961. The SPONSOR questionnaires show a range between one and four live and/or film color cameras per station. The average number of color cameras per station is 1.8.

Types of local color programing vary substantially by station. However, since many stations own film equipment only, feature and syndicated films account for a high percent of all show types. An average, based on the SPONSOR survey, breaks down as follows: Feature films, 27.7%; Syndicated films, 23.9%; Live musical/comedy/variety, 7.6%; Live panel/quiz/audience participation, 3.0%; other (includes home-making, sports, news, farm, educational, religion shows, etc.); 32.8%.

Color commercial production by stations is high, the questionnaires indicate. Half of the respondents stated that they produce, for their clients, live, film or slide commercials at little or no extra cost. Live commercials—55.4% of all types—are predominant. Film accounts for 10.8% and slide, 33.8%.

More than half of all the color equipped stations replying to SPONSOR's questionnaires have clearly indicated that they are satisfied with the results of their local color service.

Local sponsors in increasing numbers are finding that a color commercial inserted into a network color show is extremely impressive to the viewer and packs a terrific impact. A case in point is the Fairmont Foods Co., which is currently advertising its cottage cheese on the *Sing Along With Mitch* show over KMTV, Omaha.

The local availability of the network show is due to regional sponsorship elsewhere. This fact was not made known to them. KMTV reported, until two days before the first show. Fairmont Foods was one of the few accounts willing to try to produce effective color commercials on so short a notice.

Allen & Reynolds, the sponsor's agency, put its food consultant, radio-tv director, tv production manager and a copywriter to work; they selected some 67 props, worked out the settings, wrote the script and arranged the demonstration in 36

The station's many benefits from color



THE MAN who signed the first network color contract and whose station, WLW-T, Cincinnati, became the first NBC color affiliate on January 1, 1954, has seen all of his expectations surpassed in the last eight years. As John T. Murphy, Crosley's v.p. in charge of tv, puts it: "We cannot stand still; we have a firm belief in color . . . and we have the belief that in color lies our progress."

The record of Crosley's perseverance in color promotion is well known: the first local colorcast; the first day baseball; the first night baseball (including development of proper lighting); the first indoor sports event; the first religious services; the first to put all station breaks and promotional spots in color, and to encourage local sponsors to use color.

But the heavy concentration on color benefitted WLW-T as well as the new medium. According to Murphy:

- "Our sales figures have shown an increase of 34.4% since we became involved in color."
- The ratings for shows are double in color homes (Burke Survey). "What this actually means is that in homes where there is a color set (40,000 or 5% in Cincinnati), those people would rather watch a color show than some other program telecast only in black and white. The composite result of seven shows measured in the Burke Survey showed a 22.7 rating in black and white homes versus a 47.4 rating in color homes."
- There is a naturally greater impact in color. "It was additionally proved by the Burke Survey in 1960, that color commercials have a 3½ times greater impression value. A color commercial in 1,000 color homes is equal in effectiveness to a black and white commercial in 3,589 homes."
- WLW-Television has enjoyed "a vastly increased trade press" because of its experimentation and programing in color.

breakneck hours. Station personnel pitched in, and they were still working on effects as the show went on the air.

Was the effort worth it? Sales rose—in fact, enough to enable the client to buy the second show—this time at double A color premium rate. Sales rose again after the second, and Fairmont bought the third.

A spokesman for the agency listed the advantages that color gave to his product. "Color shows food in its most appetizing setting," he said. "In addition, there's the obvious advantage of showing both products and package in the same natural

color that the housewife will see at the point of purchase.

"But it's the unique 'third dimensional' effect that color tv achieves that we found the most important advantage. Neither black and white tv or print seems to do justice to showing the fluffiness of cottage cheese," he explained. "But color with its third dimension brings out the natural texture of the cottage cheese and shows it at its appetizing best."

KMTV is proudest of the fact that

(Please turn to page 62)

See next two pages for station color equipment facts round-up

FACTS ON TELEVISION STATIONS EQUIPPED TO

| MARKET | STATION | LOCAL COLOR | | | MARKET DATA Color Sets | COLOR PROGRAMING | | PRODUCE COLOR COMMERCIALS | | NO. COLOR CAMERAS | |
|-----------------------|----------------|-------------|------|-------|---------------------------|------------------|-------------|------------------------------|----|-------------------|--------|
| | | Live | Film | Tape† | | Hrs. Wkly. | Pgms. Wkly. | Yes | No | Film | Live** |
| Atlanta | WSB-TV | | • | | NA | 0 | 0 | | • | NA | None |
| | WAGA-TV | | • | | | | | | | | |
| | WBAL-TV | | • | | | | | | | | |
| Baltimore | WMAR-TV | | • | | 8,347 | 1 | 1 | | • | NA | None |
| | WJZ-TV | • | | | | | | | | | |
| Birmingham | WAPI-TV | | • | | 4,000 | 0 | 0 | NA | NA | NA | None |
| Boston | WHDH-TV | • | • | | 32,000 | 29* | 22 | • | | ** | 4 |
| Buffalo | WBEN-TV | • | • | | 10,000 | 2.5 | 5 | | • | ** | 1 |
| Charlotte | WBTB | • | • | 2 | NA | .5 | 1 | | • | ** | 1 |
| Chicago | WNBQ | • | • | 4 | | | | | | | |
| | WGN-TV | • | • | | | | | | | | |
| Cincinnati | WLW-T | • | • | 1* | 46,000 | 21.3* | 12 | • | | ** | 7 |
| Columbus | WLW-C | • | | * | 25,000 | 8.5* | 6 | | • | NA | None |
| | KRLD-TV | | • | | NA | .5 | 1 | | • | NA | None |
| | WFAA-TV | | • | | 10,000 | 0* | 0 | | • | ** | 1 |
| Dallas | WBAP-TV | • | • | 1 | NA | 16.3* | 66 | • | | 1 | 2* |
| | WHO-TV | | • | 1 | 5,500 | 0 | 0 | | • | NA | None |
| Des Moines | WWJ-TV | | • | | 21,100 | 9.5 | 12 | | • | 1 | None |
| | WJBK-TV | • | • | | | | | | | | |
| Fresno | KMJ-TV | | • | | | | | | | | |
| | KJEO-TV | • | | | | | | | | | |
| Houston | KPRC-TV | | • | | 5,000 | 0 | 0 | | • | NA | None |
| | KTRK-TV | | • | | 10,000 | 0 | 0 | | • | NA | None |
| Honolulu | KHVV-TV | | • | | NA | 0 | 0 | | • | NA | None |
| Huntington | WSAZ-TV | • | • | | 25,000 | 2.8 | 4 | • | | ** | 1 |
| | WFBM-TV | • | • | 2 | 18,112 | 12 | 6 | • | | ** | 1 |
| Indianapolis | WISH-TV | | • | | NA | .5 | 1 | | • | 1 | None |
| | WLW-I | | • | * | 15,000 | 9 | 7 | | • | ** | 2 |
| Jackson, Miss. | WJTV | | • | | | | | | | | |
| Jacksonville | WFGA-TV | • | • | 2 | 2,500 | 10.8* | 30 | • | | ** | 2 |
| Johnstown | WJAC-TV | • | • | | NA | 5.8 | 3 | | • | ** | 1 |
| Kalamazoo | WKZO-TV | | • | | | | | | | | |
| Kansas City | WDAF-TV | | • | | 8,000 | 1 | 1 | | • | 1 | None |
| | KCMO-TV | • | • | | 6,000 | 2.5 | 8 | | • | 1 | 1 |
| Lancaster | WGAL-TV | • | • | | | | | | | | |
| Los Angeles | KRCA | • | • | 18 | NA | 11.5* | 43 | • | | ** | 2 |
| | KNXT | | • | 4 | | | | | | | |
| | KTLA | • | • | | | | | | | | |
| Lubbock | KDUB-TV | | • | | | | | | | | |
| Madison | WISC-TV | | • | | | | | | | | |
| Miami | WCKT | | • | | 10,000 | 1.5 | 1 | | • | 1 | None |
| | WTVJ | • | • | | | | | | | | |
| Milwaukee | WTMJ-TV | • | • | | 12,184 | 6 | 6 | • | | ** | 3 |
| | WISN-TV | | • | | | | | | | | |
| Minneapolis | KSTP-TV | | • | 1 | | | | | | | |
| | WCCO-TV | • | | | | | | | | | |
| Nashville | WSM-TV | | • | | | | | | | | |

STATION SOURCE RCA and SPONSOR Survey WCVB-TV, Boston; KFSD-TV, San Diego; KARD-TV, Wichita; KPDA-TV, Wichita Falls; KXTV, Sacramento; KIRO-TV, KPRV-TV, Sacramento; WTTW, Evanston; KTVK, Phoenix; and KGIN-TV, Tucson. These are also equipped to originate local color. Film includes slide facilities. Station will receive its equipment and color programming during 1961. *In some cases film chains may be included within the live-camera column (i.e. total live-camera chain). A station which cannot broadcast network color.

ORIGINATE LOCAL COLOR: LIVE, FILM, SLIDE, TAPE

| MARKET | STATION | LOCAL COLOR | | | MARKET DATA Color Sets | COLOR PROGRAMING | | PRODUCE COLOR COMMERCIALS | | NO. COLOR CAMERAS | |
|--------------------|---------|-------------|------|-------|------------------------------|------------------|-------------|---------------------------------|----|----------------------|--------|
| | | Live | Film | Tape† | | Hrs. Wkly. | Pgms. Wkly. | Yes | No | Film | Live** |
| New Haven | WNHC-TV | | • | | | | | | | | |
| New Orleans | WDSU-TV | • | • | | 6,500 | 2 | 3 | | • | ** | 1 |
| | WWL-TV | | • | | 7,000 | 2 | 2 | | • | NA | None |
| New York | WNBC-TV | • | • | 19 | | | | | | | |
| | WCBS-TV | • | • | 3 | | | | | | | |
| Norfolk | WAVY-TV | | • | 1 | | | | | | | |
| | WTAR-TV | | • | | 1,000 | 0 | 0 | | • | 1 | 1* |
| Oklahoma City | WKY-TV | • | • | | 5,000 | 2* | 1 | • | | ** | 3* |
| Omaha | KMTV | • | • | | 11,000 | 10.5* | 8 | • | | ** | 2 |
| | WRCV-TV | • | • | 2 | | | | | | | |
| Philadelphia | WCAU-TV | | • | | | | | | | | |
| | WFIL-TV | • | • | | NA | 16 | 5 | • | | ** | 2 |
| Phoenix | KOOL-TV | | • | | | | | | | | |
| Portland, Ore. | KGW-TV | • | • | | 5,000 | 3.5* | 2 | • | | ** | 2 |
| Quincy | WGEM-TV | | • | | | | | | | | |
| Raleigh | WRAL-TV | | • | | 5,000 | 3 | 2 | • | | NA | None* |
| | WXEX-TV | | • | | | | | | | | |
| Richmond, Va. | WTVR | | • | | | | | | | | |
| | WSLS-TV | | • | | 2,000 | 0* | 0 | • | | NA | None* |
| Roanoke | WDBJ-TV | | • | | 1,277 | 0* | 0 | • | | NA | None |
| Rochester | WVET-TV | | • | | | | | | | | |
| Rockford | WREX-TV | | • | | | | | | | | |
| Sacramento | KCRA-TV | | • | | | | | | | | |
| Saginaw | WNEM-TV | | • | | | | | | | | |
| St. Louis | KSD-TV | | • | | | | | | | | |
| | KPLR-TV | | • | | | | | | | | |
| Salt Lake City | KCPX-TV | | • | | | | | | | | |
| San Antonio | WOAI-TV | • | • | | | | | | | | |
| | KRON-TV | • | • | | | | | | | | |
| San Francisco | KPIX | | • | | | | | | | | |
| | KTVU | | • | | | | | | | | |
| Schenectady | WRGB | | • | | | | | | | | |
| Seattle | KING-TV | | • | | | | | | | | |
| | KOMO-TV | • | • | | | | | | | | |
| Shreveport | KSLA-TV | | • | | 3,200 | .5 | 1.3 | • | | 1 | None |
| | KHQ-TV | • | • | 1 | | | | | | | |
| Spokane | KREM-TV | | • | | | | | | | | |
| Springfield, Mass. | WWLP-TV | | • | | | | | | | | |
| | WSYR-TV | | • | | 6,000 | 0 | 0 | • | | 1 | None |
| Syracuse | WFLA-TV | | • | | 5,000 | 0 | 0 | • | | NA | None |
| | WTVT | | • | | 5,000 | 0 | 0 | • | | NA | None |
| Tampa | KVVO-TV | | • | | | | | | | | |
| Tulsa | KXJB-TV | | • | | 700 | 0 | 0 | • | | NA | None |
| Valley City | WRC-TV | • | • | | 13,000 | 51* | 51 | • | | ** | 2 |
| | WTOP-TV | | • | | | | | | | | |
| Wilkes Barre | WBRE-TV | • | • | 1 | 4,500 | 6 | NA | • | | 1 | 1 |

NOTES: SOURCE: RCA and SPONSOR Survey. WCVB-TV, Bristol; KFSD-TV, San Diego; KARD-TV, Wichita; KFDX-TV, Wichita Falls; KATV, Springfield; KIRO-TV, Seattle; KPAR-TV, Sweetwater; WTVW, Evansville; KTVK, Phoenix; and KGUN-TV, Tucson, are also equipped for originate local color. Film includes slide facilities. *Indicates that station will increase its equipment and/or color programming during 1961. **In some cases, film cameras may be provided by the sponsor, but the total at live and film was submitted by stations. NA means no answer or no available information. Blank indicates station did not reply to SPONSOR's questionnaire. †Number of tape recorders. All stations listed can also rebroadcast network color.

WHAT NCS MEANS TO RADIO BUYERS

✓ After four-year lapse, Nielsen delves into county-by-county circulation study to be available late summer

✓ Tabulation underway on 204,000 ballots returned from mailing to 375,000 in more than 3,000 counties

A solution to the four-year mystery of radio station circulation by county is on its way. By late summer-early fall A. C. Nielsen expects to have in the hands of station-agency-advertiser subscribers, currently over 300 strong, results of the first radio coverage survey since NCS-2 (1956).

Over 3,000 counties are to be reported separately, while 146 smaller counties (100 to 500 families each) will be computed in 70 clusters. The ballot mailing is nearly double the 1956 project, with 375,000 going

out, compared to 200,000 last time. Returns have hit the 204,000 mark.

Publication of final figures is contingent on release of the U. S. Census reports (including set ownership by county), which will serve as a base for the projections. Nielsen will be checking and tabulating its own sampling into late spring and plans to release an early-summer advance report to stations on county-by-county circulation percentage based strictly on the sample.

Research on Hawaii and Alaska will take the form of a city-by-city supplement. Canadian coverage figures also are available.

In final form, the NCS '61 radio reports will delineate the number of different homes tuning to a station once a week and once a day (day and night separately). They'll be computed by state, showing the different stations serving each county, and by station, with figures for each county covered by reportable stations. The minimum circulation to be reported is 10% of total homes per county.

Advertisers and agencies can buy the Complete Circulation Report (by states, in county sequence), and the Complete Station Report or portions thereof. Stations buy the data for the counties they cover and, for management use, county listings on coverage of all stations serving their home county, plus totals for all stations serving states they cover. In addition they can buy details on any other station, at surcharges of 2% of their subscription net for each station in states reached by their own signal, and 3% elsewhere.

The radio questionnaires went out

during the period 15 October-15 December last year. Though the sampling was much larger than the one utilized for the regular program audience reports (Nielsen Station Index), it did include those area-probability-selection homes.

NCS '61 contains increased emphasis on out-of-home listening. For the first time, the question on actual station listening specifically calls for inclusion of stations listened to out-of-home as well as in. Thus while out-of-home listening may have been taken into consideration by respondents to previous coverage surveys, this one should alleviate doubts on that score.

NCS '61 includes tv, for which the field work, separate from the radio operation, is proceeding on schedule. Nielsen applied the over-all designation NCS '61 instead of NCS-4 to avert confusion that might result from the fact that while NCS-2 involved both air media, NCS-3 (1958) covered only tv. Impetus to take on the highly expensive task of re-measuring radio coverage came partly from the urgings of a group of broadcasters, who made a case for it at the '60 National Assn. of Broadcasters convention.

Manager of NCS '61 is George M. Baillie, whose experience in coverage research goes back to NCS-1 (1951), and beyond that to surveys conducted in this field by other outfits earlier in the history of the radio medium.

Among the areas in which coverage information is useful to advertisers he cites:

- Allocation of dollars for network or national spot campaigns by sales areas.
- Determination of most efficient size of station lineup for specific sales job.
- Indication if and where spots should or could supplement network schedules.
- Comparison between media of cost and coverage geographically or by sales areas.
- Facilitating the merchandising of campaigns through the use of local promotion.

On the station side, NCS '61 looms as a handy sales tool. It will assist them in computing cost-per-thousand,



COVERAGE EXPERT George M. Baillie is managing NCS '61. He was in on prior NCS efforts and similar projects elsewhere



NCS COMPLETE CIRCULATION REPORT—RADIO

PENNSYLVANIA

| COUNTY MARKET DATA | Metro Area Code | Call Letters | Sub- scrib- er | MARKET COVERAGE | | DAYPART CIRCULATION | | | | | | | |
|-----------------------|-----------------------|-----------------|----------------------|------------------------------|---------------------|-----------------------|----|-----------|----|------------------------|-----|-----------|-----|
| | | | | HOMES REACHED (Weekly) | % Radio Homes | DAYTIME (before 6 PM) | | | | NIGHTTIME (after 6 PM) | | | |
| | | | | | | WEEKLY | | DAILY | | WEEKLY | | DAILY | |
| | | | | NCS Circ. | % | NCS Circ. | % | NCS Circ. | % | NCS Circ. | % | NCS Circ. | % |
| <u>ADAMS</u> | | | | 9,970 | 83 | 9,970 | 83 | 5,760 | 48 | 5,640 | 77 | 3,000 | 25 |
| | | WAAA | | 5,880 | 43 | 5,880 | 49 | 4,800 | 40 | 3,480 | 29 | 2,400 | 20 |
| HOMES: | | WBBB | | 2,040 | 17 | | | | | 2,040 | 17 | 960 | 8 |
| TOT. | 14,000 | WCCC | | 5,280 | 44 | 5,040 | 42 | 3,000 | 25 | 3,480 | 29 | 1,800 | 15 |
| RADIO | 12,000 | WDDD | | 1,320 | 11 | 1,320 | 11 | 960 | 8 | 960 | 8 | 840 | 7 |
| | | WEEE | | 6,120 | 51 | 6,120 | 51 | 5,400 | 45 | 2,160 | 18 | 1,200 | 10 |
| | | WFFF | | 3,000 | 25 | 3,000 | 25 | 1,200 | 10 | 1,320 | 11 | 720 | 6 |
| | | WGGG | | 1,800 | 15 | 1,800 | 15 | 1,200 | 10 | | OFF | | OFF |
| | | WHHH | | | | | | | | | | | |
| | | H.U.R. | | 11,640 | 97 | 10,810 | 90 | 8,640 | 72 | 9,600 | 80 | 6,000 | 50 |
| <u>BRISTOL</u> | | | | 3,200 | 40 | 3,120 | 39 | 2,240 | 28 | 1,440 | 18 | | |
| | | WBBB | | 1,680 | 21 | | | | | 1,680 | | | |
| HOMES: | | | | | 15 | 1,200 | 15 | 960 | 12 | 800 | | | |
| TOT. | | | | | | 640 | 8 | 640 | 8 | 240 | | | |

RAW MATERIAL (ABOVE); FINISHED PRODUCT (BELOW)—NCS '61 radio ballot went out to 375,000 families last fall. From the 204,000 returned, tabulations will be projected on the 1960 U.S. Census figures, and circulation reports will be available late summer—the first radio coverage data gathered since 1956. Findings will be shown by state (specimen below) or station with county-by-county figures for day and night, each on daily and weekly basis

WHAT RADIO STATIONS DO YOU USE?

| 1 First use the columns below to tell us what Radio Stations your family has tuned to in the past month or so. List all Radio stations that you or someone in your family uses, in home or out. | | |  DAYTIME (BEFORE DARK) | | | | |  NIGHTTIME (AFTER DARK) | | | | |
|---|---------------|------|---|--------------------------|--------------------------|--------------------------|--------------------------|---|--------------------------|--------------------------|--------------------------|--------------------------|
| | | | 2 Next use the boxes below to tell us how often your family uses these stations IN THE DAYTIME , when it is daylight. Put a check in one of the five boxes for each station you listed. | | | | | 3 Now use the boxes in this column to tell us how often you use these stations AT NIGHT , after dark. There should be a check mark in one of the five boxes for each station. | | | | |
| Call Letters | Dial Position | City | 6 or 7 DAYS a week | 3, 4 or 5 DAYS a week | 1 or 2 DAYS a week | Less than once a week | Never in the daytime | 6 or 7 NIGHTS a week | 3, 4 or 5 NIGHTS a week | 1 or 2 NIGHTS a week | Less than once a week | Never after dark |
| | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

since total area ratings for radio stations have been limited to larger markets. Equipped with this measure of their total audience, they'll have additional ammunition in the perennial battle they must wage with newspapers.

In differentiating between ratings and coverage figures, Baillie draws on an analogy with weather and climate. He points out that ratings are like weather in that they refer to a specific, short period. Coverage, on the other hand, is like climate, which is constant over long periods of time, and in a sense is the sum-

mation, as he puts it, of weather conditions. Weather at a particular time may be bad in an area that enjoys a fine climate.

States Baillie, "Coverage is broader than a time-period rating and requires larger local samples because each area must be reported separately. Program ratings, rarely attempt to report single counties."

Among the advertising agencies that have signed for the NCS radio findings: N. W. Ayer; Ted Bates; Batten, Barton, Durstine & Osborn; Gordon Best; Blitz-Weinhard; Botsford, Constantine & Gardner; Leo

Burnett; Campbell-Ewald; Campbell-Mithun; Cohen & Aleshire; Cunningham & Walsh; D'Arcy; Doherty, Clifford, Steers & Shenfield; John C. Dowd; Erwin Wasey, Ruthrauff & Ryan; Foote, Cone & Belding; Gray & Roberts; Lawrence C. Gumbinner; Lang, Fisher & Stashower; Liller, Neal, Battle & Lindsey; McCann-Erickson; J. M. Mathes; Morse International; Needham, Louis & Brorby; Norman, Craig & Kummel; John W. Shaw Sullivan, Stauffer, Colwell & Bayles; J. Walter Thompson; Van-Sant, Dugdale; Winfield; Young & Rubicam.

NO OTHER U. S. CORPORATION

➤ Procter & Gamble's board chairman, president, and both executive vice presidents, are advertising-trained

➤ McElroy, Morgens, Lingle, Chase, give P&G more ad brains at the top than any big corporation has ever had

Twenty-five years ago, the four men whose pictures appear on these pages were sitting at plain desks in a huge open room in Cincinnati's less than prepossessing Gwynne Building

Oldtimers in the business who knew Neil McElroy, Howard Morgens, Jake Lingle and Rowell Chase in those

early days, have never forgotten the bleak, spartan atmosphere of the P&G advertising department during the 1930s.

Yet, in a sense, what was happening there, and the people themselves, were destined to have a greater impact on American advertising, par-

ticularly in air media, and on modern marketing methods, than any other group or activity the country has known.

Today, at P&G, the 25th largest U.S. corporation, the four top management jobs are held by advertising-trained executives, a record unmatched and unheard of at other major corporations.

McElroy, Morgens, Lingle and Chase were products of the Cincinnati soap dynasty's "new wave" of the early 1930s. They were among a group of college graduates that were field trained and placed in brand groups. All four saw simultaneous

These top executives of America's "best managed corporation"



Board chairman Neil H. McElroy was named to this post after concluding a two-year term as U.S. Secretary of Defense from 1957 to 1959. Prior to this he had been president of the corporation from 1948 to 1957. McElroy joined P&G in the mail room in 1925 after graduation from Harvard College. That same year he joined the advertising department. In 1943 he became director and vice president in charge of advertising; in 1946, vice president and general manager. He is also a director of G.E. and Chrysler Corp.



President Howard J. Morgens received his present title in 1957. He had served as executive vice president in charge of P&G's U.S. operations from 1954-57 and has been a board member since 1950. He is another Harvard Graduate School alum. Following a year as a P&G salesman, Morgens joined the advertising department in 1934. He became manager of the advertising department and a member of the company's administrative committee in 1946. He was elected vice president in charge of advertising in 1948.

CAN MAKE THIS STATEMENT

action in sales promotion, advertising and marketing. And all four were top management material.

It is no coincidence that P&G's four top executives rose through the ranks of the advertising department. P&G spends more for advertising than any other U.S. corporation except General Motors and spends nearly twice as much for network tv, and nearly three times as much for spot tv, than its runners-up in those media. In 1959, for example, P&G spent \$105 million in advertising. Of this, \$50 million was spent in network tv, and \$45 million in spot.

As brand promotion managers,

McElroy, Morgens, Lingle & Chase worked intimately with agency account executives and drew on the resources of all P&G departments for support: on advertising, market research, manufacturing and sales.

P&G's brand man concept, which has been adapted by nearly every major U.S. corporation, evolved from the division of Camay and Ivory Soap advertising and the challenge of Oxydol to Chipso in the laundry field in the early thirties. McElroy was P&G's first brand manager, heading up Camay. He developed the concept himself.

As he saw it, a brand man should

stay in close touch with advertising, field plans, and management. Later other brand men were appointed to other brands, McElroy becoming brand group supervisor.

To sum up P&G's philosophy that advertising-trained executives with management potential are meat to head up a giant consumer goods corporation, one could point to a statement made by Neil McElroy in 1940 when on his road to the presidency and chairmanship of P&G, he was named manager of the advertising and promotion department: "We are as much in the advertising business as in the manufacturing business." ▀

were all working in P&G's ad department in the early 'thirties



Executive vice president W. Rowell Chase was elected to this position in Oct. 1960, and has been a board member since 1957. Like McElroy, Chase is a graduate of Harvard College, and has an M.B.A. from Harvard Business School 1928. He joined P&G in 1931 and became a brand promotion division manager in the advertising department. In 1951 he was appointed advertising manager. He became a member of the administrative committee in 1954 and the following year he was elected vice president for advertising.



Executive vice president Walter L. Lingle Jr., is in charge of Procter & Gamble's overseas operations and cellulose and oil mills since 1954. He assumed additional responsibilities for P&G's toilet goods and paper products divisions in 1957. He joined P&G in 1931 and became brand manager in the advertising department in 1935. In 1945 he was made manager of foreign business for P&G and became a member of the administrative committee in 1947. In the following year Lingle was elected a P&G vice president.

S&H MIXES HARD/SOFT SELL

▼ Trading stamp firm, known for aggressive radio/tv, adds public affairs tv show to sharpen service image

▼ Dual campaign in Boston market points up complexity of sales problems faced by Sperry & Hutchinson Co.

Boston is seeing two very different sides of The Sperry & Hutchinson Co.'s air media personality.

The oldest (1896), and by far the largest trading stamp firm cracked the First National food chain early this year, so Boston and the rest of New England are on the receiving end of the air media spot barrage with which S&H launches its new accounts. At the same time, S&H is sponsoring what it calls its "p.r. show," a monthly film series on WBZ-TV, Boston, devoted to presenting and suggesting solutions to community problems—with commercials in keeping with the program's public service tone.

"It's a co-incidence that both phases are running in Boston at the

same time," explains Herb Vitriol, v.p. at S&H's agency Sullivan, Stauffer, Colwell & Bayles. "S&H always is on the lookout for community affairs shows, and it just happened that this program, the best we've come across in a long time, was available while we're in Boston with a spot campaign in support of a new client." Vitriol feels this accidental juxtaposition furnishes an opportunity for those who associate S&H broadcast advertising only with its frankly aggressive sales campaigns to learn of this other personality.

Complex Community, as the series is titled, kicked off 31 January with an hour-long show surveying the various problems to be examined in the ensuing half-hour installments.

In the opening commercial announcer Jack Chase spelled out S&H's reasons for presenting the show. They include concern for the Boston community, "the same as that of any other citizen," confidence that if presented the facts the public will act constructively, and hope that the upcoming shows will present the problems thoroughly.

The format for the other two commercials in the opening program, and one expected to be repeated, consists of an interview with a woman active in the community. In response to the interviewer-announcer's queries, she describes the nature of her good works.

At the close of the interview, the announcer, solo, states that the woman's accomplishments are typical of many other women who also help their families in various smaller ways, such as through the thrift achieved by saving S&H Green Stamps. The final remarks in one of the commercials tied together public service and saving S&H stamps this way:



TWO PHASES of S&H's current tv campaign in Boston: Hard sell scene from commercial (l) designed primarily to promote newly-signed First National Stores in inauguration of the stamps; production scene from *Complex Community*, filmed monthly half-hour show on WBZ-TV, which S&H is sponsoring. Newsman Jack Chase is atop Beacon St. apartment; with him: writer Mel Bernstein (c); cameraman-film prod. Phil Galligan

"Whether they are performing important service or saving S&H Green Stamps these women are working toward a basic goal—to make a happier life for their family."

This is a far cry from the air media campaign that helped put over the inauguration of S&H stamps at the National Food Stores in Chicago back in 1957, or from the effort currently underway on behalf of the First National Stores in New England. They are strictly business.

The New England tv spots show the S&H signs going up at First National Stores, women shopping there and receiving the stamps as they check out.

There are outdoor shots of various other establishments, such as department stores and gas stations, where the stamps are available. The commercials show sumptuous redemption stores stocked with the merchandise to be obtained in exchange for filled stamp books. And there are scenes of a happy home where the extras made possible by the stamp plan are hitting the spot. The copy, in both tv and radio commercials, plays up the thrift angle.

As S&H p.r.-advertising director Emil Corona describes the stamp field, there are some 400 companies involved, with about 50% of the business going to S&H, the only national entry. Research conducted on behalf of S&H has found that half the families in the U.S. save its stamps.

The privately-owned company's volume for 1960 has been estimated by *Fortune* Magazine at \$265 million, or 38% of the trading stamp industry's 1960 volume which it placed at \$700 million in August, 1960, when the article, "Will Trading Stamps Stick," appeared.

S&H's clients pay for the complete service—stamps, stamp books, annual catalogue of premiums, promotion, and consultation—at rates ranging from somewhat less than 2% of the gross for larger operations to 3% for those with smaller volume. According to *Fortune*, S&H probably cleared over \$15 million in 1959, with total earnings after taxes working out to some 6% of stamp sales, compared to about 3% for an efficient department store. ▼

EXPERT ESTIMATES WERE CLOSE

| | McCann-Erickson (millions) | Doherty (millions) | % Doherty error |
|---------------------------------------|-------------------------------|-----------------------|-----------------|
| Total advertising | \$11,582 | \$11,395 | 1.6% low |
| Total tv | 1,595 | 1,640 | 2.6% high |
| Total network plus spot tv | 1,315 | 1,357 | 3.0% high |
| Tv local | 280 | 283 | 1.0% high |
| Total radio | 672 | 675 | 0.4% high |

AD EXPENDITURES estimates for 1960 show data from consultant Richard P. Doherty's past article in SPONSOR, McCann-Erickson's

'SPONSOR' RADIO/TV ESTIMATES ON TARGET

Estimating advertising expenditures accurately is no easy task under the best of circumstances.

Estimating them for a time span which is not completed is certainly not any easier.

Despite the latter handicap the estimates made in SPONSOR back in the 2 January 1961 issue covering radio/tv advertising as well as total advertising expenditures for 1960 came remarkably close to the preliminary McCann-Erickson figures for the year, which have recently been published in *Printer's Ink* (See "Business Outlook for 1961," SPONSOR, 2 January 1961, page 27.)

The SPONSOR estimates were made by Richard P. Doherty, president of the Tv-Radio Management Corp. Doherty is a business consultant specializing in station economics. He's a former vice president of the National Assn. of Broadcasters.

Doherty came closest to the McCann Erickson figures in his estimate for total radio advertising expenditures last year. His figure of \$675 million was a hair's breadth away from \$672 million figure published by the ad agency. The actual differ-

ence came to 0.4%. (see chart).

He was also about \$3 million away from McCann's figure on local tv spending. The latter's estimate was \$280 million; Doherty's was \$283 million. The spread: 1%.

In the national television area, Doherty and McCann were farther apart. The spread in the estimates for network and spot tv together came to 3%. McCann puts the 1960 spending level at \$1,315 million; Doherty tabs it at \$1,357 million.

Doherty thinks that the largest single mistake he made was in assuming that network tv revenue would actually end up a little higher than it did.

"However," Doherty said, "I am not exactly dissatisfied with only a 3% error for combined network and national spot tv. I think I made out fairly well with preliminary estimates for the full year 1960, considering that there was relatively incomplete data for the last portion of the year."

The consultant's figures for total advertising were 1.6% lower than McCann's. This was due principally, said Doherty, through assuming that magazine advertising would go up 6.7%, whereas it went up 8.3%. ▼

Enter JFK (ecu) . . .



Extreme close-up. And no ordinary close-up. A face-to-forelock view of the new 35th President — and much more. An historical perspective on his every word, every move. A human look at all that went into making them.

Whether at JFK's live press conference or in his living room, this is the kind of Kennedy that **TIME-LIFE Broadcast** brings its audience. No less than a wholly unique kind of broadcast news coverage.

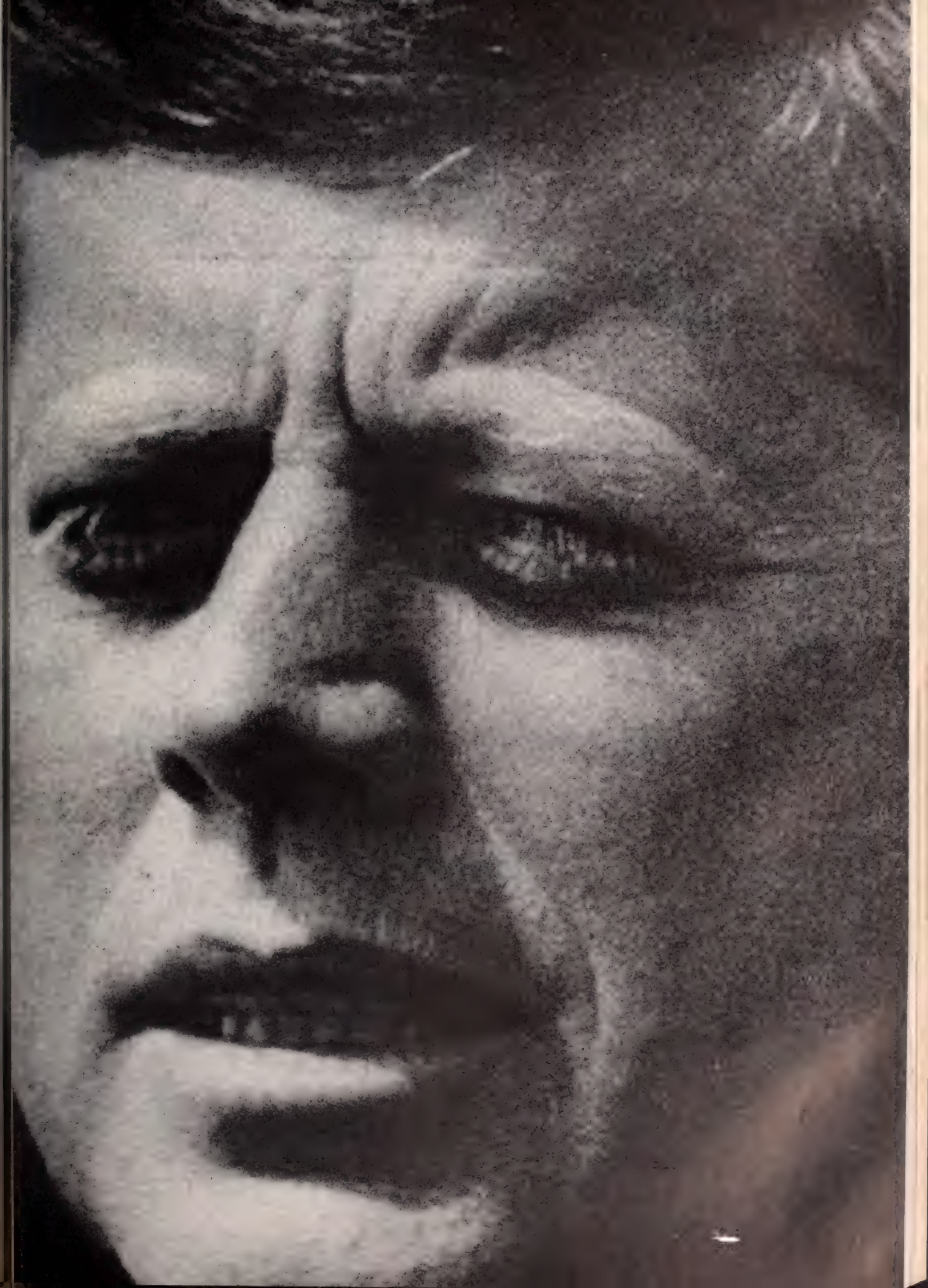
In Washington, Time Inc.'s specialized correspondents report the news in a depth no conventional coverage can match. Out of close personal contacts and off-the-cuff meetings come not just what happens on stage but what goes on in the wings, what went before and what might happen next. Then **TIME-LIFE Broadcast** processes and edits these correspondents' stories especially for broadcast—and exclusively for Time Inc.'s own stations.

Extreme close-up, certainly. Or saying it another way, a very close bond between broadcaster and his audience.

For a close-up of the new Washington, ask for your copy of **TIME's** "First Report from the 87th Congress." Just make your request in writing to **TIME-LIFE Broadcast**, New York 20, New York.

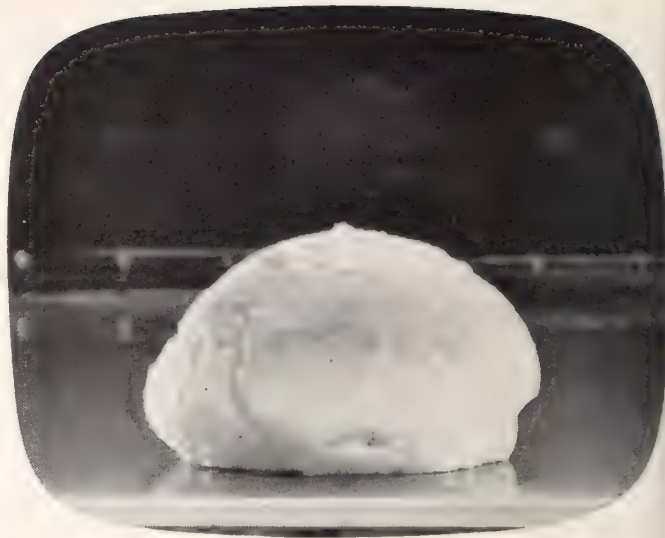
**TIME-LIFE
BROADCAST**

KLZ-TV-AM Denver • WFBM-TV-AM-FM Indianapolis
WOOD-TV-AM Grand Rapids • WTCN-TV-AM Minneapolis





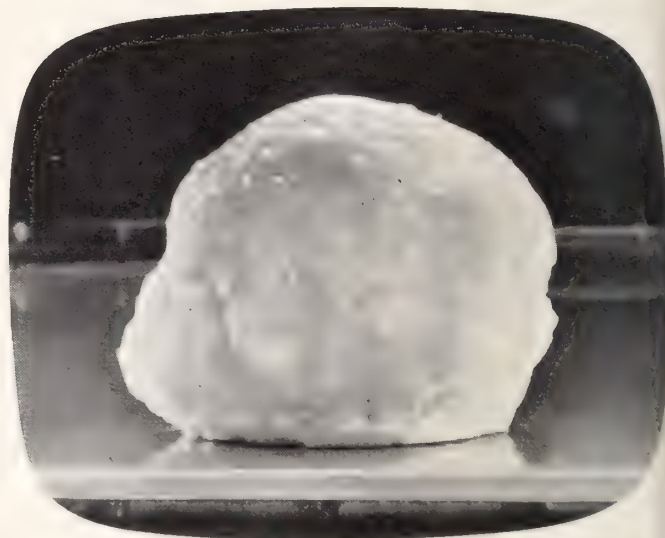
Right before your eyes...



UP...



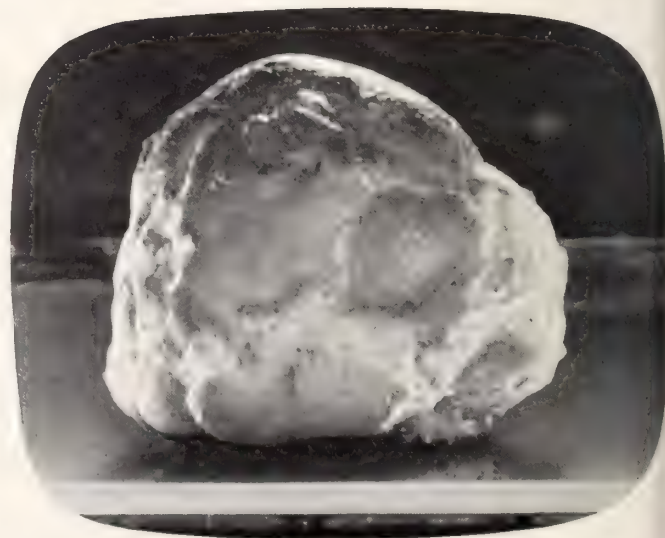
UP...



UP...



UP...



UP...

FILM

does the

"impossible"!

Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lovely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds . . . magic that's possible only with film!

But that's only part of the story! Only part of the reason why so many advertisers are turning (or returning) to film. For film and film alone, gives you the optical effects you must have . . . gives you commercials—crisp, vivid, exciting—the way you want them—and when!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution of
Eastman Professional Motion Picture
Films, Fort Lee, N.J., Chicago, Ill.,
Hollywood, Calif.

ADVERTISER:

General Foods Corp.

AGENCY:

Young & Rubicam Inc.

PRODUCER:

MPO Videotronics

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Norwich Pharmacal Co., Norwich, N. Y.: Pepto-Bismol schedules begin again 20 March in about 100 markets. Buy of day and night minutes and 20's will run for four weeks. Buyers: Joe McCarthy and Bill Watterson.

D. L. Clark Co., Div. of Beatrice Foods Co., Pittsburgh: About 12 markets get schedules for Clark's candies starting 20 March. Kid show participations to reach the six to 11 year old group are set for 13 weeks. Agency: Maxon, Inc., Detroit.

Dell Publishing Co., Inc., New York: Going into about 35 markets 27 March with a contest promotion for its comic books. Schedules are for eight weeks using minutes in kid shows and some I.D.'s, around five spots per week per market. Buyer: Bernie Rasmussen. Agency: Fuller & Smith & Ross, New York.

Lever Bros. Co., New York: Campaign for Lifebuoy soap starts 26 March in about 35 markets. Early and late night minutes will be scheduled for 13 weeks. Buyer: Steve Suren. Agency: SSC&B, New York.

Standard Brands, Inc., New York: Two-week schedules for regular Tender Leaf tea begin 27 March. Prime time I.D.'s totaling eight-nine spots per week per market are being bought in 14 markets. Buyers: Peg McAulay and Joan Ashley. Agency: J. Walter Thompson Co., New York.

RADIO BUYS

Wm. Wrigley Jr. Co., Chicago: New schedules for its chewing gums begin 14 April in about 30 markets. Lineup is for day minutes during heavy shopping hours. Agency: Myerhoff & Co., Chicago.

General Motors Corp., Detroit: Its Guardian Maintenance campaign promoting dealer service starts 3 April in about 65 markets. Schedules of traffic minutes and 20's are for eight weeks, with the top markets two-station buys. Agency: D. P. Brother & Co., Detroit.

AC Spark Plug Div., General Motors Corp., Flint, Mich.: Campaign for its spark plugs starts early April for six weeks. Traffic minutes and 20's schedules, mostly two stations per market, are placed in about 20 markets. Buyer: Dick Hoffman. Agency: D. P. Brother & Co., Detroit.

General Foods Corp., Perkins Div., Chicago: Planning its summer campaign for Kool-Aid. Thirteen-week runs of day and traffic minutes will begin in June. Agency: Foote, Cone & Belding, Chicago.

How can stations serve the

George T. Stagg, *commercial manager, WEBR, Buffalo*

We have tackled this problem in quite an unique and comprehensive fashion. In this area, as new suburbs are developed, one of the first public buildings to go up is the local church and the community generally builds



We give, by suburb, complete news, weather, traffic and sports reports

around it. The church is used not only for the area's religious activities but also for most of its social gatherings as well. For this reason, WEBR originated a church calendar which is used as a bulletin board for all of the local and suburban churches. Every Sunday from 8 a.m. till noon announcements are made of all the activities being held at suburban churches. For the past 12 years all church announcements and programs have been carried on WEBR without sponsorship as a public service.

Another suburban service of WEBR is that we make a complete news check six times daily with every police station, hospital, and fire station in the New York towns of Lackawanna, Hamburg, Orchard Park, East Aurora, Williamsville, Snyder, Eggertsville, Cheektowaga, Niagara Falls and Lockport, plus Fort Erie, Canada. Also once a week we present a report from the Erie County Medical Society, which is made by physicians from the various suburbs who report on any bad cases of communicable diseases or just to give a homey admonition that we should all wash our hands and brush our teeth.

WEBR maintains direct broadcasts from the Acme-American Stores. Each week a mobile trailer goes to a different suburban store where shoppers and employees are interviewed. These interviews, spotted be-

tween 2 p.m. and 6 p.m., Monday through Friday, give suburbanites a chance to discuss the various community affairs, charities, projects and anything else they think would benefit their suburb. We also maintain a social sounding board which presents club announcements at various times during the day.

WEBR also serves its suburban audiences with seasonal news. During the wintertime, WEBR maintains direct daily communication with all five suburban ski areas and presents reports on the ski conditions in each. In the summer, we keep in daily contact with the various yacht basins in the area, since most of the boat owners live in the suburbs. Through an arrangement with the Buffalo Motor Boat Club, we have a yacht at our disposal at all times so that any time a story breaks or an unusual cargo comes in the world port of Buffalo we can give it immediate coverage. Several times during the day, weather reports of interest to boat owners are broadcast. These include long range weather forecasts, tide and weather conditions, wind velocity, etc.

For the suburban commuter, WEBR maintains a complete coverage of traffic conditions by using a helicopter to monitor all roads leading into the city during the day and all roads leading out of the city in the evening. Acceptance of this service is shown by the fact that, since its inception, this program has never been without a sponsor. Besides the trafficopter, our ground mobile unit is on constant alert and ready to move out at a moment's notice to cover any unusual event.

During the warm weather WEBR makes a point of covering all amateur golf tournaments, especially those held at clubs in the outlying areas, since most of the people taking part in these tournaments are suburbanites. During our 6:30 to 7 p.m. music show, reports from all the parks of our eight county area tell about coming special events and picnics. We

also interview the different park superintendents so that they can tell what their parks have to offer to the suburban public.

Robert L. Maynard, *asst. general mgr., WMTW-TV, Poland Spring-Portland, Maine*

While service to suburbs may be a problem to metropolitan stations, it is not to WMTW-TV. We are an area station.

With a transmitter site atop 6,400 Mt. Washington, New Hampshire, the stations' umbrella of coverage extends over 32 counties in Maine, New Hampshire, Vermont and eastern New York State.

This factor of broad area coverage was graphically pointed up in the recent political campaigns. Mt. Washington-TV provided time and coverage for no less than three gubernatorial, two senatorial and six congressional races that were underway in Maine, New Hampshire and Vermont.

WMTW-TV as an area station uniquely must service the scope of interest of city, suburb, town and country extending over four state lines:

1) Our service reports on weather, detail both the total picture for Northern New England yet provides specifics ranging from the sea coast to mountain areas.

2) A planned documentary on the port of Portland points up its particular relationship to the economics of the total area.



News presented showing total area picture in relation to suburbs

3) Activities in educational tv are done in concert with the departments of education of Maine, New Hampshire and Vermont. Our current telecourse in sociology in co-operation

suburbs?

with Colby College in Waterville, Maine, has teachers in three separate states studying through WMTW-TV for degree credit.

4) Twice weekly WMTW-TV furnished its facilities for in-school programs for educational TV. Simultaneously, youngsters in hundreds of classrooms, hundreds of miles apart, join together for musical instruction in the giant Mt. Washington-TV classroom.

5) For advertising goods and services, groups of retailers with a common identity such as Rexall Drug Stores find that WMTW-TV can uniquely meet the advertising needs of the big city shopping center or small town outlet.

Suburbs . . . Metropolitan Markets. The two terms link together. There are however, differences and exceptions in tv coverage. That is WMTW-TV. Suburb growth poses no problems. We are an area station.

Robert Hyland, v.p. of CBS Radio and general manager of KMOX, St. Louis

Radio has a unique opportunity for new service and new audience building with the movement of population to the suburbs. This expansion of our cities geographically has created new needs that only radio can fill: the need for a medium that follows the population where it has moved without distribution problems and the need for a medium with the mobility to serve families that spend a great portion of their time in automobiles.



A talk format best serves entire market; we scrapped day-time music policy

Newspapers cannot meet either of these needs of today's cities. Radio, properly programmed, with added

(Please turn to page 63)

GO PLACES WIXIE



WXYZ IS ON THE MOVE...

Now WXYZ-TV with its fabulous Broadcast House and 111 acres of rural beauty is in the video tape commercial field. We've made top quality network commercials for advertisers such as: Lincoln-Mercury, Massey-Ferguson, Chrysler, Chevrolet, Reynolds Metals and others. Up to the minute equipment permits us electronic effects heretofore restricted to New York or Hollywood—and we can make them at lower cost. As the word spreads, Broadcast House is quickly becoming the TAPE CENTER of the MIDWEST. This is the kind of boldness advertisers have come to expect from the station that originated "The Lone Ranger," "The Green Hornet," and "Soupy Sales," and it's the kind of imaginativeness that's at the heart of ABC's spectacular growth. Come along with WIXIE!

WXYZ-TV abc CHANNEL **7**
DETROIT

OWNED AND OPERATED BY AMERICAN BROADCASTING-PARAMOUNT THEATRES



The Land

of Counterpane...

*When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay
To keep me happy all the day.*

*And sometimes for an hour or more
I watched my leaden soldiers go,
With different uniforms and drills
Among the bedclothes, through the hills;*

*And sometimes sent my ships in fleets
All up and down amid the sheets
Or brought my trees and houses out,
And planted cities all about.*

*I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.*

— Robert Louis Stevenson



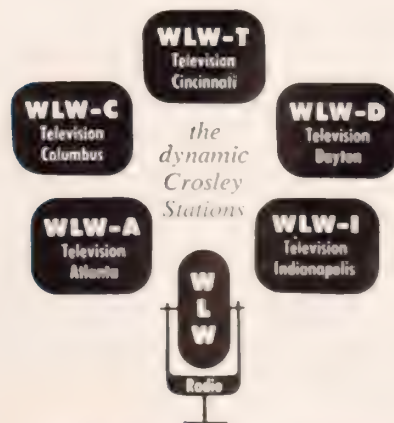
Maybe it's leaden soldiers . . . or ships in fleets . . . or little toy cities . . . sent by the WLW Stations to children in hospitals that help keep them "happy all the day."

We hope so. Over the past nineteen years, the Crosley Broadcasting Corporation Ruth Lyons Annual Fund has collected almost two million dollars for children in thirty-four hospitals, with last year's record contribution of over \$315,000.00.

This is more than the policy . . . this is the spirit of the WLW Stations — to serve their communities in every way, especially to remember those who are forgotten . . . like the little "giant great and still that sits upon the pillow-hill."

Naturally, we are proud of our reputation in the communications industry. But we are most proud when our ratings and statistics, when our business and technology are pleasantly lost for priceless moments in such lands of counterpane.

Yes, this is our pride — but also our privilege.



Crosley Broadcasting Corporation,
a division of **Arco**

RADIO RESULTS

BOATS

SPONSOR: Thomas Dorst

AGENCY: Direct

Capsule case history: While radio is used successfully to sell a number of high-priced items, few advertisers have used the medium to promote luxury merchandise. Magazines and special sections of newspapers have been used primarily. Thomas Dorst decided radio was worth a test to sell his 12 Bermuda custom-built ketches, handcrafted from life-time teak, when the Sport and Boat Show opened at the Cow Palace in San Francisco, and bought 30 one-minute live spots on KFRC inviting inspection of the model on display. The ketches sold for \$11,500 a piece. Result: Many hundreds of people came to the Cow Palace asking where the model was located on the floor, and it became one of the most popular attractions at the show. Before the show ended, Thomas Dorst had sold eight of the 12 ketches available. Using a small advertising budget on KFRC, the advertiser was able to realize \$92,000 in total sales. Again radio proved its ability to merchandise any type of product.

KFRC, San Francisco

Announcements

BAKERY PRODUCTS

SPONSOR: Anadama Bread Inc. AGENCY: John C. Dowd, Inc.

Capsule case history: Anadama Bread Inc., an old quality bread bakery in Rockport, Mass., a suburb of Boston, has found that advertising by radio is "well-suited to our promotional program." During its more than 100 years of business, Anadama has put its advertising dollars in many media. About six months ago, the bakery decided to try radio on a program of multiple daily spots over WMEX, Boston. Almost immediately, sales began to climb. W. P. C. Smith, Anadama's president, said that since the spots have been running, the sale of Anadama bread has been greater than in any corresponding period in the company's history. "It appears that the advertisements run over WMEX have been a definite contributing factor to this increase," he said. Besides, Anadama reports that the good taste of the commercials have evoked a great deal of response in the community. Current plans of the company are to continue their schedule until they can't handle demand.

WMEX, Boston

Announcements

AUTO REPAIR

SPONSOR: Automotive Engineering Company

AGENCY: Direct

Capsule case history: "You certainly were right. Radio really does deliver results." This was the reaction of Charles Cusick, general manager of Automotive Engineering Co. in Pittsburgh, to a spot campaign his company ran on KQV, Pittsburgh. For years, Automotive Engineering, one of the largest automobile repair outfits in the city—a company which specializes in transmission and motor work—had confined its advertising dollars to print. Following the inauguration of its radio campaign, business picked up to the extent that three additional mechanics had to be hired to handle all the work. Because each series of spots concentrated on a particular type of work, it was immediately evident what kind of pull the radio ads were having. Manager Cusick reported that many of his new-found customers refer to certain features of the work that they had heard about on KQV. The firm's advertising, in Cusick's own words, "will go to KQV for a long time to come."

KQV, Pittsburgh

Announcements

VITAMINS

SPONSOR: Vital Health Foods Co.

AGENCY: Direct

Capsule case history: Vital Healthy Foods Co. had not used radio in several years and there was considerable doubt that vitamins could be sold by mail in view of the great variety of similar products being promoted. But the short schedule on KMMJ, Grand Rapids, produced results immediately for the advertiser of Vitalife. On a Monday-through-Saturday basis, six spots per week were run on the station in the women's segment of the morning variety show *On the Best*. Good copy, prepared by KMMJ's copy department, and the top KMMJ announcers racked up for the advertiser outstanding results in the market against severe competition. Selling for one dollar, 2,560 listeners responded to the vitamin commercials before the schedule was completed. The vitamin company reported that orders came in not only from Nebraska, but from South Dakota, Iowa, and Colorado. In addition, orders for Vitalife were received by the advertiser for many weeks after the schedule.


KMMJ, Grand Rapids, Neb.

Announcements



wmca 570kc

has New York
in the bag. Proven sales
results have kept 1
out of every 5 wmca
advertisers on the air
five years or more.

| | |
|--|--------------------------------------|
|  | wmca THE VOICE OF NEW YORK |
| | wbny THE VOICE OF BUFFALO |
| | rpi THE VOICE OF NEWS |
| | the straus broadcasting group |

At WSAZ-TV the weather is now as predictable as the dominance!



✦ The strange-looking object in the picture is a radar weather scanner. It's part of the most accurate weather forecasting apparatus in existence today, and is now in operation at WSAZ-TV. Add this innovation to its already long list of exclusive viewer services, and you know why WSAZ-TV will *continue* to be the overwhelmingly dominant station in this great 72-county market.

✦ Yes, you can count on WSAZ-TV's leadership just as surely as you can count the two million people who earn \$4,000,000,000 a year in this concentrated industrial area. Because you know that WSAZ-TV reaches more TV homes in the Huntington-Charleston dynamic circle than the other two stations in the market *combined* . . . a coverage unmatched by any other NBC affiliate in the nation in a 3-station market!

✦ Look to WSAZ-TV to continue to be the easiest media choice anywhere . . . just as WSAZ-TV viewers continue to look to this station as the one outstanding source of top local programming, regional news and public service.

✦ WSAZ-TV can now predict the weather (it's the only station in the market equipped with radar and employing a full-time meteorologist). *You can still* predict the smartest buy in television!

WSAZ-TV CHANNEL 3

Huntington-Charleston, W. Va.

NBC

For more information, Vice President and General Manager
Represented by The Katz Agency

COLOR TV

(Continued from page 39)

was expressed by Dan Seymour, v.p. and director of radio and tv: "An agency can either wait until television ideas are brought in, or it can, in concert with its clients, determine what it would like to see in tv and then make it happen. We decided, years ago, to make things happen in color and we've been at it ever since."

In 1960, JWT clients accounted for four of the nine regularly scheduled evening color programs on NBC. In the 1959-60 tv season, the agency created and produced more than 600 minutes of color commercials.

Among the JWT clients, Ford has used color since 1955, Kraft since 1953. The agency believes that color for Ford programs and its commercials is essential to the client's objectives, which are, according to JWT: "To reach with the greatest possible impact every segment of the car buying public, even those who seldom or never watch television."

Kraft's firm belief in the importance of color for food advertising (all Kraft commercials have been in color since August, 1956) led the company to try color commercials on two black and white shows. "The effect on home color sets of full-scale food commercials suddenly appearing in color," said Buchanan, "was startling and highly effective."

The William Esty Co. has also experimented with spotting color commercials on black and white shows—e.g., Salem messages appeared in color on *Wagon Train*. Before putting them on the air, Esty conducted several experiments because, as Clarence Thoman of the agency's tv department reported to NBC, "we had been led to believe that if a color commercial was transmitted on a color chain the reception on a black and white set would be inferior to the quality of that of the same commercial broadcast in black and white, using black and white film."

Esty's experiment: They ran a black and white program film with a black and white commercial integrated. At the same time that the commercial appeared, they ran a color print of the same commercial. The color signal was received on a color set (which had been receiving the black and white program). The same color signal was also received on a black and white receiver.

"The comparison between the two black and white receivers was remarkable," said Thoman. "The black and white television reproduction of the color signal was every bit as good as, if not better than, the original black and white. The feeds to the two monitors were reversed and the same condition prevailed."

"This condition, of course, may not exist in the home where the signals are not controlled by engineers," he added. "However, it does point up the fact that color commercials could be used in black and white shows without losing black and white impact. In fact, several of our people have checked the Kraft shows, also the Fred Astaire special, and they were entirely satisfied."

Esty's commercials are in color this season for the new *Sing Along with Mitch* show (regionally for Ballantine Beer), and another client—R. J. Reynolds—will participate in next season's Saturday night two-hour film features with RCA set for another chunk. About half the films, it is understood, will be telecast in color.

A study of interest to advertisers was conducted in January by NBC (through R. H. Bruskin Associates) to shed further light on the use and values of color tv and advertising in color. Research had already indicated that when a commercial and a program are in color, the advertising is even more effective.

However, as mentioned previously, in the process of going to "full color," some advertisers are experimenting with color commercials on black and white programs. The question: Does the sponsor derive additional benefits from this technique of advertising?

The findings suggest that advertising in color on black and white programs does add impact, although not as much as for "full color." The data also shows that nearly all homes with color tv usually have their set in a position to automatically receive color.

The commercials—for Salem on *Wagon Train*—were placed in color by William Esty. Some of the results:

1) More *Wagon Train* viewers in color set-owning homes than in black and white owning homes report they saw the Salem commercial: 60% vs. 52%. Of those in color homes who saw the commercial, 81% report they saw it in color.

2) Compared to other cigarette commercials, 70% of those who saw

Spend your time more profitably
in North Carolina where WSJS
television gives you grade A
coverage of more people
than any other station

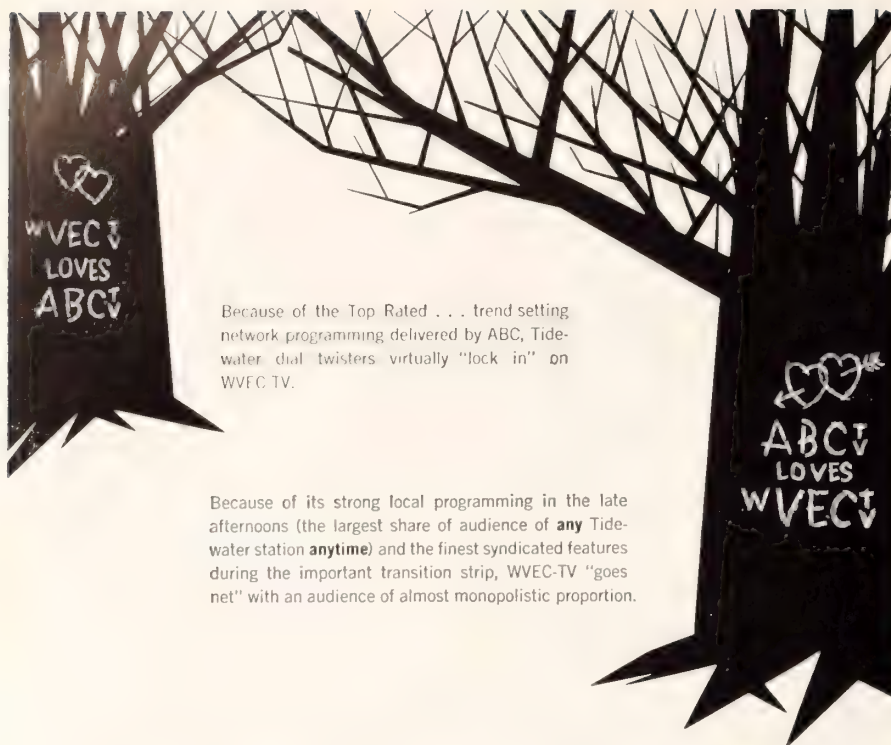
WSJS television
Winston-Salem / Greensboro



CHANNEL 12



PETERS GRIFFIN WOODWARD REPS



For that 

NEW IDEA

visit the

IRE SHOW

March 20-23, 1961

New York

Coliseum and Waldorf-Astoria Hotel

Members \$1.00, Non-members \$3.00

Age limit—over 18

the commercials in color think that the Salem commercials are "better than average;" 64% of the Salem commercial viewers in black and white set homes rated them in this category. Almost all (96%) of the people who saw the commercials in color think that these commercials are more impressive than they would have been in black and white.

3) Eighty-nine percent of all *Wagon Train* viewers in color tv set-owning homes said they would like to see color commercials on other black and white programs. Those who saw the Salem commercials in color are even more favorable: 95% would like to see more black and white programs carrying advertisements in color.

4) Of those who saw the Salem commercial in color, 95% report increased interest in color advertised products.

5) Most color owners keep their sets tuned so that they can receive color (advertising or program) at any time. Of the color owning homes that tuned to *Wagon Train*, 84% reported they did not have to adjust their color knob to pick up color. ▼

COLOR TV SPONSORS

(Continued from page 41)

Fairmont's original color advertising was a success despite being tried first on more or less a test basis and under difficult conditions. Reasoned station manager Owen D. Saddler, "This is indicative of the fact that our local color production has definitely come of age."

The experience of the Al Paul Lefton Co., Philadelphia, with regional color advertising, points out more color plusses. A client, Raymond Rosen & Co., a large RCA distributing organization, had been sponsoring a news program over WFIL-TV, Philadelphia, an ABC affiliate. About six months ago, Lefton began telecasting live commercials in color for the Delaware Valley distributor.

"This immediately won a strong reaction from dealers and consumers," the agency's v.p. and copy director, Irwin W. Solomon, told RCA. "At last there was a way for a local advertiser to tell the most important merchandising story that appliances had at their command."

That story was of their most effective selling feature in the past few years—pastel color. "Color televi-

sion provided a means of showing customers the exact tones of the new refrigerators, washers, ranges and other articles formerly categorized as 'white goods.'"

Solomon added that "while you might think that R.O.P. newspaper color should have provided the answer, it had certain limitations not imposed by color television. Because of the advance closing date for newspaper color, there was less flexibility as far as merchandise is concerned. The art work and the plates," he noted, "are high in cost when used in only a single market."

"But through the use of color television, we could prepare a color commercial on just two days notice, fitting it neatly into the plans of the distributors and their working arrangements for cooperative advertising at the dealer level."

Solomon reported that Lefton is at work now on experimenting with color for two of its major food advertisers. "Our enthusiasm is very high. We can't wait to harness the greater power that is inherent in color television."

Enthusiasm is just as high among stations replying to SPONSOR's survey. For, although national spot color is a long way off because of the high price of so many copies in color, the local stations' live, film and tape equipment enables them to serve clients almost immediately.

A surprising number of independent stations are now programing syndicated shows in color, creating new areas for advertisers both as participants and as adjacent spot buyers. The stations with color equipment also indicated that when they had a color feature film, they were inclined to telecast it in its original hues—thus opening-up a host of participations and adjacencies for color.

Network programing like NBC's Jack Paar hour and one-half (in color four days a week) presents added opportunities for local commercial adjacencies in color, they said.

The stations, anxious to interest local and regional sponsors in the new medium, indicated in the SPONSOR survey that their staffs are available to the curious advertiser at any time. And the affiliates of the non-color networks who have geared for color hinted that network color in larger quantities was not too far off for them.

SPONSOR ASKS

(Continued from page 55)

news emphasis and features of local community interest, alone can serve the changing requirements of life in the suburbs. I believe that radio cannot meet these needs, however, unless it takes into account the qualitative features of today's suburban listening audiences. Suburban families are likely to be better educated and to demand a higher level of program content. They want facts, information and news that throws light on their lives and problems and those of their families and communities. They are responsible citizens and want to be treated as such.

These are, after all, vigorous and challenging times. Old-fashioned radio finds itself out of place in the new orientation of youthful suburban population on the move. The listening level—and the accompanying level of critical analysis of what is heard—has risen along with the nation's education level and surging interest in good books and cultural activities.

At KMOX, we have instituted a major overhaul in our local program schedule, scrapping daytime music and offering instead a format of intelligent, stimulating talk under the title *At Your Service*. This seems to answer the need of the progressive

MORE THAN



HOURS

of LOCAL programming EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

You, PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pat Skidder

THE QUINT CITIES

DAVENPORT }
BETTENDORE } IOWA

ROCK ISLAND }
MOULNE } ILL.
EAST MOULNE }

PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES

communities in the St. Louis environs. Advertising revenue, incidentally, has answered the station's needs, by backing these *At Your Service* program features. We feel that this is the programming trend of the future.

Leonard A. Schlindler, general manager, WOKY, Milwaukee

Actually, most every radio station has been serving the suburbs since the moment it began broadcasting. Re-



Programing shouldn't be altered, but a more suburban slant necessary

member, the suburbs are only the place where people who work in the city live. When WOKY first went on the air, programing was developed to serve not only those living in the city of Milwaukee, but also those living within our total broadcast area.

However, during the last 15 years, the character of this area has rapidly changed, as elsewhere. New cities, towns and villages have replaced a good deal of farmland, especially surrounding Milwaukee proper. Logically, our programing has followed suit, with a proportionate lessening of farm oriented programs.

Today, to best serve our broadcast area, a much greater emphasis has been put on news coverage of suburban activities and problems. A cresting of the upper Milwaukee River a decade ago meant that some farms got pretty well soaked. Last Spring that same overflow flooded hundreds of basements, disrupted transportation, inundated vital roads and caused schools to close. As such, our news department was in constant phone contact with the proper officials. Mobile broadcast units were dispatched to the scene and the entire area was scanned by our "Skywatch" patrol plane. By listening to their radios, the people living in this flood area had previous warning and were kept accurately abreast of flood conditions as they developed.

This may be considered a dra-

matic example of how radio stations can serve the suburbs, but it is not unusual. Whether it be a flood, blizzard, or a temporary traffic tie-up on a main highway, where else but in the immediacy of radio can news be a matter of assistance as well as documentation? During the past year, WOKY's "Skywatch" patrol plane alone accounted for 2,265 over-the-scene news and traffic reports and approximately 50% of these reports were broadcast over suburban areas.

The primary communications tie that suburbs have with the central city is through radio emanating from the city. However, radio may not always be credited with information received and acted upon. Like electricity, broadcast news is pretty much taken for granted . . . until it stops. Prove this to yourself by putting all your home radios in a closet for two weeks and make sure no one listens even to the car radio. If you live in the suburbs, you and your family will quickly agree that it is not the "magic" of radio . . . it is the "necessity" of radio.

WFLA-TV Evening Preference

...in the Land of Profitunity!

During prime nighttime, 7:00 P.M. - 11:00 P.M., when most people watch TV Monday through Friday — both national rating reports show WFLA-TV to lead substantially in quarter-hour viewer preference. So, to get more viewers for your money — spot your product on WFLA-TV!

**QUARTER-HOUR LEADERSHIP — 7 P.M. - 11 P.M.
MONDAY THROUGH FRIDAY**

| ARB, Nov., 1960 | | NSI, Dec., 1960 | |
|-----------------|----|-----------------|--|
| WFLA-TV | 50 | 46 | |
| STATION "B" | 30 | 34 | |
| STATION "C" | 0 | 0 | |

The big, busy 28-Counties in West Coast and Central Florida where ARB* says WFLA-TV takes 62.5% of evening quarter-hours, Monday through Friday, 7 p.m.-11 p.m.

*ARB, Nov., 1960

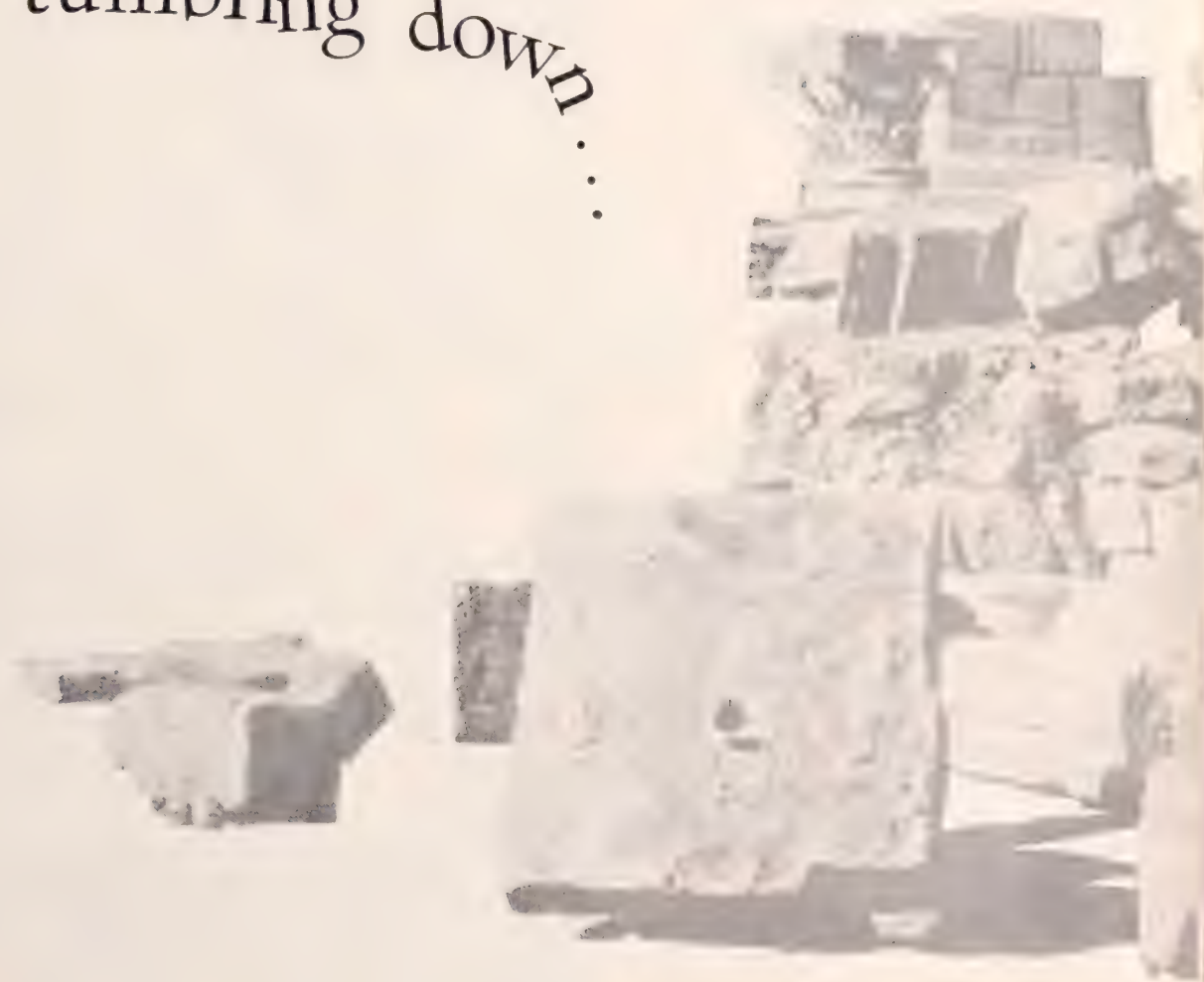
Channel 8

wfla-tv

TAMPA - ST. PETERSBURG



The walls
came
tumbling down...



WOULD MACYS TELL GIMBELS

A number of publications were in the field (and had been for some time) when SPONSOR first opened its doors in 1946. All of them covered the broadcast industry, yet, strangely, not a single one concerned itself exclusively with the problems of the client—The man who pays the bills. We decided **this** was an area worthy of a business periodical.

Everyone liked the concept of a brightly written, practical, interpretative publication for the decision makers in the broadcast industry. But who would be found willing to educate his competitor? Who was going to give "The Enemy" honest facts or figures—or even worse—ideas? Could **Any** book knock down these granite walls of secrecy?

The answer to that is an established fact today. In its 15th year, SPONSOR is one of the big names in American business journalism. Practically every door is open to its staff.

How much we have contributed to the crumbling of advertising's walls of Jericho is, of course, for you to judge. But the hush hush tradition is gone and SPONSOR, who pioneered and fought for the open industry concept, sincerely believes that the dissemination of information has benefited all.

As we enter 1961 we find an even greater need for the kind of information SPONSOR provides. The need to move goods and even more important, the need for free exchange of ideas to stimulate the mind of man everywhere, was never more vital than it is right now. No one knows this better than the "SPONSOR" who is doing business in America and all over the world.

Norman R. Glenn

every industry has its walls of Jericho...



While the walls of industry secrecy come tumbling down, the rising tide of trade periodicals has created a new wall. There's a wall of resistance against the host of books that vie for the busy executive's reading time. He can't read them all. He picks and chooses. A conscientious editor sees the signs, reappraises the niche he fills, bends his thoughts on but how to fill it better because here lies not alone leadership but sheer survival.

SPONSOR long ago recognized these cardinal facts

(1) Every reader is busy (2) Every reader is selective (3) Every reader gravitates to one/or two "keep posted" books (4) Victory in the battle for readership goes to the trade publication that best pinpoints its targets, that best establishes a community of interest with its specialized readers, that best provides maximum benefits for minimum invested time.


The specialized busy readers whom we serve are first the time-buyer, second the agency account executive and broadcast-interested ad manager, and third all others at both agency and sponsor levels who are in any way concerned with broadcast advertising.

SPONSOR is not all things to all people. It is no buckshot publication. It is specific in its goals. Its pinpointed objective is to bring to its readers information of vital interest week after week that may help in the formulation of better decisions wherever TV or radio buying are involved.

The editorial law at SPONSOR is, "Every story, department, and item must be written to benefit the man who foots the bills." Sometimes this is done indirectly, as when we delve into station public service. But the benefit to the buyer is always there.

With the claims and counter claims made for every competitive magazine, one thought emerges. All books are good—for somebody. SPONSOR (in the opinion of every independent reading survey made) happens to be good for broadcast buyers. No other book does the same job. That's why practically everybody involved in the purchase of time reads SPONSOR. If you want to reach these people in 1961, you'll find absolutely no readership wall when it comes to SPONSOR.

Effective 1 March 1961 we expand to four publications, all in the broadcast field. In addition to SPONSOR (weekly), they are CANADIAN SPONSOR (bi-weekly), U.S. RADIO (monthly) and U.S. FM (monthly). You can count on our fullest effort in each of these segments of broadcast advertising.

 **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 EAST 49TH STREET, NEW YORK 17, NEW YORK, MU 8-2772

SPORTACULARS...



...for Northeastern Ohio TV Homes: *Cleveland Indians games... Cleveland Browns games...all top CBS sports shows...two daily sportscasts...this is action sports programming that builds active buying audiences! And it's typical of the top-notch entertainment that WJW-TV schedules, day in, day out...to provide opportunities for advertisers to score big sales victories in Cleveland and Northeastern Ohio, the nation's 7th largest market.*

WJW TV 8
CBS CLEVELAND

A STORER STATION BACKED BY 33 YEARS OF RESPONSIBLE BROADCASTING • CALL KATZ

WASHINGTON WEEK

13 MARCH 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Would an educational television network take the industry off the hook with respect to the push for higher programing standards?

Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee told a hearing on Federal grants for educational tv that this might be the effect. Witnesses for Westinghouse Broadcasting, NBC and CBS, testified in favor of the grants, but didn't comment on the Magnuson assertion.

The broadcasting industry witnesses did say they expected tough competition from any such non-commercial network, especially if the government keeps hands off, but said they would welcome the competition.

The Magnuson bill to provide \$1 million in Federal funds to each state for construction of educational tv stations would lead to such a national network, according to broadcasting industry testimony. Also according to the testimony of some of the educators.

Magnuson felt that the broadcasters were so much in favor of his bill because educational stations would provide "cultural" programs, leaving the commercial stations to concentrate on going after audiences. The inference being that the **FCC wouldn't care so much about such as public service if non-commercial stations were taking care of this need.**

The FCC in its report on political broadcasting came perilously close to saying that the 1960 suspension of Sec. 315 for presidential and vice-presidential candidates should be made permanent.

The Commission doesn't make recommendations on matters such as this, involving policy for Congress to decide. But the report on 1960 was so lyrical that it just managed to stop short.

The FCC noted that the two parties had received much free time, and that networks and individual stations had been scrupulously fair. It added that Sec. 315 complaints were much fewer with the 1960 freedom than they had been in 1956 under the full weight of the political equal time rules.

Strangely, the major parties saved no money: they bought more radio and tv time in 1960 than they had in 1956, though the FCC pointed out that time charges rose in that four years.

The report will have its strongest effect when Congress gets down to work on Sec. 315 again. **There are proposals to toss it out entirely, placing reliance on the fairness provisions of the communications act.** Of more immediate concern is the Magnuson bill to make permanent an exemption from Sec. 315 for presidential and vice presidential candidates.

The Magnuson bill will be the first one to have a formal hearing. At that time, there will be heard the counter argument that the exemption should be renewed temporarily during each presidential campaign, rather than made permanent, as some sort of safeguard against abuse.

One thing is certain, during this year and next the entire political broadcasting situation will be hashed over thoroughly.

Newton N. Minow starts out slowly as FCC chairman: the fur is not flying as some expected, and as it couldn't possibly have flown in any case.

Decisions on programing are likely to come slowly, and on a case-by-case basis. Arguments aren't even due on the proposed new application forms until 3 April, and there will be months of consideration and argument after that.

Adoption of new forms will undoubtedly precede any drastic change of regulatory direction with respect to programing. After they are adopted, it will be a matter of interpretation. Border line cases will precipitate commission votes on whether or not to renew specific station licenses.

FILM-SCOPE

13 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

One of the most important developments in syndication in some months is MCA's opening up of full-hour off-network programing for direct station sale.

Four 60-minute off-network series totalling 108 hours have been sold to 13 stations—the first major sale involving any full-hour re-runs.

Programs are: **Riverboat, 44 hours; Suspicion, 21 hours; Cimmaron City, 26 hours, and Overland Trail, 17 hours.**

Its expected release of the full-hour shows will not find them competing for time with half-hours, since most of the stations will probably show them before 7:30 p.m. or after 11:00 p.m.—**but they may compete for time with feature films.**

An important change signified by the sale has been noted by David V. Sutton, MCA TV Film Syndication v.p., who points out that in the past such re-runs usually were retained by networks for summer or daytime re-run. These four shows go directly into station syndication.

MCA's release of four 60-minute network re-runs will be watched as a trial balloon: if successful, MCA probably will release other titles later and other distributors may be expected to join in.

No pattern of network affiliation was evident among the first thirteen stations buying the hours: they are well divided among independents and affiliates of each of the networks.

All four shows were produced by or at Revue Productions, an MCA subsidiary, and all were initially seen on NBC TV.

Purchasing stations are: WNEW-TV, New York; WTTG, Washington (both Metropolitan); KTTV, Los Angeles; CBS affiliates KKTU, Colorado Springs; WGAN-TV, Portland; and WBNS-TV, Columbus; NBC affiliates WITN-TV, Washington, N. C.; WBRE-TV, Wilkes-Barre; KVOA-TV, Tucson; and WAGA-TV, Atlanta (Storer); and ABC affiliates WEWS-TV, Cleveland; KPTV, Portland; and KVAR-TV, Phoenix.

Post cereals division of General Foods (B&B) will emulate Kellogg's successful pattern of merchandising-backed cartoons in national spot film programing.

Post's show is TPI's Dick Tracy, to be scheduled in 130 markets.

But here the resemblance ends: Kellogg's purchased national spot cartoons and then spotted time periods itself—Post has committed itself to weekly Dick Tracy participations on the basis of which Television Personalities will have a head start in selling the show to stations.

An important lure in Post's buy of Dick Tracy is its merchandising: **it gets merchandising rights to the newspaper-and-tv cartoon character.**

Stations in about ten major markets are understood to have already signed for Dick Tracy; producer UPA has completed 50 of the 130 five-minute episodes.

WCAU-TV, Philadelphia, will be the first CBS o&o to utilize a limited form of stripping in feature films on its Late and Early Show.

The High and the Mighty, in Seven Arts Associated's Warner Films of the '50s package, will be seen 11 March on the Late Show and then again in two parts on the Early Show on 13-14 March.

Veterans of tv cartoon distribution are of the opinion that some of the relative newcomers to the field may at times lack sufficient confidence in their product.

To be specific: the integrity of new cartoon shows has been hurt where distributors have settled for scatter-schedule library sales to stations if they could have held out for more half-hour program blocks.

A flurry of new cartoon product has appeared on the market, most of it selling very well, but made in brief episodes that **can be either put together in blocks or separated and thrown into mixed cartoon shows.**

One show that's definitely not headed for any renewal troubles is Ziv-UA's Sea Hunt, shortly going into its fourth new year in syndication.

Renewals are already 93 per cent of the total with some months still to go. (For latest sales, see FILM WRAP-UP, p. 80.)

One of the earliest off-network re-runs to go into syndication and still going strong is CBS Films' Amos 'n Andy.

Latest sales, mostly for stripping, are: WCBS-TV, New York; KNXT, Los Angeles; WJBK-TV, Detroit, and WREC-TV, Memphis. Latest renewals are WTVR, Richmond, and WAVY-TV, Norfolk.

Series went into re-run syndication in 1953 and CBS Films believes it's the **oldest off-network re-run still on the air**; syndicator added 26 episodes to 51 off-network half-hours to make up package of 77 episodes.

Exchange of public affairs tape programs among CBS o&o's will be extended from 13 to 20 weeks in 1961, third year for the project.

Programs will be scheduled from April to September on weekend afternoons.

Two musicals are American Musical Theater (produced by WCBS-TV, New York) and Keynotes (KNXT, Los Angeles); news or discussion shows are New Nations (WBBM-TV, Chicago) and Once Over Lightly (WCAU-TV, Philadelphia); a children's show is Outside In (KMOX-TV, St. Louis).

It seems that some of the most intensive promotion being done these days is in behalf of non-network programs, such as Quick Draw McGraw.

The Screen Gems series, animated by Hanna-Barbera for Kellogg's, will hit nine cities with live-act personal appearances and other events starting in Oakland 9 March and followed in Chicago 22 April; theme is Keep Your City Clean.

Other stations scheduling the promotion are: WSPA-TV, Montgomery; KSYD-TV, Wichita Falls; KDAL-TV, Duluth; WJZ-TV, Baltimore; KMBC-TV, Kansas City; WLW-I, Indianapolis, and WISC-TV, Madison.

As of its formal 1 March deadline the American Tv Commercials Festival had received entries of 1,280 commercials—119 of them on video tape.

Commercials were submitted by 97 agencies, 51 film or tape producers, 11 stations, and three advertisers.

Entries are now being filtered and winners will be screened on 4 May in New York City.

SPONSOR HEARS

13 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The drug people have had, because of the intensity and frequency of bitter cold and snow storms, the best season since the Asian flu epidemic.

That has left plenty of money in the profit side of the ledger and admen expert in the drug field expect this to show up in the appropriations for the 1961-62 season.

Madison Avenue agency men with tv expertise last week had some wry comment to make about the network special celebrating Life magazine's 25th anniversary.

The gist of this comment: Life has no right to throw darts at tv after showing by actual demonstration that it couldn't do anything as well on its own.

Consensus of newsprint critique: the program was not only badly put together but it gave the impression that Life was a cheap operation.

The tv director of an agency that's been having its licks with the tv networks recently unlimbered this crack across a lunch table last week:

"We're running out of network to get mad at. Perhaps now's the time for a fourth network to come into being."

In the formulation stage at Blair is an over-all plans board or management committee.

No comment was forthcoming on what this move portends.

A plans board was just set up to cover the operations of Blair TV.

A. M. Cook, U.S. Tobacco's southern department manager, has a quaint way, to say the least, of characterizing a media which he uses to advertise his snuff.

Quoting the Tobacco Leaf, a trade publication: Cook related how he wrote "many of the rural station commercials" and "placed them with 'the tin can stations on top of a hill, the ones that feature rockabilly and preachin'."

Incidentally, back in the early '30s Cook's antecedents used to refer to them as "one lungers" and "coffee pots."

As some New York agencies have already done, several of their compatriots in Chicago are researching pay tv to find out if it can be sponsored.

Their explanation: it may develop into a good art form (sic) to showcase their clients' products.

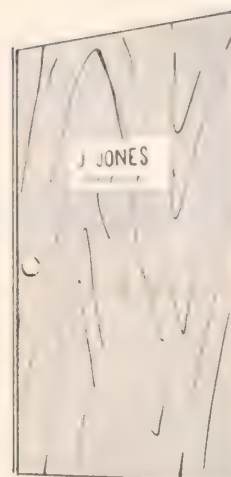
A couple agencies will have to do some hard explaining when and if their clients find out that one of the two new sharers of an hour's show doesn't have to pay the program charges for the first 13 weeks.

The network tossed in this free ride to solve a discount situation.

What the incumbent advertisers will ask probably: how come we as longtime occupants of the series have to go on paying for 52 weeks when a new tenant can get away with paying for only 39 weeks?

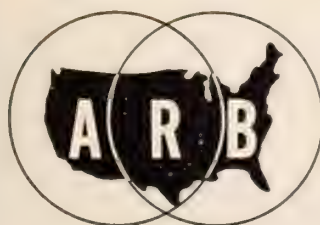
How successful TV stations handle unsold time...

*7 steps that increase the effectiveness
of TV station time salesmen*



- STEP 1 ARB LOCAL MARKET REPORTS**—This industry standard is a basic ingredient in any station's sales effort. As a complete quarter-hour measure of television audience by both metro and total area, this report provides each and every station in the country with data that is recognized throughout the industry as the ultimate in accuracy, reliability and believability.
- STEP 2 ARB 1960 COVERAGE STUDY** (with Totals Updated to November 1960)—Station coverage strength in areas of importance to your marketing program is essential . . . and ARB's full county-by-county report documents your station story. Updated station totals based on November 1960 survey results are also available for stations where changes have occurred since the basic study was made.
- STEP 3 SPECIAL TABULATIONS**—Demonstrating to a timebuyer how the cumulative audience for your spot package ranks with the "Gunsmokes" and "Wagon Trains" makes extraordinary sales (dollars and) sense. Dozens of other specially tailored ARB tabulations can have equally effective results for your specific needs.
- STEP 4 OVERNIGHT COINCIDENTAL REPORTS**—New program or new time period availabilities occurring between ARB market reports receive quick audience documentation with a special ARB Telephone Survey. Results are available overnight . . . in time to whisk them off to the timebuyer's office for a "proof of performance" sales presentation.
- STEP 5 SPECIAL SURVEYS**—Studies of your picture quality in competitive fringe areas . . . analysis of farm audience delivered . . . or a report on audience reaction to your news programming are but a few of the special areas where your efforts to inform the buyer will turn the trick in your favor.
- STEP 6 ARB TV-NATIONALS**—This complete and qualitative report on the audience to all network programs will greatly aid the local network affiliate in selling surrounding time spots to the "specific audience" conscious buyer. A wealth of detailed information in the TV-National complements the ARB Local Market Report, especially in sales presentations.
- STEP 7 MULTI-CITY ARBITRON**—Local network affiliates who receive this report daily are kept up to date by this competitive program index. Fast rising new programs are spotted immediately, and local spot adjacencies are sold just as quickly when such evidence is presented to the buyer.

The next step should be taken in the direction of your telephone to contact your ARB representative. And, may we remind buyers that all these steps will work equally well for you in evaluating your present or planned TV campaign.



AMERICAN RESEARCH BUREAU, INC.

WASHINGTON
NEW YORK
CHICAGO
LOS ANGELES

4320 Ammendale Road, Beltsville, Md., WE 5-2600
1 Rockefeller Plaza, New York 20, N.Y., JU 6-7733
1907 Tribune Tower, Chicago 11, Ill., SU 7-3388
2460 W. Whittier Blvd., Montebello, Calif., RA 3-8536

SPONSOR WEEK WRAP-UP

'VISITING PROFESSOR' Andy Leach (standing), tv salesman for The Katz Agency, supplements his business trip activities instructing. He explains functions of a station representative to Loyola University's radio/tv class conducted by Bob Guy, WWL-TV, New Orleans, pgm. dir.



ANNOUNCING formation of Intercontinental Television Inc. top officials present at press cocktail party (l-r) Walter Reade, Jr., chm. of the board, Irving Wormser, pres., and John Leo, v.p. and gen'l mgr.



Advertisers

Curtis Publishing (BBDO) is taking a flier in CBS TV's morning minute sales plan.

It's in behalf of the Ladies' Home Journal and for a limited number of participations.

According to a survey made by NBC's product research, the Timex commercial shown during the public affairs tv series—White Paper—is making an impression on viewers.

The study, made in ten major markets within 24 hours after the series' program—U-2 Affair, disclosed these figures:

- 71% of those who saw the news special named Timex as a brand they could think of as compared to 48% among non-viewers.
- 64% of the viewers identified Timex's slogan—takes a licking and comes up ticking—as compared to 39% of the non-viewers.
- 69% of the viewers recalled seeing recent advertising that made them

DIMES ACROSS THE DELAWARE via the Benjamin Franklin Bridge as WCAM, Camden's station mgr., Doug Hibbs, and Tom Brown, WIP, Philadelphia, launch their March of Dimes campaign



more interested in Timex as opposed to 43% who did not tune in the show.

- 23% of the viewers said it was likely their next purchase of a watch would be Timex, while 13% of the non-viewers so reported.

Campaigns:

- **Lanolin Plus** has a heavy tv and radio spot saturation going in the New York metro area to introduce its newest cosmetic—Color Plus. Tv stations are telling the new nail enamel story at the rate of 65 minutes per week. Agency: Daniel & Charles.

- **Polish Hams** is readying a pre-Easter spot tv campaign in Seattle, San Francisco and Los Angeles. Animated spots featuring a Polish character are being used. Agency: Jon Byk, Los Angeles.

- **Jack Frost Sugar** is buying local spot tv to project its current Easter theme—*Jack Frost wants to make your Easter sweeter*. Agency: Young & Rubicam.

- **Parker Brothers** will introduce its new Civil War game—1863—in the New York area with a heavy ra-

dio push this week. Some 200 minutes and 30's will be used. Agency: Badger, Browning and Parcher, Boston.

PEOPLE ON THE MOVE: Kimberly Prins, and Mitchell L. Smith, to Block Drug, Jersey City, N. J., as product advertising managers: Prins for Polident and Poli-Grip; Smith on Nytol, Corega, Dentu-Creme and Omega Oil . . . E. E. Connell, to marketing services manager, and David E. McConaughy, to market development manager, Westelox Division, General Time Corp.

Agencies

Air media participants at the Affiliated Advertising Agencies central regional division meeting in Peoria last week, dealt with these two themes:

- 1) Radio listenership growth.
- 2) Television programing quality.

- Said WIRL, Peoria, general manager H. H. Frederick: "Smaller

sets, more sets have replaced the old console and have invaded bedroom, kitchen and car where no other medium can reach. Commercials are becoming more entertaining and hence gaining a larger audience. Station programing is changing too. The trend is away from network to programs popular within a particular area."

- Noted Hal Sundberg, WMBD-TV, Peoria, general manager: "The advertisers quest for numbers is the reason for the low cbb in programing on tv. Ratings mean more than the quality of the program. Advertisers and agencies are failing to take advantage of the complete facilities offered by stations to save production money. Videotape is here to stay, though many cities don't have it as yet."

Agency appointments: Consolidated Royal Chemical, Chicago, to R. Jack Scott for its Hypercin, Canute Water, Mellins Baby Food, and Mar-O-Oil . . . Bell Aerosystems, Niagara Falls, N.Y. to Comstock &



GUEST SPEAKER Arthur Hull Hayes, pres. of CBS radio (r), talks with Dr. Charles Lee, Vice Dean of the Annenberg School of Communications, University of Pa., before addressing graduate class



'LET'S FACE IT,' popular WTXL, West Springfield, Mass., radio series of Kathy Godfrey is the reason for a luncheon held by sponsor, Oil Heat Council of Western Mass. Attending were Robert W. Bacon, pres. of R. W. Bacon Co.; Miss Godfrey; Lawrence A. Reilly, pres-general mgr. of WTXL; and John Deme, WINF, Manchester, Conn.

ESSAY CONTEST conducted by St. Louis Women's Advertising Club's theme, 'Advertising—a force for democracy.' KMOX-TV, St. Louis's Pat Fontaine, weather expert, addresses high school contestants





NEGRO
Community
Programming



**SPANISH
PUERTO RICAN**
Programming



of Whirl-Wind
sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM

Business Meeting?

take advantage of the
BELMONT 'know how'

Overlooking Lake Michigan and Belmont Yacht Harbor. 12 minutes from the loop—direct busses at the door. Spacious parking. New Banquet and Meeting rooms accommodate up to 400 persons. Charming, new Mansion House Dining Room and unique Cocktail Room—The Dam Site.

700 Rooms & Suites
TRANSIENT
& PERMANENT
Full Hotel Services
Singles from \$9
Doubles from \$13

F. J. PETITMAIRE
General Manager



**Belmont
Hotel**

BITTERSWEET 8-2100

3172 NORTH SHERIDAN ROAD

CHICAGO

Co., Buffalo, N.Y., from Rumrill . . . Exeter Motors (Peugeot distributors, Michigan, Illinois, Indiana, Ohio) to **Papert, Koenig & Lois** . . . Crescent Manufacturing, to **Baker & Stimpson**, Seattle, for Crescent spices, extracts, nuts, ice cream toppings, candy cake decorations . . . Trans-Texas Airways, to **Erwin Wasey, Ruthrauff & Ryan**, Houston . . . Aunt Jane's Foods, to **Zimmer, Keller & Calvert**, Detroit . . . I. Rokeach & Sons, to **Smith/Greenland**.

New agency: FitzGerald-Toole & Co., Inc., Providence, R. I. Louis C. FitzGerald is president and Philip B. Toole is v.p. and treasurer. Toole comes from the Boston office of the Sheraton Corporation of America.

Name change: Doremus & Company Incorporated, Philadelphia, formerly Doremus & Company.

New offices: Daniel & Charles, Inc., in Atlanta, Ga., at 1776 Peachtree Road. Dick Stern, from Keyes, Madden & Jones, Miami, to head up the Southeastern operations.

PEOPLE ON THE MOVE: Tom McDonnell, commercials expert, has left FC&B, N.Y., after 13½ years with the agency . . . **Alden H. Sulger, Jr.**, from Grey to Bates as v.p. and account supervisor on the Colgate-Palmolive household products division . . . **Arch Crist**, and **Robert C. Morrison**, to account executives, Knox Reeves, Minneapolis . . . **Thomas Tausig**, from advertising director, P. Lorillard, to v.p. management supervisor, Grant . . . **Charles J. McCann**, from sales and marketing director, Salada-Shirriff-Horsev. to account executive, Best Foods Division, Corn Products account, Lennen & Newell . . . **Judson H. Irish**, from senior v.p. charge of creative services Donahue & Coe, to v.p. creative department Foote, Cone & Belding, New York City . . . **Norman D. Leeborn**, from director film programming, Metropolitan Broadcasting, to account executive Lavenson Bureau of Advertising, Philadelphia . . . **Eleanor L. Lauer**, from creative director, Robert M. Gamble, Jr., Inc., Washington, to radio/tv department, Henry J. Kaufman Associates, that city . . . **Robert G. Lurie**, from ac-

count executive Lawrence C. Gumbinner, to Papert, Koenig, Lois, as account executive on Wolfschmidt Vodka and Ronrico Rum. General Wine & Spirits division Seagram.

MORE PEOPLE ON THE MOVE:

Robert L. Benveniste, from merchandising and advertising director, Owl and Rexall Drug, to v.p. and account supervisor, Beckman, Koblit, L.A. . . . **Gerry Slaiter**, from KHVH-TV, Honolulu, to Zakin, as assistant to senior v.p. Robert S. Buckbinder . . . **Jouett Davenport, Jr.**, from v.p. and director, Conway Publications, Atlanta, to associate director of public relations, Liller, Neal, Battle & Lindsey, Atlanta . . . **Ross Legler**, from Compton, to account executive, Scott Paper account, Bates.

New v.p.'s: William Phillips, at Ogilvy, Benson & Mather . . . **Lloyd G. Delaney**, at Esty . . . **Lester Cohen**, at Compton . . . **John R. Latham**, and **Charles J. Lumb**, at Lambert & Feasley . . . **Fred C. Walker**, at Henderson, Greenville, S. C.

They were elected: Arthur J. Bellaire, and Philip C. Carling, to board of directors, BBDO . . . **Theodore S. Watson, Jr.**, a director, Charles W. Hoyt . . . **Howard K. McIntyre**, executive v.p., Henderson, Greenville, S. C.

Needham, Louis, Brorby Hollywood office additions: Kenneth C. T. Snyder, office manager; Gilbert G. Foerster, account executive; Frederick H. Brogger, program supervisor.

Tv Stations

Ideas at work:

• **KOMO-TV**, Seattle, successfully promoted its locally produced kid shows *Expedition Northwest* and *Captain Puget* by running a contest and offering its youthful viewers prizes of live puppies, turtles as well as a family-size camping tent. Over 3,500 entries were received during the Expedition Northwest-Captain Puget contest over a three-week period, last month and winners announced during the Captain Puget show by host Don McCune.

Sports buys: American Tobacco

has bought co-sponsorship of the Detroit Tigers' 1961 radio and tv broadcasts with the Stroh Brewery, Speedway Petroleum and Ohio Oil . . . Ballantine and Reynolds Tobacco (both Esty) to continue co-sponsorship of the New York Yankee baseball games telecasts over WPIX, New York City.

New quarters: KBAK-TV, Bakersfield, Calif., began construction this week on its new \$112,500.00 offices and studios in downtown Bakersfield. Occupancy is planned for 1 June.

PEOPLE ON THE MOVE: **Charles Howell**, KTBC-TV, Austin, Tex., local sales manager, named to board of directors. Austin Chamber of Commerce . . . **Terry Gillot**, to WCKT, Miami, as account executive . . . **Bruce J. Bloom**, from director of publicity, to audience promotion director, WCAU-TV, Philadelphia, and **Virginia Lundgren** to associate director audience promotion . . . **Gene Robinson**, from production executive, WCIA, Champaign, Ill., to operations manager, WMBD-TV, Pe-

oria, Ill. . . **Douglas Fishel**, from account executive KXOA, Sacramento, Calif., to account executive, KNTV, that city . . . **Paul B. Evans**, from director of sales, Worldwide Division, Metropolitan Broadcasting, to general manager, WHCT, Hartford, Conn. . . **Norman L. Bacon**, from program director, Cowles Broadcasting, Huntington, W. Va., to administrative assistant to the general manager, KMOX-TV, St. Louis.

MORE PEOPLE ON THE MOVE: **Don Quinn**, director of National Sales for RKO General, Inc., formerly spot sales director of NTA-TV. . . **Terrence C. Atkinson**, from sales rep, KYW-TV, Cleveland, to local sales manager, WJW-TV, that city . . . **John J. Cosgrove**, from unit manager, production sales, CBS TV, New York City, to national sales rep, WCAU-TV, Philadelphia . . . **Bob Richards**, from Visual Electronics, New York City, to sales representative, KFMB-TV, San Diego . . . **James S. Wiley**, to sales promotion and development manager; **Harold E. Carpenter**, to local sales staff; and **Donald S. Moeller**, to local

sales manager, all WPRO-TV, Providence, R. I. . . **Mike Roberts**, from Variety, to director program sales, Westinghouse Broadcasting.

Kudos: WAST, Albany, N. Y., was cited by Albany radio, tv columnist Walter Hawver as follows: "it appears to be indisputable now that WAST has in a few short months become the leader in local public service programing," in a recent column headlined **WAST Deserves Plaudits**.

Radio Stations

It's obvious that the daffydil season is around the corner: the type of audience promotion stunts popping up bears this out:

Take, for instance, the *Bundles of Nothing* contest that WLEU, Erie, Pa., just brought to a climax.

The station asked the listeners to send in the oddest useless items they could manage to dig up. And the result was a deluge of things found not only in the junkyard but in the strangest of places.

REACH the ADULT BUYING

audience of Greater Kansas City!

1½ BILLION DOLLAR MARKET

WITH



Simulcasting Beautiful Music!

The distinctive, sparkling "sound" of Kansas City's only Beautiful Music Stations holds the mature adult listening audience.

Commercial Limitation: 12 Announcements per hour

Represented by:

VENARD, RINTOUL & McCONNELL, Inc.

Owned by **Public Radio Corp.**

KIOA
Des Moines

KBEA/KBEY-FM
Kansas City

KAKC
Tulsa

The prize was a weekend trip to Washington and the winner must have been a kin of Chic Sales.

Westinghouse Broadcasting has set up its own company to produce shows for its eleven radio and tv stations.

The company WBC Productions, Inc., will be headed by Ben Park as executive producer.

Also named to the WBC Productions staff: William Peters, associate producer; Roger W. Murphy, production manager; Marlene Saunders, re-

search director; and Marvin David, writer.

Two nighttime tv series are being planned as the company's first project.

WBC also named a director program sales, Michael J. Roberts.

Ideas at work:

• WABC, New York City, has a contest going which offers, in marriage, one of its deejay personalities to the eligible female writer of the best proposal. The competition, which centered around so-called *Bachelor's Day*, 28 February, will be judged on

originality by a panel of WABC judges. The contest plum—deejayer Jack Carney, a not-so-confirmed bachelor, has nevertheless reserved the right to award the winner an alternate prize: two tickets (for herself—and her own special bachelor friend) to any Broadway show.

• WRNY, Rome, N. Y., took part in its area's Washington's Birthday promotion by costuming one of its newsmen, Mike Connors, in George Washington gear and having him tour the city handing out silver dollars to folks who replied, when approached, "I cannot tell a lie, I always listen to WRNY."

• KBIG, Catalina, Calif., is giving area husbands an opportunity to present the wife with the lavish gift of a mink stole. The conditions: all the husband-listener need do is come up with the best written reason to the statement: "*My Wife Deserves a Mink Stole Because . . .*" A holiday flight for two to Las Vegas goes along with the mink stole.

PEOPLE ON THE MOVE: Eugene M. Plumstead, from v.p. of programing, Plough Broadcasting, to program manager, KYW, Cleveland, Ohio . . . Stanton J. Pearson, from zone marketing manager, Miller Brewing, to sales manager, KBOX, Dallas . . . Justin Bradshaw, from field representative, Dallas, to director of station service, Broadcast Music . . . Bud Wendell, from program manager, KYW, Cleveland, to coordinator of nighttime programs, Westinghouse Broadcasting radio stations . . . Bernard Groven, to general manager WTMT, Louisville, Ky. . . Allen Franco, from WCAR, Detroit, to director of publicity and community affairs, WXYX, that city . . . Richard H. Gerken, from Budkley-Jaeger Broadcasting (WHIM, Providence, R. I. and KGIL, Los Angeles) to eastern sales manager, radio sales, Metropolitan Broadcasting . . . Allen A. Arthur, to director of advertising, KFWB, Hollywood . . . Eddie Clarke, WHK, Cleveland, air personality, taking on additional duties of public service director.

Happy anniversary: WSB, Atlanta, Ga., celebrating its 39th broadcasting year, this month.

Station acquisition: WERC-AM

growing, growing . . .
all the time!

1963 . . .
ROANOKE VALLEY, VIRGINIA
A BELIEVING PLACE
ACTIVE, FULFILLING A PURPOSE
GROWING, GROWING, ALL THE TIME.

THE CHALLENGE OF A FUTURE
WE LIVE, WE LEARN, WE WORK TOGETHER
THE CHALLENGE OF TOMORROW
MORE FASCINATING THAN YESTERDAY'S
ACHIEVEMENTS
GROWING, GROWING, ALL THE TIME.

GROWING WITH ROANOKE VALLEY IS WLS-TV
NOT A THING ESOTERIC AND APART
BUT INTEGRAL WITH THESE BELIEVING
PEOPLE AND THEIR ACTIVITIES.
ROANOKE, WLS-TV, GROWING, GROWING,
ALL THE TIME.

WLS-TV 10

WLS-TV • National Representatives, Avery-Knodel, Inc.

and WERC-FM, Erie, Pa., sold by the Cleveland Broadcasting Co. to Simon Goldman, president of the James Broadcasting Co. (WJTN-AM-FM, Jamestown, N. Y.; WDOE, Dunkirk, N. Y.; and WGGO, Salamanca, N. Y.) for \$335,000.00. Sale brokered by Hamilton-Landis & Associates.

New on air: WOWW, Naugatuck, Conn. John T. Parsons is president and general manager.

More power: WHAT, Philadelphia, upped its power to 1 kw.

Networks

NBC TV chalked up more than \$3 million in daytime orders from ten advertisers during the month of February.

The advertisers—and the buys:

- **Mennen** (Grey) in *Concentration*, *Young Doctor Malone*, *Truth or Consequences*, *Loretta Young Theatre*, *From These Roots*, and *Here's Hollywood*.

- **Plough** (Lake-Spiro-Shurman) in *From These Roots* and *Young Doctor Malone*.

- **U.S. Borax & Chemical** (McCann-Erickson) in *Loretta Young Theatre*, *The Jan Murray Show*, *Young Doctor Malone*, *From These Roots* and *Make Room for Daddy*.

- **Lever** (BBDO) in *Young Doctor Malone*.

- **Proctor-Silex** (Weiss & Geller) in *Say When*, *The Price Is Right*, *The Jan Murray Show* and *From These Roots*.

- **Colgate-Palmolive** (D'Arcy) in *Concentration*, and *Jan Murray*.

- **Union Underwear** (Grey) *The Price Is Right* and *From These Roots*.

- **Reader's Digest** (Grey) *Jan Murray*, *Say When*.

- **McCalls** (JWT) *Say When* and *It Could Be You*.

- **Andrew Jergens** (Cunningham & Walsh) *Jan Murray*.

ABC Radio is setting up a regional network to feed regional as well as network programing to ten Western states.

The network—ABC Radio West—will be comprised of 104 stations embracing ABC Pacific, the Arizona Network, and the Intermountain Network.

According to ABC's v.p. in charge of Radio Network, Robert R. Pauley: "ABC Radio West will have a coverage area encompassing more than 11 million radio homes and almost 26 million people."

Director of the new ABC arm will be Jack H. Mann. Harry Woodworth will serve as sales manager.

Net radio sales: Studebaker-Packard (D'Arcy) to sponsor ABC's preflight (Patterson-Johansson) program *Champ Close-Ups*, 13 March.

Net tv sales: Kitchens of Sara Lee (Cunningham & Walsh) will join Procter & Gamble (Grey) in sponsoring ABC TV's presentation of the 33rd Academy of Motion Picture Arts and Sciences annual Oscar awards ceremonies, 17 April (cost, \$250,000).

New affiliations: KTAL-TV, Shreveport-Texarkana, La., with NBC TV . . . WCPO-TV, Cincinnati, Ohio, with CBS TV . . . WINF, Hartford, Conn., with CBS Radio.

All is peace: KRON-TV, will con-

IN INDIANAPOLIS...

WXLW

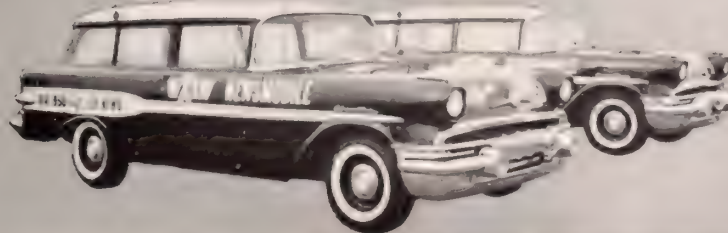
BRINGS THE MOUNTAIN
TO MOHAMMED



IN INDIANAPOLIS...

WXLW

BRINGS THE PEOPLE
TO THE NEWS



RESULT: IN INDIANAPOLIS . . . WXLW DELIVERS THE GOODS!

The WXLW Traveler, a complete radio station on wheels, makes new friends daily for the station, new customers for your product as it becomes the center of attraction in every community it visits. In addition, the two WXLW Newsmobiles go the average news broadcast one better. They actually bring listeners to the news via direct, on-the-scene live reports. This combination only serves to enhance the adult programming featured exclusively on WXLW. Needless to say, these are the people who CAN and WILL buy your product . . . the people who Do listen to the only station for them in Indianapolis . . . WXLW.

CONTACT YOUR NEAREST ROBERT E. EASTMAN REPRESENTATIVE

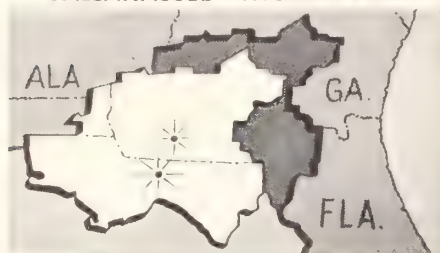
950 ON YOUR DIAL



RADIO INDIANAPOLIS

Bright Spot

FOR BUSINESS
TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps
Broadcasting Station



BLAIR TELEVISION ASSOCIATES
National Representatives



POPEYE

and BRAKEMAN BILL

WWL-TV's big new afternoon show scores with the kids!

Brakeman Bill runs the best known railroad in these parts, a model train that's the envy of every child's eye. Big entertainment package includes Popeye & Bugs Bunny cartoons. The kids find their favorite shows on WWL-TV!

Represented nationally by Katz

WWL-TV

CBS NEW ORLEANS

tinue as the NBC outlet in San Francisco for another two years beginning 1 July.

Representatives

Blair-TV last week expanded its sales executive level and made several advancements and new assignments.

New executive appointments include:

Jack Denninger, general sales manager; Frank Martin, sales manager for the eastern stations; Jack Fritz western stations sales manager; Harry Smart, mid-west operations manager; Ralph Allrud, director of project development; and Otto Ohland, director of sales systems.

In announcing the appointments, Blair-TV president John Blair said: "In shaping these new sales responsibilities, we had certain specific goals in mind: 1) Enabling each one of our stations to benefit still more directly from the special talents of our most experienced men; 2) Providing for a greater concentration of selling-effort at top executive levels, both with agencies and advertisers."

Features of the new organizational set-up include a four-man sales plans group, a project development activity, and an assigned responsibility for sales systems.

Rep appointments: Keystone TV group—WHP-TV, Harrisburg, Pa.; WLYH-TV, Lebanon-Lancaster, Pa.; WSBA-TV, York, Pa., to Blair . . . WSAI, Cincinnati, Ohio, to Ohio Stations Representatives, for Ohio representation.

New quarters: Avery-Knodel, in Chicago, at 2206 Prudential Plaza Building.

Film

The NAB has taken a position on the recent Supreme Court decision relating to pre-censorship of motion pictures.

The NAB asked the Supreme Court for permission to support a petition by Times Film Corp. requesting a rehearing on the pre-screening decision.

The NAB brief, if permitted, would argue that such "a method of censorship" would be difficult to limit to mo-

tion pictures and might lead to censorship of all communications media in violation of "the basic fundamental right of freedom of speech."

ITC Reorganization: following the appointment of **Abe Mandell** as ITC v.p. of administration and sales are these domestic and foreign appointments: **John Pearson** to assistant director of international sales; **Hershel Harris** to sales manager of ITC of Canada Ltd.; **Samuel Gang** becomes Mexican and Central American manager in Mexico City; **John Darston** is manager of Far East sales division in Sydney, Australia; **Carl Russell** to central division sales manager; **Bert Weiland** becomes syndicated sales administration manager; **Kevin O'Sullivan** to general sales manager, New York and network sales; **William McGee** named Western division and Hollywood office manager; **Jack Rhodes** added as Eastern and Central district sales manager; **Jack Meadows** to central sales staff; **John Howley** added in southwest; **Hal Danson** to cover upper New York State and New England; **Tony Wysocki** added in south and **Chris Remington** in the mid-west.

Sales: Latest renewals and sales of Ziv-UA's *Sea Hunt* are Holmes Pontiac (Bozell and Jacobs) on KSLA-TV, Shreveport; Savannah Sugar (Burton E. Wyatt) and Rural Electric (State Wide) on WIS-TV, Columbia, S. C.; Louis Shanks Furniture on KTBC-TV, Austin; Standard Oil of Indiana (D'Arcy) on WKZO-TV, Kalamazoo; Howard Griffen (Shell) on KNOE-TV, Monroe; Indiana Wholesalers on WTVW, Evansville; Man's Shop and Brownsville Savings on KGBT-TV, Harlingen; and stations KWTX-TV, Waco-Temple; KBTX-TV, Bryan; KXII, Sherman-Denison; WGAN-TV, Portland; WKYT, Lexington; WCAU-TV, Philadelphia; WBAL-TV, Baltimore; WDSU-TV, New Orleans; KPRC-TV, Houston; WAST, Albany; WFRV, Green Bay; KFSV-TV, Cape Girardeau; WJBF, Augusta; KVOO-TV, Tulsa; WOC-TV, Davenport-Rock Island, and WJW-TV, Cleveland.

Programs: Trans-Lux TV will distribute travel series *It's A Wonderful World*.

Commercials: **Graham Spencer** to Robert Lawrence as account executive . . . **Douglas J. Baker** to Van Praag Productions as production director . . . **Fred Niles** doing Supper Sandwich and Coke series for Coca-Cola through McCann-Erickson . . . Officers of the Film Producers Association of New York for 1961 are **William Van Praag**, president; **Robert Gross**, v.p.; **Thomas Craven**, secretary; **Peter M. Mooney**, treasurer; directors are **Robert Bergman**, **Lee Blair**, **Sanford Greenberg**, **Robert Klaeger**, **Robert Lawrence**, **Walter Lowendahl**, **Fred Raphael**, **Henry Strauss**, **William Unger**, **Robert Crane**, **Herman Edel**, **Arthur Florman**, and **David Horne**; executive director is **Harold Klein**.

PEOPLE ON THE MOVE: **William Carpenter** to Cello-Matic as eastern sales manager . . . **Allen Ash** to head NTA Chicago office . . . **Robert DeVinny** to UAA as western division account executive . . . **John F. Tobin** to ABC Films in network sales . . . **Basil Estereigh** elected president and chief executive officer of Television Industries . . . **Harold Plevin** appointed sales director of Sterling Television for screen news digest division . . . **Ben Elrod** to Seven Arts Associated as southwest account executive . . . **George Mitchell** to Seven Arts West Coast Division Manager.

Public Service

A number of radio stations put ingenuity to the test in devising stimulating ways of enriching the 1961 American Heart Fund.

Two of the stations—and the methods used:

- **KFMB**, San Diego, ran a 61-hour marathon-appeal broadcast from inside the glass elevator of the city's El Cortez Hotel. The *Heart-A-Thon* which featured variety entertainment, special interviews with tv stars, a dance, etc., netted a sum of \$33,000.

- **KALL**, Salt Lake City, Utah, sparked interest (and extra contributions) by running a contest offering listeners cash prizes for "catching" their names aired at random with the playing of musical selections holding the word "heart" in its title. An equal amount of cash won by listeners was

given to the Heart Fund during the month-long promotion.

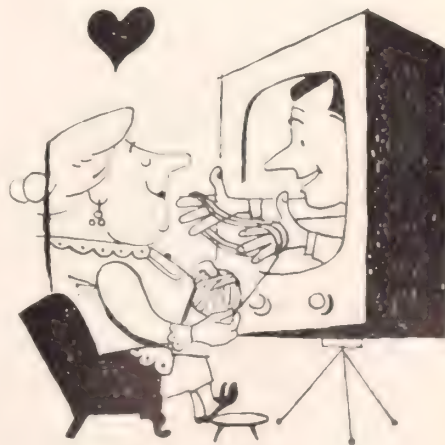
Public service in action: **KMOX**, St. Louis, carries nine public service programs weekly dealing with community affairs, politics, education, etc. This does not include six religious programs . . . **WCHB**, Detroit, raised \$1,050 during its *Dollars for Democracy* radiothon. The money goes to Negro sharecroppers victimized by an economic boycott in the Haywood and Fayette counties of Tenn. . . . **KFWB**, Hollywood, made possible the employment of 125 Los Angeles civil engineers in Alaska by airing a special job opportunities announcement . . . **WMCA**, New York City, has set up a new broadcast technique for dividing up a single issue for treatment among various programs and WMCA personalities . . . **WACE**, Springfield, Mass., this week, will begin a new series, *Young Men in Action*, dealing with the Junior Chamber of Commerce and its altruistic endeavors.

More public service action: **KOIL**, Omaha, with the help of the Omaha Safety Council conducted a youth traffic safety conference for some 65 public and parochial high school students . . . **KMTV**, Omaha, telecast a demonstration of tooth extraction under hypnosis . . . **WISH**, Indianapolis, turned itself into an all-night emergency communications center to provide police, Red Cross and citizens with first-hand weather condition news during the area's big snow storm, 25-26 February . . . **KQV**, Pittsburgh, raised \$6,000 for the Allegheny County Chapter of the Retarded Children's Assn. by holding a special basketball game pitting the KQV High Hoopers against pop recording stars . . . **KCBS**, San Francisco, again this year stimulating community appearance pride with the offer of the *KCBS Community Beautification Award*.

PEOPLE ON THE MOVE: **WCAU**, TV director of public affairs **Donald Porter Lenox** chosen one of six United States delegates to attend a special conference at Leicester, England, sponsored by the English-Speaking Union. The conference subject: *Britain's Changing Role in World Affairs*.

It's no mere yarn that KOIN-TV captures the confidence of the widest audience in Portland, Oregon, and 33 surrounding counties. Programming prompted by the distinctive desires of our viewers is the secret. Knit your brow no longer over the Portland market... see how KOIN-TV will sew up sales for you. We direct you to the latest Nielsen to complete our case.*

KOIN-TV persuades people in Portland !



* Highest ratings and widest coverage... 7 of every 10 homes in Portland and 33 surrounding counties. KOIN-TV—Channel 6, Portland, Oregon. One of America's great influence stations. Represented nationally by CBS-TV Spot Sales.



BAD NEWS

FOR
T. V. STATIONS
PROGRAMMING
OPPOSITE...

FELIX THE CAT!

The world's most famous feline will go before the cameras soon for the 260th and final episode in the current series. Thus, TV stations will start moving schedules around to program FELIX as a full half-hour per day—causing an anticipated upheaval in local ratings.

FELIX Fan Clubs . . . FELIX Birthday Parties . . . FELIX merchandising aids are also creating major problems for opposition stations relying on ordinary cartoons to attract and hold the loyal children's audience.

WARNING!

Don't let this happen to you. If Felix has not picked a channel in your market area as yet . . . do the obvious . . . make certain he's pushing *your* call letters . . . and make your move NOW, . . . while there's still time!

TRANS-LUX TELEVISION CORP.

625 Madison Avenue
New York 22, New York
PL 1-3110
Chicago • Hollywood

Tv and radio NEWSMAKERS



Mel Sokolow has been named mid-Atlantic regional promotion director for TV Guide, coordinating all timebuying and station activities for Philadelphia, Baltimore, Washington, and all of Connecticut as well as the New York market. Sokolow joined Triangle as publicity manager for the N. Y. edition of TV Guide in 1959. Prior to this, he was with Technical Tape Corp. where he was instrumental in developing Tuck Tapes' initial tv campaigns. He is a graduate of Brandeis U. and the CBS West Coast tv workshop.

Robert L. Krieger has been appointed sales manager for WQXR, the New York Times radio station in New York City. Krieger steps up into this new position from assistant commercial manager—a post he has held since 1952. He joined WQXR in December 1943 as an account executive. Prior to this time, he spent seven years as a member of the advertising department of the New York Times. Krieger, who was graduated from Columbia University, is married and the father of a 13-year-old daughter.



Daniel E. Hydrick, Jr., has been named assistant to Metropolitan Broadcasting president and board chairman John W. Kluge. Hydrick comes to Metropolitan after six-and-a-half years as general manager of WGH radio and WGH Muzak in Norfolk-Newport News, Va. Prior to this, he was an account executive with Baltimore station WITH. Following his World War II stint, he became president of Limited Common Carrier. He is currently president of the Newport News Sales Executive Club.

Robert M. McGredy, Westinghouse Broadcasting national television sales manager since 1958, has been named general sales manager of Television Advertising Representatives. McGredy, who will coordinate sales policies for the TvAR offices throughout the U. S., began his career as sales manager of WTOP, Washington, in 1946. He then became sales manager of WPAT, Paterson, N. J., and in 1949 asst. dir. of Broadcast Advertising Bureau (now RAB). In 1950 he went to WCAU-TV, Philadelphia.



The seller's viewpoint

Television today, says Blair TV executive vice president Edward P. Shurick, stands in real danger of being caught in a trap—primarily of its own making. The trap, says Shurick, is the unwise and unnecessary emphasis on price rather than on performance. He deplores a deterioration of good business practices in the matter of rates found too often in many markets.



Let's remember: the performance is what really counts

Last week 16,000 people sat in Madison Square Garden—and watched one of the world's Olympic champions come very close to losing a race to a competitor not near his equal.

Why?

Because this truly great athlete allowed himself to get trapped behind inferior runners. On a wider track, the others could not have begun to match his speed or endurance.

The race pointed up a hazard which currently threatens television. Let's face the facts without prejudice:

In television, we have the most powerful means ever devised or developed for communication between the makers and the users of mass-market goods. In short, the most powerful marketing-force available to business.

Yet today television stands in real danger of being caught in a trap—primarily of its own making. That trap is the unwise and unnecessary emphasis on *price*—rather than on *performance*.

In our industry itself, too many seem occasionally to lose sight of television's real values. We tend to forget that no other form of advertising can begin to match its power to command attention, to implant ideas, to stimulate action.

Too often in certain markets we find a deterioration of good business practices in the matter of rates. It is a basic American principle that competition is the *life of trade*. But unwise competition can also be the *death of progress*.

America has many forms of advertising, in addition to television. Each of them has its own standards of effectiveness—and its own records of achievement. The advertiser is free to choose whichever media he feels will best serve his purpose—free to include in his particular 'marketing-mix' those elements which he feels will best help attain his objectives.

So there is natural competition between media. But in his competition, television today is in a strong position of advantage . . . not faced with any necessity to bow the

knee at the altar of *costs per thousand*.

It is no secret that rocketing prices of paper and production have greatly increased the costs of print media. And it is well known that no unit of print circulation can automatically guarantee attention to every advertisement the medium may carry.

But, despite television's advantages in cost per unit of sale, some elements in the industry seem to fall victim to price-jitters. So we find certain types of television advertising offered at costs which no amount of increased volume could justify.

We watch the Congo and shudder at what seems senseless civil strife, when the Congo situation calls for unified cooperation in the endeavor to build a nation.

Yet, right here in the United States, among certain national elements—yes, even in certain major markets, we see that the effectiveness of television advertising is vitiated by senseless rate-cutting. Such practices undermine the basic values of the market and its media in the eyes of advertisers, both local and national.

Despite the recurring talk of "recession" and the "depressed areas" the television industry as a whole is not faced with substantial advertising cut-backs at the national level. Most major advertisers have grown more sophisticated through their experiences of the '30's and '40's. They no longer run for the storm-cellar when the first recessionary cloud appears. Today they realize the wisdom of maintaining their market position—even though it may be necessary to make slight increases in percentages allocated to advertising.

At Blair-TV, it is our conviction that the current rate-jitters will pass—that television will continue—and even improve upon—its past record to produce results for the advertiser. . . . Results that fully justify the continuation of fair rates and the maintenance of the high programming standards so essential to the progress of television in the months and years ahead.

SPONSOR SPEAKS

Impressive Radio

In many ways the Radio and Television Executives Society luncheon at the Roosevelt a couple of weeks ago was the most exciting demonstration of the vitality of the radio medium which we've seen (and heard) in many years.

It was brilliant program planning which brought together on one platform such station operators as Robert Hyland, KMOX, St. Louis, Frank Gaither, WSB, Atlanta, and Gordon McLendon of the McLendon Stations.

And from the talks and the tapes which each presented it was possible to get a clearer, more vivid picture of modern radio's creativity, variety and power than all the rating books in the world could ever give.

Their viewpoints and programing philosophies couldn't have been more different. Bob Hyland described "At Your Service," KMOX's seven hour daily all-talk format which last week celebrated its first year of highly successful operation.

Gordon McLendon outlined the "Secret Formula" of KLIF, Dallas, a super-concentration on all types of news, with 12,000 remote news broadcasts a year, nearly two every hour of the day.

Frank Gaither told of WSB's "Partnership in Programing" approach, based on the conviction that every show must involve some degree of audience participation.

Each presented convincing evidence of the effectiveness of his station's philosophy; each has a distinct, and wholly characteristic viewpoint.

This was what we liked best of all. A clear-cut demonstration that radio today is not a medium of dreary formulas, but one in which scores of bright, creative, resourceful and imaginative individuals are constantly opening up new frontiers of entertainment, information, and public service.

Our congratulations to the RTES and to its distinguished radio guests.



THIS WE FIGHT FOR: *An ever-increasing improvement in the public ad industry image of radio, the medium which, in the truest sense has been called "magic in the air."*

10-SECOND SPOTS

Naming game: Some N. Y. broadcasting and agency guys were at P. J. O'Hara's convivial Third Ave. place discussing the fact that *Gunsmoke* was going into re-runs next season—but none knew the new name for the series. Some suggestions as the evening wore on: *Son of Gunsmoke* and *Chester's Collie*.

Gaming name: Our correspondent from the Las Vegas gambling casinos, Barbara Bachert, reports that the management of the Dunes Hotel was so pleased with Johnny Ray's smash engagement there that they are touting him for his own tv show. And one wit suggested a title: *Jackpot Bowling, Starring Johnny Ray*.

By Occident: A British-French actor, Roger LePage, is in the cast of the new Broadway musical about Hawaii, *13 Daughters*. He says he's constantly learning things from the oriental members of the cast, including a phrase that has swept Japan. "Wherever you go there," he declares, "you hear people saying *Lllofs of lluck*. . . ."

Punsville: Erv Moser of the Stroffe Music Writing Service suggests that the Miss Universe contest should be held at a sunbathing camp and televised. The show'd be called—*The CBS World Nudes Roundup*.

Cab gab: Myron Cohen tells about a woman who hailed a taxi and said. "Take me to Maternity Hospital, but don't hurry—I work there."

Casting notes: Here's a run-down on the cast and countries of the stars of ABC TV's *Hong Kong* series. Rod Taylor, who plays an American correspondent, is an Australian. Lloyd Bochner, who plays a British police commissioner, is a Canadian. And Mai Tai Sing, who plays an "exotic Chinese owner of a plush Hong Kong supper club," is—naturally—from *Oakland, California*.

Country Club set: A bill that would have permitted 12-year-olds to take jobs as caddies (specifying lighter golf bags and reduced hours), was defeated in the N. Y. State Legislature because, among other things, it would "expose innocent youngsters to foul language."

OUR FIRST PEACOK.

Our first peacock was got by us in 1953. He worked hard for 2 years. But the onlyest color he did was Network. He needed help so we got as a local peacock. He did much alive color in 1955. Alive Opera. Alive Olympic Boxing. Alive Wrestling. We have got even MORE peacocks now. They work 40 hours a week with NO days off. One day they worked 17 hours and broke the record. We called that a broke record with 17 hours in one day! Petry will tell you more colorfull stories. This is a color advertisement for **KMTV-3 OMAHA**



A PEACOK.

CASH-BOX CLASSICS



**15 JINGLE PARODIES
OF AMERICA'S ALL-TIME
RECORD HITS OF THE
PAST 3 YEARS**

- ▶ *Fully customized for your station*
- ▶ *Entertain as you identify*

*Piloted by these
great stations:*

WPLO—Atlanta
WCOP—Boston
WCAO—Baltimore
WJJD—Chicago
KBOX—Dallas
WMPS—Memphis
WRIT—Milwaukee
WNOE—New Orleans
WIL—St. Louis

**COMMERCIAL
RECORDING
CORPORATION**

BOX 6726 • DALLAS 19, TEXAS • RI 8-8004

*Write
Wire or call
now for FREE
audition*



SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

THE COLONEL COVERS
AMERICA'S



ADVERTISING
FRONTIERS FOR

HOUSTON *America's Industrial Frontier*



BASEBALL '61: NEW PATTERNS FOR SPONSORS

Agencies and clients are evaluating anew their buys as costs and audiences change

Page 33

Small agency challenges the big guys

Page 36

Do NBC rules mean the end of protection?

Page 42

Facts on the education level of tv audiences

Page 45

KTRH

DIAL 74
**HOUSTON
TEXAS**

50,000 WATTS

Represented by

SPOT
9" RADIO

INVITATION TO SUCCESS...

*You are cordially invited
to join the growing list
of prestige clients
on KTLA---*

*reaching more homes per quarter hour,
sign-on to sign-off,
than any other
independent television station
in Los Angeles**

**Dec. 1960, Jan. 1961; A.R. Band Nielsen*

R. S. V. P.


NATIONALLY: PETERS, GRIFFIN, WOODWARD

SAN FRANCISCO: YUkon 1-1288

LOS ANGELES: HOLLYWOOD 9-3181

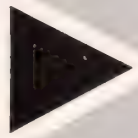


THERE'S NOTHING HARDER TO STOP THAN A ONE-WAY TREND

ONE WAY  **13.3**
October 1960

**AVERAGE PRIME
TIME RATING**

ONE WAY  **14.9**
November 1960

ONE WAY  **15.6**
December 1960

ONE WAY  **17.3**
Jan.-Feb. 1961

And according to Arbitron's latest report, it is very clear that the television traffic trend continues to point **ONE WAY**—to Channel 7

Jan.-Feb. 1961

Network Station X 14.9
WABC-TV 17.3
Network Station Y 14.8

(Arbitron: 7:30 to 11 PM, Monday - Saturday; 6:30 to 11 PM, Sunday)



WABC-TV CHANNEL 7

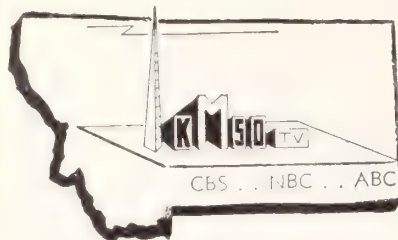
Flagship Station ABC Television Network

THE MOST ENJOYABLE TREND IN TOWN

"MONTANA'S

Favorite

Salesman"



SELL

**60,300 TV HOMES at less than
\$1.00 per 1,000 TV HOMES!**

Seven Cities & 13 Counties enjoy
KMSO-TV's Fine Lineup of CBS,
ABC & NBC Programming.

• MISSOULA

• BUTTE • HELENA

• ANACONDA • DEER LODGE

• HAMILTON • KALISPELL

National Representatives

THE BOLLING CO.

you can't cover

ATLANTA

without

WAOK

America's

Most Powerful

24 HOUR

Negro Station

**SALES RESULTS THRU
POWERFUL PERSONALITY
PROGRAMMING**

featuring a concentration of dynamic
hometown personalities with
81 years of combined proven air-
selling experience!

WAOK

ATLANTA

For Details And Avails Contact
Daren F. McGavren Co. or Stan
Raymond—WAOK—Atlanta, Ga.

*Buy In Combination With
WRMA, Montgomery, Ala.*

© Vol. 15, No. 12 • 20 MARCH 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|--------------------------------|------------------------------------|
| 6 Newsmaker of the Week | 64 Film-Scope |
| 19 Sponsor-Scope | 58 Sponsor-Week Wrap-Up |
| 25 Sponsor-Week | 58 Sponsor-Week in Pictures |
| 63 Washington Week | 71 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

BASEBALL: New Sponsorship patterns in '61

- 33** Agencies and sponsors are re-evaluating their major league buys in old areas in the face of higher costs, lower ratings, changing habits

How to challenge big N. Y. agencies

- 36** A midget competitor among agency giants, Smith/Greenland proves successful in food field by using know-how combined with creativity

Detroit's radio cheer helps out in Boston

- 39** Boston radio station airs anti-recession talk from Detroit auto makers and stimulates a massive look-see at new cars during annual Open House

Store's tv breakfast club

- 40** AM&A of Buffalo breaks with tradition, launches daily, half-hour show, live from its store, carried by WGR-TV. Entertainment cushions ads

Do new NBC rules mean the end of product protection?

- 42** After a week of study, admen are still confused by web's verbiage but agree that protection concepts, as they have known them, are fading

Ex-cops patrol Detroit freeways

- 44** Traffic-ridden city gets unique, professional, aid to motorists, and first hand on-the-air reports on traffic, thanks to imaginative radio station plan

FEATURES

- | | |
|------------------------------|----------------------------|
| 10 Sponsor Backstage | 45 Tv Basics |
| 16 49th and Madison | 66 Sponsor Hears |
| 14 Timebuyers at Work | 74 Sponsor Speaks |
| 72 Seller's Viewpoint | 54 Spot Buys |
| 52 Sponsor Asks | 74 Ten-Second Spots |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAirfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40¢. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 20 MARCH 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher
Norman R. Glenn

Executive Vice President
Bernard Platt

Secretary-Treasurer
Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor
John E. McMillin

News Editor
Ben Bodec

Managing Editor
Alfred J. Jaffe

Senior Editor
Jane Pinkerton

Midwest Editor (Chicago)
Gwen Smart

Film Editor
Hayward Ehrlich

Associate Editors
Jack Lindrup
Ben Seff
Walter F. Scanlon
Michael G. Silver
Ruth Schlanger
Diane Schwartz

Contributing Editor
Joe Csida

Art Editor
Maury Kurtz

Production Editor
Frances Giustra

Editorial Research
Elaine Johnson

ADVERTISING DEPARTMENT

Sales Manager
Arthur E. Breider

Eastern Manager
Willard Dougherty

Southern Manager
Herb Martin

Midwest Manager
Paul Blair

Western Manager
George Dietrich

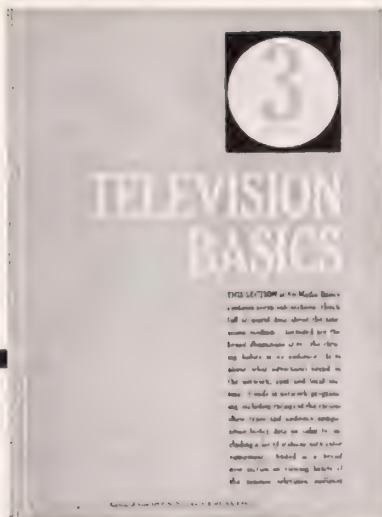
Production Manager
Barbara Parkinson

CIRCULATION DEPARTMENT

Kathryn O'Connell

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker; Michael Crocco; Syd Guttman;
Hermine Mindlin; Wilke Rich; Irene Sulz-
bach



TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

**ORDER
YOUR
REPRINTS**

NOW

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME.....

FIRM.....

ADDRESS.....

QUANTITY.....

IN MADISON



- Now in 1st place 6 p.m. to midnight (Mon. thru Fri). **WKOW-TV** increased its share of audience by 32%. (ARB-Madison Metro—Nov. 1959; Nov. 1960).

- In just 12 months the 2nd station lost 12% and the third station lost 16% in share of audience.

- **WKOW-TV** noon to 3 p.m. increased by 33%; and from 3 p.m. to 6 p.m. audience doubled.

- 6 of the top 10 shows are on **WKOW-TV**.

- The audience has switched to **WKOW-TV**! Now is the time for you to consider and reconsider. For 1st place sales power switch your pitch to **WKOW-TV**.

WKOW-TV

and 10,000-watt **WKOW-AM**

TONY MOE,
Vice-Pres. and Gen. Mgr.
Represented nationally by
THE BOLLING CO.
In Minneapolis by
WAYNE EVANS & ASSOC.



MIDCO

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV and
RADIO Sioux Falls, S. D. • WLOL-AM, FM Min-
neapolis-St. Paul • KSO RADIO Des Moines

NEWSMAKER of the week

Intensification of national level sales activity by broadcast station groups is pointed up this week by the appointment of Don Quinn to the new post of director of national sales for RKO General, Inc., New York. This is in line with the trend for a growing number of station groups to set up national sales teams, or their own station representative companies.

The newsmaker: If RKO General decides to set up its own representative organization—and reports continue that this move is still being seriously considered—Don Quinn would be a natural coordinator for such an amalgamation of station and representative sales functions.

He's had experience in both fields, and this dual-edged sales background is geared to meeting what RKO describes as his current responsibility: "the development of RKO General relations with national radio and tv spot advertisers and with their advertising agencies."

Don Quinn is former partner in McGavren-Quinn station representative firm, one of the newer entries in the rep field, and has held a variety of executive broadcast posts since entering the business in 1948.



Don Quinn

Key among them: vice president and director of spot sales for NTA-TV; sales manager, ABC TV, Los Angeles; vice president and general manager of the Lincoln Dellar Radio Stations group.

Reporting directly to Hathway Watson, vice president in charge of broadcasting for the corporation, Quinn is working also with national sales managers and station reps for the group's 15 broadcast properties.

Four months ago the company instigated a central sales unit headquartered in New York with executive personnel coordinating sales work with a national sales manager named for each of the RKO General properties.

Four station representatives service these stations: KHJ AM, TV, Los Angeles; WNAC, AM, TV, Boston; KFRC AM, TV, San Francisco; WRKO FM, Boston; WHBQ AM, TV, Memphis; WGMS, Washington; WOR AM, TV, FM, New York; WHCT, Hartford; CKLW AM, TV, Windsor, Ont., Can.

Mr. Quinn lives in New York City. He attended Seton Hall and Fordham University, and served with the Army Air Corps during World War II as a pilot with the rank of major.

Earresistible

*When the people in
Hamlin and environs
wanted a job done
they called on the Pied
Piper. For action in
Cleveland they pipe
for WHK. It's the radio
station with the most
followers-biggest
audience* and largest
number of local
clients. Lock up your
family if you don't
buy* **WHK**

CLEVELAND

*A Metropolitan Broadcasting station
V.P. & General Manager: Jack Thayer
National Rep: John Blair & Co.*

*PULSE, DECEMBER 1960, HOOPER JAN.-FEB. 1961



**To an advertiser,
the biggest minute
is the one that
clocks the biggest
audience. In the
average commercial
minute, advertisers
on the CBS Radio
Network in 1960
reached 28 per cent
more homes than
on the next network,
9 per cent more
homes than on the
other two networks
combined. 1961
promises an even
bigger lead for CBS
Radio, with its new
program schedule—**



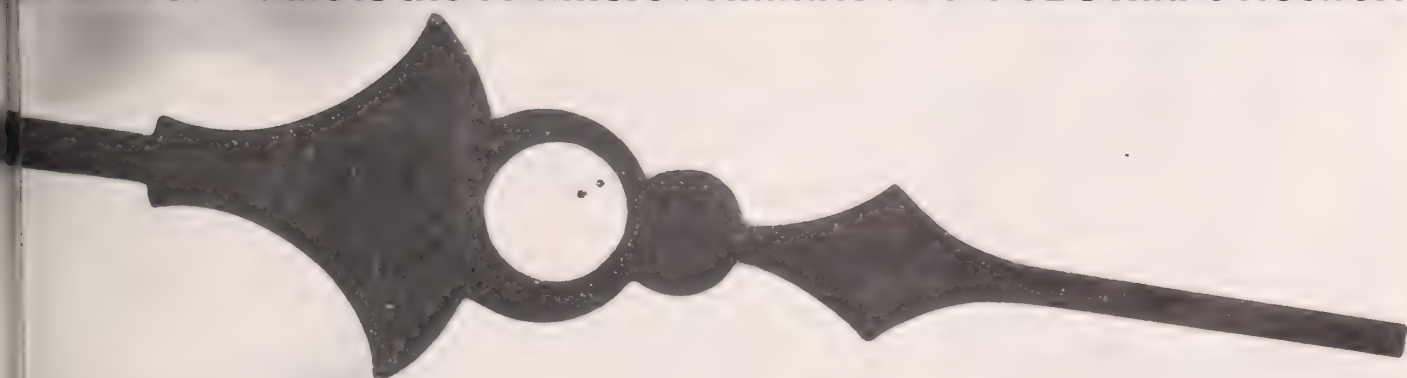
...the biggest minute

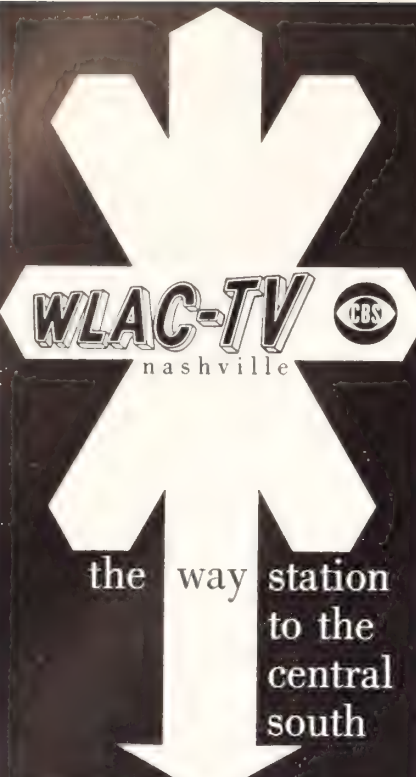
**expanded news
and information,
more special
features, important
personalities and
entertainment.
Whether you buy a
saturation campaign
or co-sponsor one
five-minute show...
minute for minute
your advertising
dollars buy the
biggest audiences
in all network
radio on the CBS
Radio Network.**

© 1960, National Radio Index, Sponsor
of the A. C. Nielsen Radio Index, 12 four week
periods, Jan. 1, 1959, Dec. 4, 1960



Full network radio is the commercial minute on the CBS Radio Network





WLAC-TV
nashville

the way station
to the
central
south

Way ahead with the news,
WLAC-TV won 4 out of 5
recent top news awards.



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900
Teletype NY-1-4295

Sponsor backstage

Tv's new hit show

Just recently I read where somebody was giving the President's pop, Joseph Kennedy, a hard time, charging that the old man had bought Jack the big job. Mr. Kennedy told the deriders off quite strongly. If money could buy the Presidency, he said, many a richer man than he would have purchased it, for himself or a favored son long ere Jack became the head man. And furthermore, said Mr. Kennedy, history will prove what a truly great man young Jack is.



As a man who voted for Nixon I want to say here, now and enthusiastically that I believe Pere Kennedy does not overstate the case for his son one iota. I, as a very average American, believe that we as a nation are extremely lucky to have Jack Kennedy in the White House in these tough and trying times. I am quite convinced that he is one of the most superior human beings I have ever witnessed in action, anywhere, anytime. Winston Churchill is the only man I'm willing to concede as greater, and the venerable Englishman has many decades on young Jack.

And I justify the use of SPONSOR space to say this piece because a television program is primarily and basically responsible for my feelings about our new President. I refer of course to the President's own televised and broadcast press conferences, the sixth of which I have just witnessed. WRCA-TV, NBC's Channel 4 had it on at 5 to 5:30 Wednesday afternoon, March 8, and how *Life of Riley* on Channel 2, *I Led Three Lives* on 5, *Mischief Makers* on 9, *Bozo the Clown* on 11 or *Time for Adventure* on 13 stood up against the President I don't know.

Young Mr. Kennedy has the most incredible capacity for discussing extremely critical, vast and colossal domestic and international crises in the same tones and with the precise degree of seriousness with which he discusses relatively minute and insignificant situations involving handfuls of people and making the latter seem every bit as important as the former. Which in the long and humane view is just the way it should be.

All noteworthy

For example, in his opening remarks the President covered succinctly and with great clarity the educational aid bills before the Congress and the difficulties we were encountering in Laos. But he also told about steps which were being taken to see that approximately a thousand Indian and Eskimo children who were not going to school and were inadequately housed be helped. And he told about a cooperative effort which took place in Guantanamo City,

about fifteen miles from our similarly named naval base in southeast Cuba to fight a polio outbreak. Three Cuban children, said the president, had died, and ten more were stricken, and our Red Cross, our Guantanamo Bay Naval Base personnel and the local Guantanamo City health authorities were pooling their efforts to fight the outbreak. The President related this to our unpleasant current official relationship with the Cuban government, and made the point that it indicated afresh that we had no argument with, no desire to do anything but help the Cuban people.

Glib talker

You may chide me for inexcusable naivete in my rapturous comments about the youthful head of the nation, and his exemplary behavior in his prepared remarks to the press, because it can indeed be presumed that these are carefully prepared and worked out in advance for effect as well as substance by some masterful public relations people, not the least of which is Pierre Salinger. But the President's handling of the question and answer period plainly wins him any plaudits I or any other commentator may care to give him as an incredibly superior mentality and personality.

For here, with complete good grace, with unfailing charm and with a truly awesome firsthand knowledge of a fantastically large number of subjects the President talks unhaltingly about the land and its problems, tiny and tremendous. He tells one reporter that we want to try to get along with Communist China, but have no intention of surrendering in order to do so. He states for the group a most thoughtful and judicious position on the question of labor unions and other groups who are taking and threatening to take action against certain imports for foreign countries.

When one reporter asks him about the Government plan to flood one third of the territory of the Seneca Indians in violation of a treaty George Washington made with the Senecas, young Mr. Kennedy reminds the reporter that the Supreme Court has already ruled on that dilemma, and that he, the President, has no intention of fighting with the Supreme Court over the issue.

He discusses at great and most patient length, the whole question of grants and loans to secondary non-public schools, displaying a knowledge of the intimate details of virtually all the pertinent past and proposed legislation in this area which might be expected of a man who specialized in the subject.

He touched fleetingly but meaningfully on the Peace Corps, and when a reporter indicated an intention of reviving and belaboring the story of the fliers released by the Russians, he said calmly but firmly:

"I believe the fliers discussed the entire matter very fully with the press last week." End of subject.

One reporter said there had been a large amount of mail from the American people concerning the Presidential Press Conferences. Much of this mail, he said, indicated the people felt the reporters were abusing the President and not showing him the proper respect.

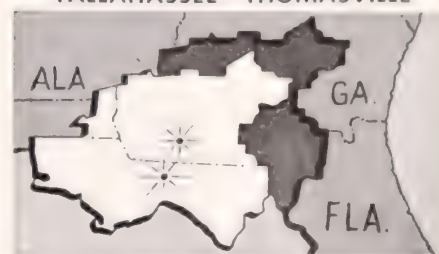
Young Jack Kennedy smiled, and said: "You subject me to some abuse, but there's no lack of respect."

There can't be. Not only do I think he's going to make one of our greatest presidents, as pop said, but I think he's the best talker to hit television since Jack Paar.

Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

a John H. Phipps Broadcasting Station



BLAIR TELEVISION ASSOCIATES
National Representatives

WTRF-TV STORY BOARD



T. R. Effic!

OVERHEARD: "He's gone long. Nobody took him."

Wheeling wtrf-tv

PONDERING: Would you rather be filthy rich or immaculately poor?

wtrf-tv Wheeling

SECRETARY CEN: "I believe he knows every nasty and filthy song ever written." Her songs around you?" "No," said Cen "BUT he whistles them!"

Wheeling wtrf-tv

AMERICAN MOTORISTS can park and we have parking meters to prove it.

wtrf-tv Wheeling

ALERT ADVERTISERS know they will get results and we have the result stories to prove it. Ask our rep, George P. Hollingbery Co

Wheeling wtrf-tv

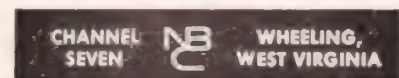
are like an opera. Full of grand marches, always a full ho

wtrf-tv Wheeling

SALES MANAGER

Wheeling wtrf-tv

wtrf-tv Wheeling





WCCO Radio . . .

*one of the great stations
of the nation!*

TOP

ACCEPTANCE

62.1%

SHARE OF AUDIENCE

WCCO RADIO delivers far more listeners than all other Minneapolis-St. Paul stations combined!



| | |
|---------------------|-------|
| WCCO Radio | 62.1% |
| Station B | 10.1% |
| Station C | 7.6% |
| Station D | 5.4% |
| Station E | 3.9% |
| Five other stations | 10.9% |

SOURCE: Nielsen Station Index, Nov.-Dec., 1960 6 AM-Midnight, 7-day week.

Look at any major market. Chances are you won't find any station that attracts both the overwhelming share of audience and degree of audience acceptance that WCCO Radio does in the Minneapolis-St. Paul market.

Truly one of the great stations of the nation, WCCO Radio delivers far more listeners than all other Twin Cities stations combined! Its 62.1% share of audience is the greatest ever recorded since Nielsen began measuring the market.

Yet years of listening loyalty are a daily habit with 1,022,610 radio families in a 114-county Basic Service Area.

Add the welcome fact that WCCO Radio gives you the lowest cost per thousand—less than one-third the average of all other Minneapolis-St. Paul stations.

Chart your sales story to top acceptance with WCCO Radio.



Northwest's Only 50,000-Watt 1-A Clear Channel Station

Represented by **CBS RADIO**
SPOT SALES 

Review, please,
the latest survey
of your choice:

Nielsen (Louisville Metro
Area, Nov.-Dec., 1960)

●
Hooper (Oct.-Dec., 1960)

●
Pulse (Louisville Metro
Area, Nov., 1960)

●
Trendex (Louisville, Aug.
24-28, 1959)

●
Verifak (Louisville, Oct.,
1960)

●
Conlan (Louisville, Nov.,
1960)

Unbelievable
unduplicated audience
in the
Louisville Metro Area
belongs to **WKLO***
Need we say more?

*Nielsen, November-December, 1960

see



robert e.
eastman & co., inc.

Other Air Trails Stations:

WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.
WEZE, Boston, Mass.

Timebuyers at work

Frank Hajek, Kenyon & Eckhardt Inc., New York, urges reps to emphasize the qualities of a tv station's local shows through film clips and tapes. "Similar programing" does not mean similar programs. Virtually every station has its news, weather and sports show, its kid show and homemaking show, usually dependent upon local personalities. Some spot schedules, placed outside the prime time, rely heavily on the quality of such programs. It is usually difficult for a buyer located in another city to evaluate the qualitative aspects of local programs from information generally available. True, rating services and promotional pieces tell part of the story, but some station representatives, through the use of film clips and tapes, have brought home forcefully the attributes of outstanding local features. Buyers are sometimes accused of relying solely on ratings. Frequently it is because the strong points of local program quality have not been presented. Where reps are not emphasizing these qualities, they are doing advertisers, the buyers and themselves a disservice."



Barbara Swedeen, North Advertising, New York, queries, "Why is ABC TV discriminating against the ID advertiser? In their fight for affiliates, the network is dangling as bait to stations the 40-second commercial break between its nighttime programs. This policy has been devised primarily to increase the revenue to the stations. But



what of the advertiser who is looking for maximum coverage and frequency with a minimum budget, or wants to increase his efficiency or just doesn't need longer copy and has therefore determined that the ID is the best means of expending all or a major portion of his television budget? Must he increase his budget, reduce his efficiency or lengthen his message in order to gain coverage of a market covered by ABC? If he can

do none of these, faced by limited or no availabilities on ABC affiliates, he must go to other stations to spend his money. I think that to protect those advertisers who use ID's, ABC and/or their affiliates should give serious consideration to allocating particular breaks for the use of 30's and 10's, or instituting a break rotation plan."



"YOU'VE GOT A DEAL..."

says James Schiavone,
Station Mgr., WWJ-TV, Detroit, Mich.

"...a program series WWJ-TV must have."

"The Dr. Joyce Brothers series will be
another example of WTVJ's program
leadership in the south Florida area."

Lee Ruwitch,
Exec. V. P. & Gen. Mgr., WTVJ, Miami, Fla.

"From every aspect this is the type
of program feature which any
station can take pride in presenting."

A. Louis Read, Exec. V. P. & Gen. Mgr.,
WDSU Broadcasting Corp., New Orleans, La.

65 Quarter-Hours
or 195 Five-Minute Programs

"CONSULT DR. BROTHERS"

This popularity proven program series was pre-tested before a panel of top station management. The reaction was immediate and decisive. They bought it! Now you've got it too - a program that's perfect for stripping - all the popular appeal of adult subjects...love...marriage...sex...dating...treated in a mature manner. Dr. Joyce Brothers does it with all the prestige inherent in her vast professional background...with a lively personality which excites lively viewer interest. "Consult Dr. Brothers" has: proven track record, proven sales record, proven critical acclaim, proven audience and sponsor pulling power. Don't miss this one!

ABC FILMS, INC.
1501 BROADWAY, NEW YORK, N.Y., LA 4-5050

49th and Madison

Magic in the air

Congratulations and thanks for your truly fine column, ("Commercial Commentary") "Magic in the air" which appeared in the 13 February issue of SPONSOR.

I think you put your finger on a point we in radio all too often forget—the "truly astonishing and mysterious qualities" of our medium.

We need, I think, to be reminded of this often, and to be prodded into doing something other than ranting and raving about numbers, ratings, reach, etc.

Larry M. Harding
promotion manager
WBT Radio
Charlotte, N. C.

I have just finished reading your column in the 13 February issue of SPONSOR and I should like to say that we heartily agree with your suggestions that radio's power and appeal be defined in terms other than numbers.

Arthur Hull Hayes
president
CBS Radio
New York, N. Y.

I thought your column regarding the magic of radio was the greatest thing that has happened in a long while.

By a strange coincidence we were working on a new trade press cam-

paign which is remarkably similar to your thinking. The first ad had been prepared before your column appeared, but we have borrowed a few thoughts for our copy. The word "magic," for example, will be used recurringly in each ad.

The more I have thought about this, the more important I think it is and I am writing to NAB, RAB and Blair suggesting that we try to re-establish the glamour of radio by stressing the importance of the spoken word, the building up of mental images, people-to-people communications, etc.

Ben Strouse
president
WWDC
Washington, D. C.

Thank you for your editorial "Magic in the air." As one who daily meets these "dreary cliches," of which you speak, I am all for selling radio on the basis of the excitement you point out in your column.

My new John Frederick's off to you for this clear thinking and forthright examination of monotony in the medium!

Jean Taylor
supervisor, radio/tv production
Young & Rubicam
N. Y.

Your editorial, entitled "Magic in the air," was the best—the very best—I have read on that subject.

It's about time those in the industry stopped talking about radio in cliches and continued to recognize the ever increasing value of the medium.

Edward Codel
vice president
The Katz Agency
New York, N. Y.

Again, you have made a cogent point through your remarkable ability to go to the heart of the matter and state it directly. Radio, as you say is an exciting and satisfying medium: it is good to meet a man who recognizes this fact.

Allan Ludden
dir. program services
CBS Radio
N.Y.



WAVE-TV viewers have 28.8% more TIRED FACES

—and they buy 28.8% more cosmetics,
toiletries and beauty aids in general!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in *any* average week. Source: N.S.I., Dec., 1960.

CHANNEL 3 • MAXIMUM POWER
NBC
LOUISVILLE

NBC SPOT SALES, National Representatives


"More than \$3,000 a week in billing—both announcement and program—dependent on one Ampex tape machine. That's a typical week here at Channel 5," says Fred Fletcher. "We've been in business with *Videotape** for slightly over two years and our *one* machine shows 3,272 hours of use and service... Ninety percent of our political business last fall was on tape. I don't say we wouldn't have gotten it on a live basis, but it was easier, less costly, and much more convenient to candidates, having the busy grass roots schedules they do... Sure, we see every reason for getting a second machine—and we shall eventually, but we've done a phenomenal job with one for two years. There's no question about our choice of Ampex. They are TV tape recording, no doubt about it." * * * * To get an informative file of reports from your associate TV broadcasters showing how an Ampex VTR fits in as a basic, pay-its-own-way component of any complete TV facility, write to Ampex today. Department SF

AMPEX

AMPEX PROFESSIONAL PRODUCTS COMPANY • 934 CHARTER ST., REDWOOD CITY, CALIF. • AMPEX OF CANADA LTD., REXDALE, ONTARIO

MR. FRED FLETCHER
EXECUTIVE VICE PRESIDENT
WRAL-TV, RALEIGH, NORTH CAROLINA



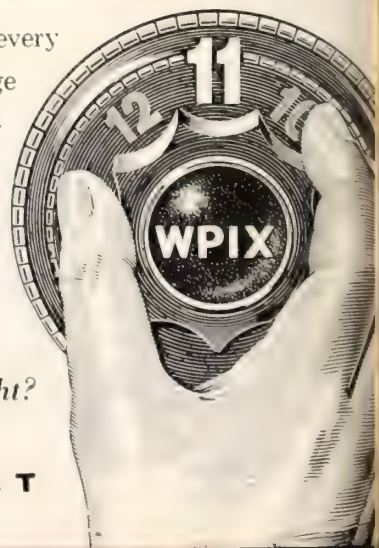


Unprivate

The programming standards of a television station are exposed every minute of every hour of every day. All you need do is *look* to see that WPIX-11, New York's Prestige Independent, has the "network look" . . . network-proved and network caliber programs night after night. Programs like M Squad, Air Power, the Honeymooners, Mike Hammer, You Are There. When you, the advertiser, painstakingly produce TV commercials, you have a right to expect they will be presented in programs that do justice to your product *and* your company. WPIX-11 is the only New York Independent Television Station qualified to display the Seal of Good Practice.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



SPONSOR-SCOPE

20 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

No sooner does CBS TV put out one fire with its affiliates than it finds itself faced with the makings of another: namely, its new policy of relegating public affairs-news documentary series to 10:30-11 p.m.

What's at stake here is a simple choice: since such programs are often weak in audience, **who will take the ratings rap hardest, network or affiliate?**

Shall they go on early and possibly weaken network fare that follows—or at 10:30 p.m., possibly to jeopardize post-11 p.m. local shows?

From the network viewpoint: competitively speaking it's not wise to slot a non-entertainment show **at the tee-off base of a nighttime schedule.** If the show garners a below average audience, says the network, it might be hard to **overcome the audience leads of NBC TV and ABC TV.** The whole night may even prove a complete washout as a result.

From the affiliates' viewpoint: an informal network show at 10:30 p.m. could threaten one of the **station's most valuable and most saleable properties—the 11 p.m. news.** If this audience isn't protected by lead-in strength, as on Thursdays at 10:30-11 where CBS Reports reduces audience flow into local news—if **this audience inheritance isn't protected**—the local sponsor of the 11 p.m. news could in time, affiliates say, get so discontented as to cancel.

The problem is seen as a conundrum: how can the network schedule this lesser rated fare while still protecting the best economic interests of **both itself and its affiliates?**

P. Lorillard opens up daytime tv for Spring (Grey), scattering eight minutes a week in the ABC TV schedule.

The menthol filter is first to try such a daytime women's campaign.

But due to complications **Spring won't go into Camouflage** (Don Morrow does Luckies commercials), **Number Please** (R. J. Reynolds sponsors Bud Collyer's nighttime show), and **American Bandstand** (watched by too many teenagers).

Radio news will push those new FHA mortgages.

Robbins Associates (Metlis & Lebow) will use major-market radio news on **WCBS, WINS, WQXR, WNBC, WABC, WVNJ, WMCA, WMGM, KDKA, WCAU, WGY, WHAM, WEEL, WCKR, and KMOX;** and other Eastern markets are to be added.

Mary Proctor appliances (Weiss & Geller) go into four NBC TV daytime shows for an eight week seasonal campaign starting 3 April.

Participations in **Price Is Right, Jan Murray, From These Roots,** and **Say When** are timed for Mother's Day gift-buying and June weddings and anniversaries.

Things have to be off-beat in the new drama trend: L&M (D-F-S) is to sponsor **'Way Out,** new half-hour tape drama series.

David Susskind will produce the tape series in New York, airing 31 March at 9:30 p.m. Friday on CBS TV.

Tv fashion shows are catching on with department stores ever since Macy's tried it out in New York last March.

TvB expects between 25 and 50 department stores to have tv fashion shows this spring. **Among the first to latch on to the format this year:** Hess's, Allentown, Pa., whose European haute couture fashions were video-taped and shown over Philadelphia's WFIL-TV 11 March; and Montgomery Ward which also taped its feminine finery (through Dallas' WFAA-TV) and put on a 30-minute fashion parade in **15 major southwest markets** as part of a major regional effort last week.

Stores that had tv fashion shows last fall are these: Alexander's and Ohrbach's in New York, Meier & Frank in Portland, Ore., Gimbels in Milwaukee, Titcher-Goettinger in Dallas, and Gladding's in Providence.

Buitoni will use CBS TV's Captain Kangaroo to promote its new spinach macaroni, manufactured in the shape of a rival children's tv character, Popeye.

Buitoni (Frank-Law) licensed the newspaper-and-tv cartoon Popeye character from **King Features Syndicate**—who also have new cartoons of the character in film syndication.

Commercial use of classical fm stations, once a rarity, no longer surprises anyone.

Talman Federal Savings, for instance, is beginning its **fifth year as early morning sponsor on WFMT, Chicago.**

Fm "networks" have also been mushrooming: **when QXR network signed KRBE-TV, Houston, this week it added its 35th fm classical music affiliate.** There are, incidentally, **two QXR networks:** the **Boston to Washington** group connected by radio relay from New York, established in 1958, and **15 more unconnected stations** in the mid-west, far west and southwest, all added since then.

Add one more if you're keeping score of daytime games for fall: Seven Keys on ABC TV at 2:30 p.m. starting 3 April.

The program format, host Jack Narz and all, comes from a local show seen on independent KTLA, Los Angeles, since last September.

KTTV, Los Angeles, will resume a promotion using words writ on water.

An unusual advertising exchange with **Arrowhead spring water** and **Puritas distilled water**—tried four years ago—will provide KTTV promos on the labels of 5-gallon bottles delivered into 150,000 Southern California homes.

TvB's touring sales clinic this year is headed for 18 cities and will run through May and June.

The emphasis will be on local selling.

There's a school of agency people who think that the radio industry could perform a highly self-remunerative service if it financed a master cross-section study of the radio audience which could be applied to any of the ratings.

The cross-section would show the **average community's radio listening in depth**, such as the **ratio of home, car and other place tune-in**—and how much of this derives from **women, men and teenagers.**

The base would be scientifically composed and could be applied generally within a reasonable margin of error.

In that way, say the proponents of the study, **the buyer could not only assess ratings intelligently but have a realistic insight of the radio audience as it is constituted today.**

CBS TV is gradually whittling down affiliate holdouts to its minute selling plan for the weekday 10 to noon span.

The stations in major markets refusing to take any of the two-hour programing are down to four. **The markets: Syracuse, Birmingham, Columbus and Toledo.**

Several other stations have limited themselves to taking **an hour of the two.**

A sombre communique for the makers of cowboy paraphernalia and breeders of horseflesh:

Of the \$2 million that ABC TV has appropriated for pilots to be available for the 1962-63 season **not a dollar will involve westerns.**

In other words, the network plans to continue on its present kick of **comedy, crime chasing with handsome people as the chasers, and sundry global adventure fare.**

Come the fall ABC will have but **two hours of westerns** as against **5½ hours on NBC and 5 hours on CBS.**

Since the CBS and NBC schedules aren't fully cemented, **there's no telling how much comedy they'll each have** against ABC TV's already scheduled **12 half-hour shows.**

Network program packagers were scratching their heads this week over an apparent lull in buying despite the fact their season is far from over.

The lull may have been just coincidence but some insiders thought the **first rush was over** and that a **transition to late season selling** was just beginning.

Admen who have scanned the tentative fall program schedules of the tv networks seem to be particularly struck by this: how closely the pattern of programing hews to competition with each successive season.

They point out that most conspicuous of all are the **carbon-copyings of the adventures and whodonits that have clicked on ABC TV**—and the addition of **still more versions of other formulas** that caught the viewer fancy over the seasons.

To reprise, it's much like **Hollywood pictures in their heyday: then too a boxoffice bullseye generally set off a chain reaction of imitation from studio to studio.**

Sports and music are still there among the network durables.

Wilson sporting goods (Campbell-Mithun) and **Kemper insurance** (Frank) will co-sponsor two golf tournaments on NBC TV, while **American Express** (B&B) and **Travelers Insurance** (Y&R) will share a golf show on CBS TV.

In the music department **P. Ballantine** and **R. J. Reynolds** (both Esty) will sponsor **Mitch Miller** on NBC TV and **Massey-Ferguson** (NL&B) **Five Star Jubilee** on NBC TV.

It looks as though NBC will be the first U. S. broadcaster with three-way coverage of Latin American news via on-the-spot news bureaus.

On 1 April NBC opens news offices in **Rio de Janeiro** and **Buenos Aires**; there's already a branch in **Havana.**

A main difference between Russian and U. S. tv is its use to sell news and propaganda instead of entertainment and soap.

There are already 94 stations in the U.S.S.R., and 4 million sets and **the goal is 50 more stations and 25 million more sets by 1965.**

Russian programing is heavy on **news, art and public affairs, education and documentaries**, and there are quite a few **movies and children's programs**, reports *Newsweek*.

Co-sponsorship and participations aren't Russian tv problems: **programs have but a single sponsor, the government.**

Look for the manufacturers of synthetics, like textiles, fibres, plastic resin and film sheets, to be amenable to pitches from outside agencies.

Their motivation: a search for **sharper product identity**, which the restive tribe think they can get through a **different agency**.

The background: since the war there has been a plethora of synthetics with different names and it now turns out that **neither the producers nor the consumers can identify one from the other**, or if they do, it's not easy for them to associate the name with the manufacturer.

As one agency marketingman put it: **These manufacturers have become the victims of their own oversmartness and drive to capture a maximum share of the market**. Instead of using a welter of names, they might have attached a letter or serial number to their corporate names for each product.

Textile marketing experts, incidentally, note that there will be rich opportunity opening up in their field for advertising media in the next year or two.

It'll be due, they say to a **new wave of basic changes in wearing apparel fashions for both men and women**.

An observation made by a Chicago agencyman last week may tickle your sense of the incongruous.

To make it more specific it was the head of a research department, who said he couldn't figure out **why advertisers and agencies will not run the same full page ad in print more than once in a publication, but will keep hammering away at the same old commercials over the same tv and radio stations, sometimes for more than a year.**

His concluding query: If repetition is effective with air media, **why hasn't it been for print?**

The Spiegel mailorder house is experimenting with a chain idea that could turn out to be the next revolution in drug retailing.

The Spiegel plan: **issue four-color catalogs of drugs and cosmetics at reduced prices and invite prospective customers to place their orders via a chain of hole-in-the-wall stores.**

These stores would not dispense merchandise but merely **take the order and money.**

Possible supplement: offering a **line of credit which obviously would serve as a hard-to-meet angle for the discount houses.**

The National Better Business Bureau may look at the whole thing with jaundiced eye but you'll be seeing in the near future advertising about the beneficial effects of the negative ion.

The theory as propounded by some in the medical profession is that **airborne ions have harmful and beneficial effects, with the negative kind seeming to relieve certain ailments and raise the spirits.**

Target of the NBBB's scorn: the salesmen who've been peddling ions door-to-door **as their antecedents did with diathermy machines.**

But where bigtime advertising is expected to take foothold in this negtive ion development: **products designed and engineered for central air-conditioning systems.**

For other news coverage in this issue: see Newsmaker of the Week, page 6; Spot Buys, page 54; Sponsor-Week Wrap-Up, page 58; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 71; and Film-Scope, page 64.

TAKE A GOOD LOOK

THE NASHVILLE MARKET

After you've looked at Marilyn King of WSM - TV's 4 Kings

47th

TV Homes — 372,800

44th

Retail Sales — \$1,769,149,000.00

48th

Effective Buying Income — \$2,458,273,000

Represented by
Edward Petry & Co., Inc.
The original Station Representative



**THEN LOOK
AT**

WSM-TV
KING 4 IN NASHVILLE

*The
People
do!*

The first prize was a Duroc gilt

(not to be confused with our Gold Pork Chop award)

SWINE, no cuss word in Eastern Iowa, can be beautiful, if you know where to look. Stuffed with corn, symbolically wearing an apple presaging future feasts, a hog, considered moola-wise, is money on the hoof, or bankable bacon.

Porcine aesthetics are understood in Iowa, producer of some 22% of the nation's hog income. For five years now, WMT-TV's annual Swine Judging Contest has stimulated lively interest (649 entries this year). It's no place for Revlon, but sponsors like Wilson and Company, and the J. I. Case farm implement dealers, find it better than an Atlantic City beauty contest.

Should any New York City television stations want our secret, here's the oink-tested formula: Truck twelve hogs to your studios. Rev up the videotape and shoot the porkers front, side and back. Interview them, being careful to avoid conversational gambits that lead to discussion of future plans, and football. Safe subjects are diet, farm size, and number of tractors in the family. Store the tapes for subsequent use, after the oinks are cleared away, as segments on your weekday noontime farm show. Encourage would-be contestants to write for judging blanks. Play back the taped segments in a specified week. Ask the contestants to place, grade and estimate back-fat thickness of each hog, four hogs to a class. Let your farm staff tabulate the entries and pick the winner.

This year (the third year in a row) a lady won first prize. We suspect the reason

for such distaff accuracy is training acquired from years of keeping an eye on the butcher.

Well, that's about the story, except for the admonition in the sub-head. Each spring, the WMT Stations also present a Gold Pork Chop plaque (made from a cast of a frozen chop from the champion carcass) to the winner of the Iowa State Spring Market Hog Show *Quality Pork Contest*. How'd you like to have one of those over your mantel?

WMT-TV • CBS Television for Eastern Iowa Cedar Rapids—Waterloo

National Representatives, The Katz Agency
Affiliated with WMT Radio; K-WMT,
Fort Dodge; WEBC, Duluth.



20 March 1961

SPONSOR-WEEK

- ✓ **Lever's tv problem: how to develop better commercials**
- ✓ **Budweiser sets \$12 million ad budget, briefs reps on junket**
- ✓ **All-family audience is aim of Ideal Toy's \$2 million for tv**

L&M DROPS \$10 MILLION FROM ABC TV

There was still no comment at SPONSOR-WEEK deadline from ABC TV about its shift of three Liggett & Myers' shows out of prime time slots and the client's resulting cancellation of \$10 million worth of business.

L&M, through McCann-Erickson, on Monday cancelled its options (up this week) on "Adventures in Paradise," "Asphalt Jungle" and "The Untouchables" because the network moved all three back from the 9:30-10:30 p.m. slot to 10-11 for the fall schedule.

ABC TV, declining official comment, noted only that "within 24 hours \$8.5 million of the \$10 million involved had been sold," with sale of the remaining time expected "momentarily." Sale is believed to involve verbal commitments rather than dotted-line buys.

McCann's programing people take the position that the network—despite months of negotiation about time shifts for the shows—pre-empted its three Class A periods for other advertisers.

Agency and client are immersed in program problems. Among them:

- They think they got short shrift because the new 10-11 slot, by and large, isn't doing too well throughout the week, with two of the shows ("Make That Spare" on Saturday and "Take a Good Look" on Thursday going off, with the Tuesday slot open for local station use and with Friday's "Law and Mr. Jones" running indefinitely).

- L&M's "The Rebel," aired on ABC TV Sundays, 9-9:30, is still looking for a time slot for fall, with the issue unresolved.

- L&M is up in the air trying not only to find three new properties and prime time slots but also attempting to balance the new efforts with other properties:

its 7 April start of "Twilight Zone" Friday on CBS TV from 10-10:30, "Gunsmoke" 10 to 10:30 on Saturdays on CBS TV, and acquisition of "Way Out" (replacing Jackie Gleason) 24 March on CBS TV Fridays, 9:30-10 p.m.

- Further water-muddying came Tuesday as one of the national wire services carried a story that "The Untouchables" had been cancelled by L&M because of propaganda action and picketing which has been carried on by an Italian-American group in New York over the past few months.

ABC TV president Ollie Treyz flatly denied other rumors that "Untouchables" would be off the air next fall. He said "It will definitely be back and is 100% sold out" to three sponsors through September, 1962 (L&M had the equivalent of 50% sponsorship).

Two fall program possibilities for Liggett: expansion of "Gunsmoke" to an hour, which locks L&M into a longer time span, and the new co-production of Desilu and McCann, "Counter-Intelligence Corps."

All told, L&M spends about \$20 million on net tv programing, including special sports shows from time to time. L&M and Chesterfield cigarettes get biggest play.

New wrinkle: movies on radio

Hawaii, the last state, is the first one to discover movies can be aired on radio. KORL, Honolulu, gave what it terms an "aural thrill" to listeners by playing the sound track from "The African Queen." Manager Hal Davis says "the audience loved it" and he'll schedule other films which have "sound tracks conducive to good listening."



GOOD GRIEF!

Our Farm Director's in his Cups!
...and now a Double Shot*

Nothing bores us more than a Station that overplays the "Ain't We Wonderful" stuff. But our Farm Department really does win a flock of National and Regional Awards. Example: Here in the State of Wisconsin, during the past four years, our three Farm Service men have won 7 of the 8 trophies presented for Outstanding Service to Agriculture.

*Two more Awards (not shown) just came in!

In the Land of Milk and ~~X~~oney!

WBAY-TV

GREEN BAY, WISCONSIN

GREEN BAY, WISCONSIN General Manager • Represented by THE KATZ AGENCY

2

Are you a typical adman or gal?

Advertising Federation of America drew a profile of its members, came up with a clean-cut and dull image which would disappoint lay readers of the popular press and novels.

"They are steady, substantial people, go to church, take keen interest in business, cultural, civic and social organizations. They are active, worthwhile citizens."

Among the facts: 82% are men, 87%, married; 90% attended college; 45% have three or more kids; 56% live in suburbs, 97% in houses; 92% belong to at least one business or civic group.

LEVER'S NO. 1 TV CONCERN: QUALITY SELLING MESSAGES

Lever Bros.' tv philosophy, summed up this week in its annual report, follows the song line "It ain't what you do, it's how you do it."

Lever's 16 tv shows, five nighttime, reach "more than 120 million viewers each week." But Lever's concern is how tv reaches and sells viewers and with, therefore, the "quality and effectiveness" of commercials.

The report to stockholders notes: "To be heard and to be remembered under today's advertising conditions requires very skillful work in copy. What was once serviceable has become of little value. What was once outstanding has become fairly ordinary.

"To produce messages effective in today's climate, which get the interest of the consumer and leave her with a memorable and compelling idea, will require increasing skill" by marketers and admen.

Lever's current nighttime schedule includes "Jack Benny," "The Price Is Right," "Candid Camera," "Checkmate" and "Have Gun, Will Travel," billed through four agencies.

Its network gross time billings last year were \$28.6 million, with an additional \$16.5 million spent on spot tv (Television Bureau of Advertising figures) for a total of \$45.1 million.

Lever reported a decline in sales as well as net profits even though each was second largest in the company's recent history.

Reasons for the slack: "heavy initial expense of new products still in test markets or in the very early stages of expansion" (16 new products were test-marketed last year), mounting competition, and "spotty effect of less favorable economic conditions."

Net profit dropped from \$15.2 million to \$11.4 million, sales from a record high of \$409.6 million to \$388.6 million.

IDEAL TO SPEND \$2 MILLION IN FALL TV EFFORT FOR ALL-FAMILY

All-out tv drive to reach the family and not merely the kiddies is in the works at Ideal Toy Co., New York, which last week announced a \$3 million ad budget for the fall pre-Christmas sales season.

Melvin Helitzer, ad manager, says two-thirds of this sum is budgeted for tv, about double that of last year and "probably the biggest ad budget in the toy industry, despite the way our competitors throw figures around!"

Innovation will be strong appeal for an all-family audience in three network shows, one now on the air and two new.



Melvin Helitzer

Supplementing this, Helitzer said, will be a concentrated spot schedule on kids' shows in the top 40 markets and a series of three to five spectaculars themed to children but—again—designed to attract an all-family audience.

Specials will be slotted from 5 to 7 p.m. during the week or at nighttime on the weekend. Only one special has been set, the seventh consecutive year of sponsorship of the Thanksgiving Day Parade in New York. Others considered: a folk-singing theme with Burl Ives, comedy with Burgess Meredith, theatrical motif with Jose Ferrer. Innovation: new commercials (eight) are being shot in color, with only two holdovers from last year in black and white.

At opening of current Toy Fair, Edward Parker, president of the Toy Mfgs. of the U. S., said the industry had not been consulted about a toy tv advertising code proposed by the National Assn. of Broadcasters' Code Office and which is slated to be submitted for approval to the Tv Code Review Board.

FTC ORDERS COLGATE TO HALT DENTAL CREME COPY

Colgate-Palmolive, New York, was ordered by Federal Trade Commission last Thursday to "halt false claims" that its "'Colgate Dental Creme with Gardol' completely protects users against tooth decay and development of cavities."

FTC ruled in order 7660 that Colgate advertising has misrepresented "that the dental creme affords such complete protection by forming a 'protective shield' around teeth."

Opinion cited several specific tv commercials on this theme, mentioned print copy as well. Audio portion in tv as well as "visual innuendo" were factors in opinion of Com. William C. Kern.



YOU MAY NEVER PAY \$29,400 FOR A DOG* —

**BUT... People Cost Only Pennies Per Thousand
On WKZO Radio For Kalamazoo-Battle Creek
And Greater Western Michigan!**

7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA — JULY, 1960
SHARE OF AUDIENCE — MONDAY-FRIDAY

| | WKZO | Station "B" | Station "C" |
|----------------------|------|-------------|-------------|
| 6 A.M. - 12 NOON | 29 | 19 | 9 |
| 12 NOON - 6 P.M. | 28 | 17 | 8 |
| 6 P.M. - 12 MIDNIGHT | 32 | 17 | 8 |

*\$29,400 was bid for a 3-year-old Golden Pekingese champion in Montreal, January, 1956.

For only a few cents per thousand, WKZO Radio sends your announcements to the largest radio audience offered by *any* station in Kalamazoo-Battle Creek and Greater Western Michigan.

WKZO walloped all competition by landing the No. 1 position in *all* 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday, in the latest Pulse Report (see left).

And when you're selecting radio markets, remember that Kalamazoo *alone* is expected to outgrow all other U.S. cities in personal income and retail sales between now and 1965. (Source: Sales Management Survey, July 10, 1960.)

Talk to Avery-Knodel soon about WKZO Radio!



The Felzyer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRAVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives

Gov. Collins urges decline in violence on tv, more sponsored quality shows

Forceful urging of a cutdown on tv violence and a spurring of sponsored network public service programming themed the speech of NAB President LeRoy Collins before the Radio Television Executives Society in New York Wednesday.

Collins, concerned with public as well as industry criticism of tv in recent months, called for two actions:

1. "A more concerted effort at all levels to eliminate the employment of excessive violence" with development of "a workable set of guidelines";

2. An increase and improvement in the amount "of very high level programming in prime time" with the three tv networks airing a suggested six hours weekly.

On the latter point, Collins called for a two-fold effort of (1) gaining sponsors for such shows and (2) lining up affiliates so programming is made available to viewers during prime evening times.

(NBC late Wednesday reported it has "committed" to its prime time schedule for fall two hours of programs, such as described by Gov. Collins, "over and above a large volume of continuing programs in the informational and cultural fields.")

Collins also called on admen—agency and client executives—to cooperate in an all-out effort to improve radio and tv. They "move goods and services more effectively than any media known to man" but, more, they "move the hearts and minds of people."

He asked admen to "place your force and influence on the side of quality and integrity," suggesting they support "our codes by doing business with those who adhere to them."

Collins, who's prompted considerable controversy because of firm stands taken since his appointment to the NAB presidency, noted that before he assumed this post he told association leaders they should "look in other places if they wanted someone to preside as a caretaker of the status quo seeking to keep everybody happy by stroking the fur of the right people in the right direction."

Biggest 4th quarter net tv spenders

Procter & Gamble, with gross time billings of \$11.9 million, headed the list of fourth quarter network investors last year, Television Bureau of Advertising reports today.

Next four include American Home Products with \$8.5 million; General Motors, \$8.4; Lever Bros., \$5.8; General Mills, \$5.7 million.

Four top brand spenders were Anacin, \$2.8 million; Winston, \$2; Salem, \$1.6; and L&M Filter Tips, \$1.5 million.

BUDWEISER HOSTS MEDIA REPS, SETS \$12 MILLION AD BUDGET

(St. Petersburg) New tactic in cementing media and marketing plans took place last week as D'Arcy agency and Anheuser-Busch, both St. Louis, flew 83 media reps to St. Petersburg for a four-day briefing session on the client's upcoming ad year.

In the group were 36 broadcast reps invited to participate in market briefing before Budweiser's biggest annual sales push, the pick-a-pair promotion from May through July.

Bud's annual budget for the next year is SPONSOR-estimated to be 12% ahead of 1960 for a total of more than \$12 million, of which 40% will go to air. Campaign will include 610 radio stations and 304 tv outlets.

Client and agency executives hosted reps for combination business-pleasure session. Hosts included Harry Renfro and Jack Macheca, D'Arcy vice presidents, and Ray Krings, ad manager of Anheuser-Busch.

Move is unique for its progressive approach to detailing specific market plans to media men and thus maximizing the value of the media buy. Agency and client execs concentrated on briefing, with no actual buying.



Ray Krings

N. Y. State legislators may consider proposed air ratings rules this week

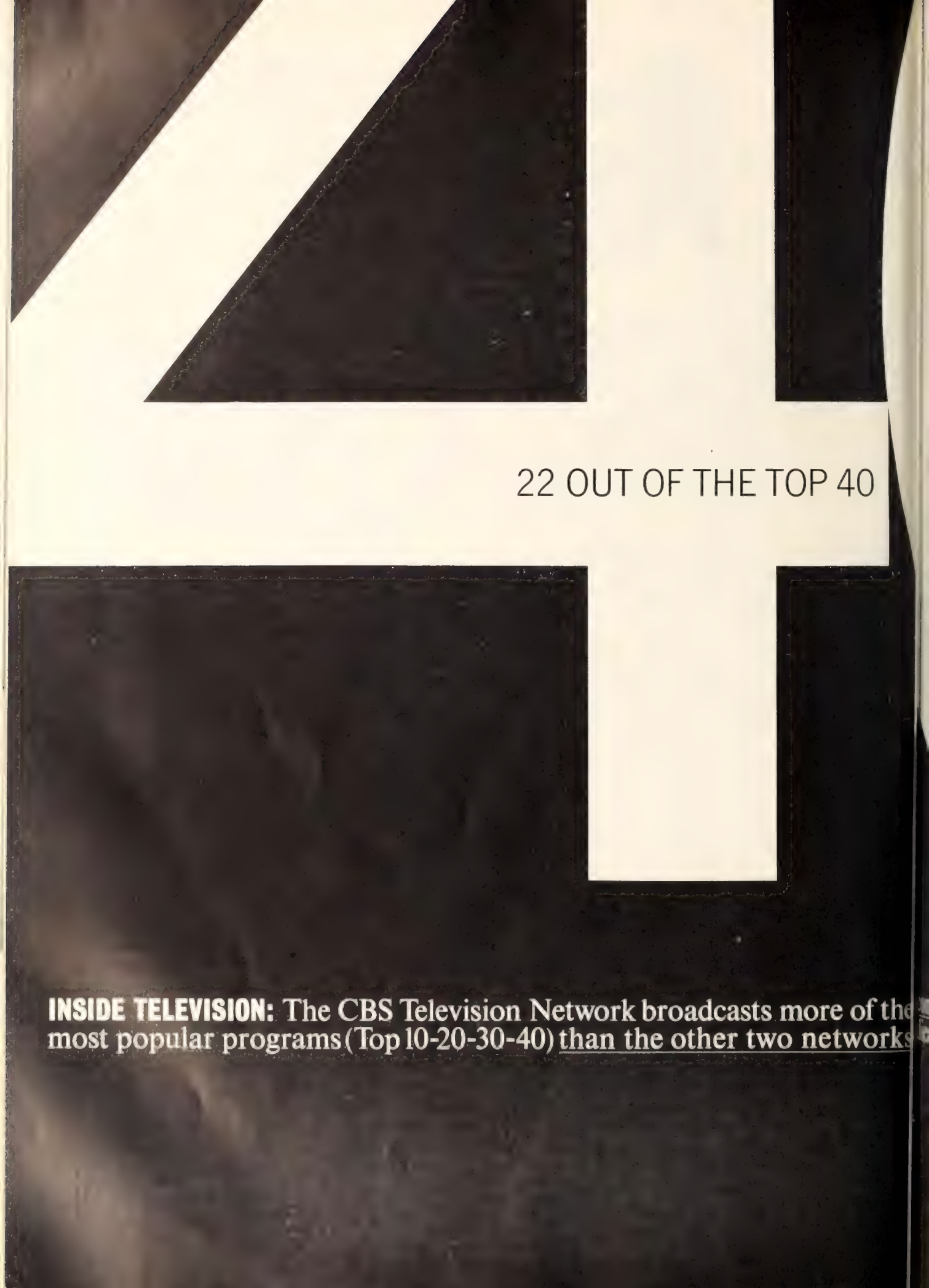
New York State legislation which would penalize the use of raw ratings figures without full documentation is scheduled to be brought to the Assembly floor this week in Albany.

Original legislation was introduced by Rep. Bruce Manley, Republican from Fredonia, N. Y., whose office told SPONSOR-WEEK the bill is expected to come to a vote this week after being reported out of committee 10 days ago.

Proposed legislation would require stations, networks and other advertising-involved groups to meet certain stipulations in using ratings figures for the purpose of promotion or sales.

Stipulations, cause for misdemeanor charge if not complied with, would include details as to how the ratings figures were determined with specific data as to how they were collected.

Outbreak of pro and con arguments is expected in Albany, the state capital, if measure is ever brought to the Assembly floor for open debate. Proposal involves only broadcast media, not print measurements.



22 OUT OF THE TOP 40

INSIDE TELEVISION: The CBS Television Network broadcasts more of the most popular programs (Top 10-20-30-40) than the other two networks

17 OUT OF THE TOP 30

30

12 OUT OF THE TOP 20

20

1 OUT OF THE TOP 10

10

combined. And it tops off this achievement with the biggest average audience in all television, just as it has done year after year since 1955. CBS®

**May we present
Florence?**

Meeting Florence can be an exhilarating experience—for your clients' television marketing problems, of course.

Heart of an agricultural-industrial area encompassing 33 counties, Florence is a single-station market (the fifth largest in the nation) with multiple attractions, not the least of which is



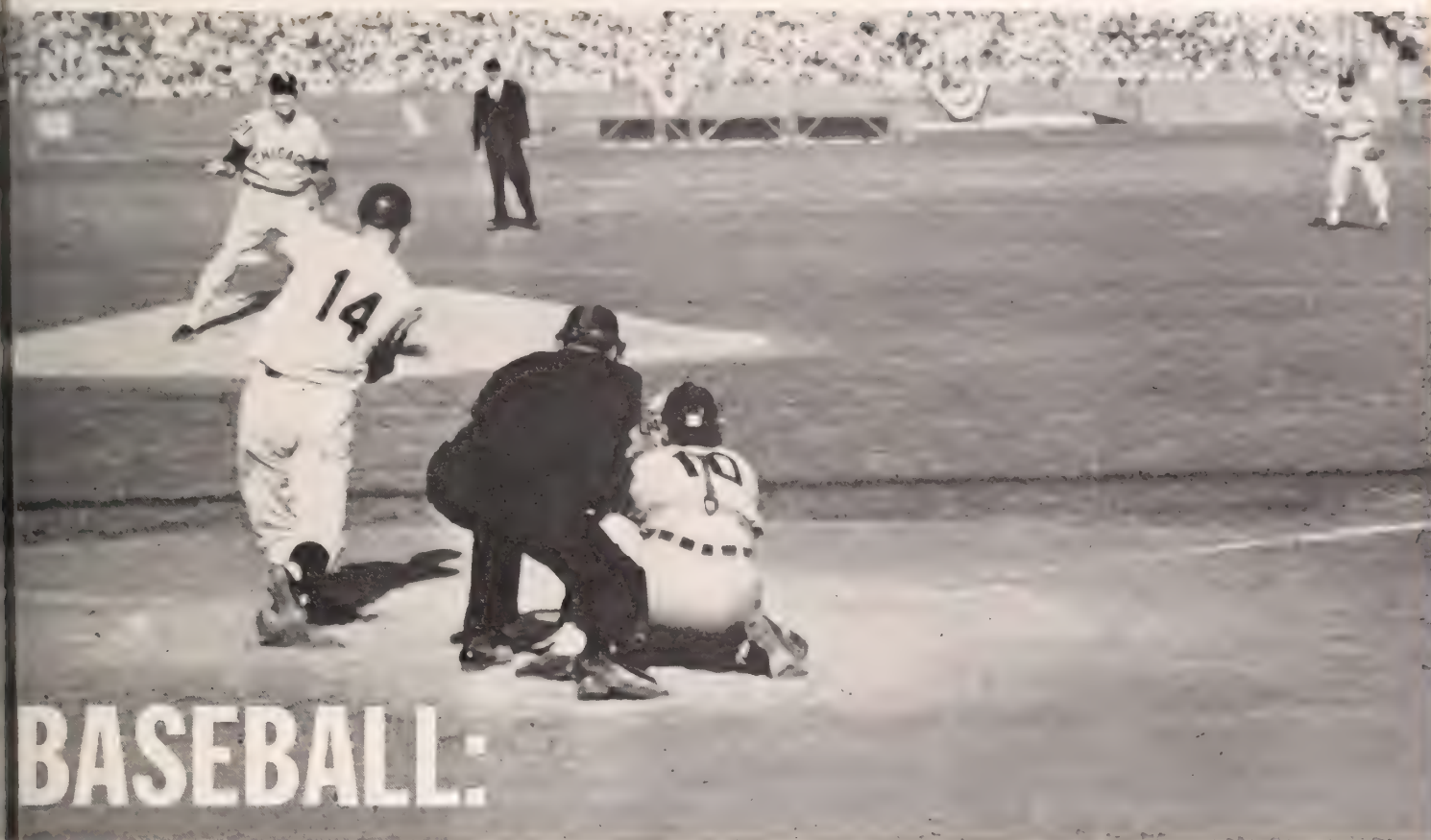
Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS TV Spot Sales*

A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte



BASEBALL PHOTOS COURTESY SPORT ILLUSTRATED



BASEBALL:

NEW SPONSORSHIP PATTERNS IN '61

Agencies, sponsors are re-evaluating their major league buys in the face of higher costs, lower ratings, changing habits

Televised baseball, in the cities of the old established clubs, is losing its kingdom to a horse—and a golf course, a boat basin, and patches of green that don't have an infield skin. In the new and newer cities, the score is reversed.

The new alignments and new attitudes have spurred, despite some denials in the trade press, a re-evaluation of major league baseball buying among several of its leading agencies and sponsors in the past few weeks.

The problem is not “whether” to buy, but “how much?” True, attendance was up in all but five ballparks, but in the cities of the older teams attendance was down in front of the television sets. True, most of the 1960 advertisers renewed early, but they tended to take a smaller percentage of the total radio/tv package.

With the American of the '60's becoming a “participant” again, after the “spectator” years that followed World War II, sponsors—except in

Enlarged league, more sponsors, bigger team webs, higher

AMERICAN LEAGUE

NATIONAL LEAGUE

| TEAM | TELEVISION | | RADIO | |
|-----------------------|--|--|--|--|
| | STATION | SPONSORS | STATION | |
| BALTIMORE ORIOLES | WJZ-TV (Feeds 4 stas.) 50 games | 1/2 Hamm Brewing* (Campbell-M); 1/2 P. Lorillard (L&N) | WBAL (Feeds 6 state network) All games | |
| BOSTON RED SOX | WHDH-TV* (Feeds 5 stas.) 56 games | 1/3 Narragansett Brew. (DCS&S); 1/3 Atlantic Refining (Ayer); 1/3 American Tobacco (BBDO) | WHDH* (Feeds 44 New England stas.) All games | |
| CHICAGO WHITE SOX | WGN-TV* Home days in color; 15 night in b&w | 1/2 Hamm Brewing (Campbell-M); 1/4 R. J. Reynolds (Esty); 1/4 open | WCFL* (Feeds 60+ stas.) All games | |
| CLEVELAND INDIANS | WJY-TV 56 games | 1/3 Carling Brewing* (Lang, F&S); 1/3 Standard Oil-Ohio (McC-E); 1/3 American Tobacco (BBDO) | WERE-AM-FM* (Feeds 35 stas.) All games | |
| DETROIT TIGERS | WJBK-TV (Feeds 9 stas.) 41 games | 1/3 Stroh Brew.* (Zimmer, K&C); 1/3 Speedway Petrol. (Doner); 1/3 American Tobacco | WKMH, DEARBORN (Feeds 50 stas.; inc. WJR-night, WWJ-day) | |
| KANSAS CITY ATHLETICS | WDAF-TV About 30 games | 1/2 Schlitz Brew.* (Majestic); 1/2 open | WDAF (Feeds 6 stas.) All games | |
| LOS ANGELES ANGELS | KHJ-TV* 20 regular games, 6 exhibitions | 1/3 Falstaff Brewing (D-F-S); 1/3 Brown & W'm'son (Bates); 1/3 S. Cal. Chevy D'l'rs (Eisaman, J&L) | KMPC* (Feeds 22 cities) | |
| MINNESOTA TWINS | WTCN* 50 games | Hamm Brewing (Campbell-M.), 100% | WCCO* (Feeds 7 state network) | |
| NEW YORK YANKEES | WPIX 81 home, 48 away, 4 exhibition | 1/2 P. Ballantine* (Esty); 1/2 R. J. Reynolds (Esty) | WCBS-AM-FM (Feeds 40 stas.) All games | |
| WASHINGTON SENATORS | WTOP-TV* (Feeds pending) 30 games | 1/3 P. Ballantine (Esty); 1/3 R. J. Reynolds (Esty); 1/3 open | WTOP-AM-FM* (Feeds pending) All games | |
| CHICAGO CUBS | WGN-TV* 77 day in color | 1/4 Hamm Brewing (Campbell-M.); 1/4 R. J. Reynolds (Esty); 1/2 open | WGN* (Network incomplete) All games | |
| CINCINNATI REDLEGS | WLW-T (Feeds 4 stas.) All games in color | 1/2 Hudepohl Brew.* (Stockton-W- B); 1/3 Standard Oil-Ohio (McC-E); 1/6 Colgate-Palmolive (Bates) | WKRC (Feeds 50+ stas.) All games | |
| LOS ANGELES DODGERS | KTTV 11 vs. Giants | 1/2 Union Oil* (Y&R); 1/2 American Tobacco* (Gumbinner) | KFI (Feeds 16 stas.) All games | |
| MILWAUKEE BRAVES | (No television) | | WEMP* (Feeds 42 stas.) All games | |
| PHILADELPHIA PHILLIES | WFIL-TV (Feeds 2 stas.) 20 home, 35 away | 1/4 Atlantic Refining* (Ayer); 1/4 P. Ballantine & Son (Esty); 1/4 Bayuk Cigars (Wermen & S); 1/4 Tasty Baking (Aitkin-K) | WFIL (Feeds 20+ stas.) All games | |
| PITTSBURGH PIRATES | KDKA-TV (Feeds 8 stas.) 30-35 road games | 1/3 Atlantic Refining* (Ayer); 1/3 Pittsburgh Brewing (JWT); 1/3 Ford Dealers (K,McL,&G) | KDKA (Feeds 30-35 stas.) All games | |
| ST. LOUIS CARDINALS | KPLR-TV 40 road games | Busch Bavarian Beer* 100% (Gardner) | KMOX (Feeds 60 stas.) All games | |
| SAN FRANCISCO GIANTS | KTVU* 11 vs. Dodgers | Falstaff Brewing (D-F-S) 100% | KSFO* (Feeds 10 stas.) All games | |

Copyright © 1977
 Source: Figures are preliminary and subject to change. Other information: Sports Network, Dick Bartley,
 300 Madison Street, Chicago, Illinois 60601.

prices highlight 1961 radio/tv

RADIO

SPONSORS

COMBINED RIGHTS

1/3 Hamm Brewing* (Campbell-M.);
2/3 12 local participators

\$100,000

Same as tv

\$125,000

1/4 General Tire (D'Arcy); 1/4 General Finance (Best); 1/4 Budweiser (D'Arcy); 1/4 Amer. Tobacco (Gumbinner)

\$700,000

1/2 Carling Brewing (Lang, F&S);
1/4 Society Nat'l Bank;
1/4 Richman Bros.

\$450,000

Same as tv*

\$600,000

Schlitz Brew. (Majestic)* 100%

\$400,000

1/3 Falstaff Brewing (D-F-S);
1/3 Brown & W'm'son (Bates);
1/3 J. A. Folger (FR,C&H)

\$750,000

Same as tv

\$550,000

Same as tv*

\$900,000

4/9 P. Ballantine (Esty);
5/9 12 local participators

\$300,000

1/3 Heileman's Beer (McCann-E.);
1/3 Oak Park Fed. Svcs. (Connor)

\$500,000

Burger Brewing* (Midland) 100%

\$480,000

Same as tv*

\$1,000,000

1/3 Miller Brewing (Mathisson);
1/3 Clark Oil (Tatham-Laird);
1/3 American Tobacco (Gumbinner)

\$700,000

Same as tv.* In radio and tv, sponsors have equal share—rotate three to a game

\$500,000

Same as tv*

\$500,000

Same as tv*

\$400,000

1/3 Falstaff Brewing (D-F-S);
1/3 J. A. Folger (FR,C&H);
1/3 American Tobacco (Gumbinner)

\$750,000



the new cities where interest is high to hysterical—are faced with the following facts of life:

- The prices are up but the ratings are down.

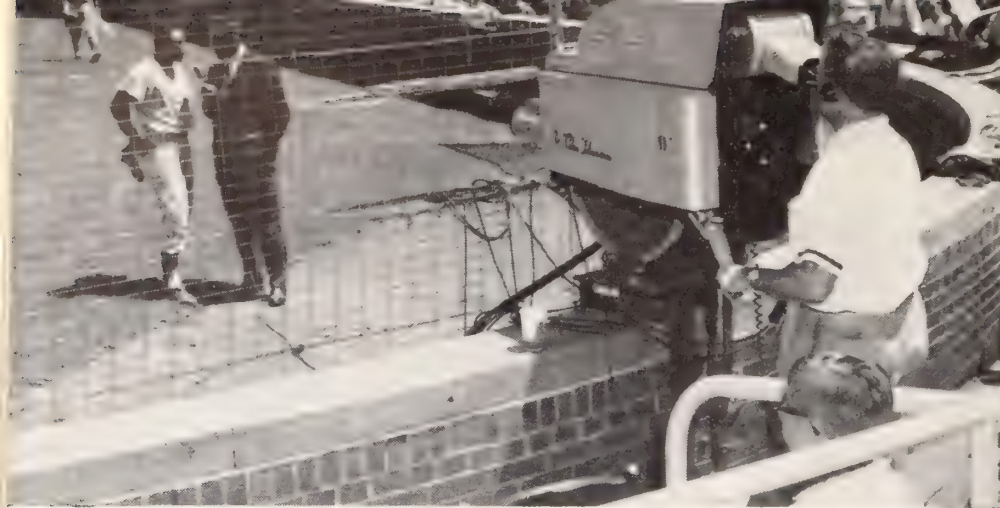
- The daytime viewer is playing more golf, boating, hitting the outdoor trail; the nighttime viewer is going out to the trotters, or barbecuing steaks and swatting flies in his back yard.

- Both the daytime and nighttime viewer have more programming from other channels from which to choose.

- Interest in other sports has grown among viewers—basketball, pro and college; football, pro and college; hockey; bowling; even soccer and jai-alai are available on television.

- Air time and production costs have risen.

Faced with the realities of price and ratings, most advertisers (as the chart at the left illustrates) have abandoned dual-sponsorship in favor of a third or fourth share (and two teams have as many as twelve local sponsors participating).



GRASS IS GREENER in Chicago (above) and Cincinnati where games are colorcast. WGN-TV polychromes 77 Cub, 43 White Sox games. WLWT, color game pioneer, colorcasts 23 day and night home games this season. WLWT engineer found correct GE tube, made night color possible

Ratings in the old cities are down considerably from the heyday of tv baseball in the mid-1950's. In New York, for example, the diminished interest is evident: Before the Dodgers and Giants went West, their channels used to draw an average of about 12 and seven respectively, with the Yankees registering about a 10. Today, and with no competition, the average Yankee ratings hover between six and seven.

Most advertisers feel that the better buy is of the new clubs, where novelty, impact and "good citizenship" add up to wonderful public relations in a community just promoted to the majors. There's less impact in a buy of the old clubs. As one adman put it: "A cigarette company doesn't need six minutes in each telecast: all it needs is two."

Ratings have been affected by the active American. Except at the tail end of a hot pennant race, or for a game with a number one rival, the

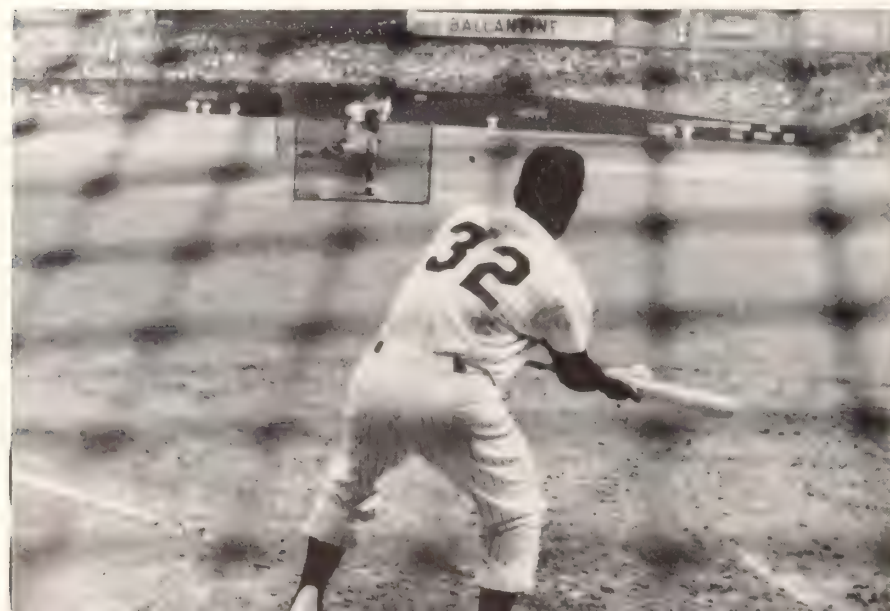
family is out participating these days. If not active in some sport, they are watching one in person. And if it's not baseball, it's liable to be racing.

Last year in New York City, 10,750,000 persons went to the races—5,600,000 to see the thoroughbreds, 5,150,000 (and at night) to see the trotters. The Yankees drew 1,630,000. The coming of the new Yonkers Raceway and the re-furbishing of Roosevelt Raceway (both for trotters) is a major reason, Walter O'Malley's former Dodger sponsors feel, that he took his ball club to California.

The popularity of other sports and diversions has also affected agency thinking. "Especially in the old cities, the price for rights has become so expensive," said an agency sports director, "that it makes us wonder whether there's not a better way to reach the male."

An advertiser that thinks it has found a better way is Schaeffer Beer. (Please turn to page 56)

BALLANTINE BEER (William Esty), owner of Yankee air rights, has prominent Stadium display



HOW TO

This week, tv viewers in the metropolitan New York area are being treated to one of the most unusual and imaginative marketing promotions the medium has known—an all-out saturation drive, involving six hour-long tv spectaculars in prime evening time, plus five day-time quarter hours on a single station WNTA-TV.

What makes this \$100,000 one-week concentration even more remarkable is the fact that the advertiser, Rokeach, is a relatively small one, and the agency Smith/Greenland, a mere 3-year-old midget among Manhattan's advertising goliaths. Yet few of the giant Madison Avenue shops could fail to be impressed with the grocery know-how and creative imagination which are going into the Rokeach drive.

Actually, both the Rokeach plan and the Smith/Greenland story provide a fascinating answer to the often-asked question "How does a small, young, unknown agency gain a foothold in New York's ferocious advertising jungle?"

Last week SPONSOR paid a visit to the aluminum-studded Tishman Building at 666 Fifth Avenue to glean some of the details.

666 Fifth is, in itself, an awesome arsenal of agency brain-power. It houses such mammoths as Ted Bates Inc. (annual billing \$120 million) Benton & Bowles (\$114 million) and Fuller & Smith & Ross (\$19 million).

B&B alone takes up five and a half floors. But when you step off at the 18th you're confronted by two neat signs. "B&B" with an arrow to the right. "S G" with an arrow left. Smith Greenland, with its 51 employees and \$5 million billing is even-stephen with its big brother for half a floor at least.

Leo Greenland and Martin L. Smith opened the doors of their bustling agency on 2 April 1958. They began with a backlog of 10 accounts totaling around \$1.5 million, and what is probably much more significant, a strong point of view about advertising.

Greenland's background, following World War II, where he served in the

CHALLENGE BIG N. Y. AGENCIES

▼ Smith/Greenland, opened in 1958, has tripled billings, won 18 clients, and challenged New York agency giants with creative use of radio/tv in food field



S/G's formula: grocery know-how, creative thoroughness

AGENCY PRESIDENT Leo Greenland whose ambition is to be the "best food advertising man in the U.S." scans food ads in out-of-town newspapers for marketing ideas. Partner Martin L. Smith directs agency program of "full scale creativity" on all account phases from radio tv commercials to packaging, displays, and trade presentations.

fantry and worked on Army public relations, was that of a specialist and advertising consultant to major corporations in the grocery field.

Smith, with a degree in journalism from Syracuse, labored as one of the editors of "Stars and Stripes," and came back from the war to a succession of creative jobs with large advertising agencies.

In 1950, then only 24 years old, he struck out for himself and founded his own agency, a gesture of resolute boldness which would have staggered any older practitioner.

When, eight years later, he and Greenland merged forces, it marked the end of a search for both men. Leo Greenland puts it this way, "All

the time I was working in the grocery business, I was looking for somebody who could provide the ideas and creativeness for the jobs I knew had to be done. Believe me, they're hard to find."

Smith, on the other hand, developed an increasing conviction that advertising creativeness should be applied to every phase of a marketing, not simply to ads and commercials but to packaging, merchandising, and even dealer and broker relationships, and looked for greater opportunities to employ this creative philosophy.

Today, the characteristic S/G point of view can best be summed up as "creative marketing thoroughness" and a few examples of how the agen-

cy has operated on some of its accounts will illustrate the principle.

When I. Rokeach & Sons Inc., manufacturer of a long line of kosher food products came to the agency, Greenland discovered that though the company had good distribution in the New York area, it knew practically nothing about its customers.

Who buys kosher foods? Are they orthodox or non-orthodox Jews? Are they young or old? Rich or poor? Primarily foreign born?

No one was sure. All that was definitely known was that sales of these products peaked up as sharply during the Passover holidays as the toy business does at Christmas time.

Greenland, whose food experience

70% food business — 75% in radio/tv

SMITH/GREENLAND which began operations less than three years ago has 18 clients and billings "well over" \$5 million. Its client list is heavily balanced with food accounts. With 70% of its business in the grocery category, S/G reports that 75% of billings go to radio and tv. Best known of the S/G grocery accounts is Red L. Foods Corp. whose commercials for fish dinners and entrees have featured old-time movie star Edward Everett Horton. In its first year with S/G Red L showed a 91.7% gain. S/G clients and air media usage are shown here:



| | |
|------|--|
| R | The Andes Coffee Co., Inc., <i>Brown Gold Coffee</i> |
| R | Claridge Foods, Co., Inc., <i>Canned Corn Beef Hash, Beef Burgers</i> |
| TV | Continental Enterprises, Inc., <i>Whiz (Chocolate Syrup)</i> |
| TV | Downyflake Foods, Inc., <i>Frozen Waffles, Pancakes, French Toast and Muffins</i> |
| TV | The Farm House Frozen Food Co., <i>Frozen Pies</i> |
| R | Fred Fear & Company, <i>Doxsee Clam Products</i> |
| TV | Melnor Industries, Inc., <i>Lawn Sprinklers and Garden Accessories</i> |
| R-TV | Milady Food Products, Inc., <i>Frozen Blintzes, Potato Pancakes, Corn Fritters and Duhmplings</i> |
| R-TV | New York Times, <i>Grocery Account</i> |
| R-TV | Pacotronics, Inc., <i>Test, Hi-fi, Marine, Ham Equipment</i> |
| R | Noxon, Inc., <i>Household Glass & Metal Polish</i> |
| R | Pilot Radio Corp., <i>Hi-fi Components and Consoles</i> |
| TV | Red L Foods Corp., <i>Frozen Seafood Dinners, Entrees and Boil-in-Bag Items</i> |
| R-TV | Roman Products Corp., <i>Frozen Italian Products</i> |
| R | Louis Sherry Preserves, Inc., <i>Dietetic Jams and Jellies</i> |
| R | Standard Food Products Corp., <i>Heather Dew Scotch</i> |
| R | Veego Foods, Inc., <i>Floradanica Cheese</i> |
| R | Weldon Foods, Inc., <i>Instant Dry Milk, Liquid and Powdered ALBACAL</i> |

also includes products with strong Lenten sales peaks (fish, clams, etc.) insisted that his client undertake a comprehensive and, for them, startlingly expensive piece of market research to discover and define kosher food customers.

Armed with this research, the agency began building plans for the net Rokeach sales drive, and here the element of "creative thoroughness" showed up strongly.

S/G reasoned that trying to reach the kosher food market through any of the conventional media (news-papers, spot tv, spot radio) almost inevitably would involve vast amounts of expensive waste circulation.

On the other hand, there was no other medium exactly tailored to the kosher customer. Faced with this dilemma, S/G came up with the concept of "audience creation" and called in WNTA-TV for consultation.

Out of their huddles evolved a plan for six prime time evening programs on the station during the week preceding the Passover holidays (20-24 March) devoted to various aspects of Jewish life, music, literature, politics, history and humor.

Tonight (20 March) Rokeach opens its pre-Passover drive with a 7:30-8:30 program featuring folk songs by Ted Bikel and the Weavers as well as readings by Bikel.

DETROIT'S RADIO CHEER HELPS OUT IN BOSTON

In metro Boston, car dealers who throw open their showrooms to the public every Washington's Birthday, are still talking about the record number of tire-kickers radio station WNAC's tie-in promotion managed to turn out this year.

Among the hundreds of families who milled around inside showrooms during the one-day promotion kicking tires, peeking under hoods and debating colors, there were many who came—with check-book in hand—prepared to talk turkey with salesmen.

Much of the reason for this unexpected anticipatory new-car-owner-ship gleam has been accredited to taped anti-recession messages from auto industry leaders in Detroit which WNAC brought to its listeners that day.

Fearful that recession undercurrents making the rounds would turn the car dealers annual Open House (a 50-year-tradition in Boston), into something of a fiasco, WNAC president William M. McCormick decided that New Englanders in the auto-buying public should be made aware of

the latest news right out of Detroit in person-to-person talks. With this in mind, station announcer Verne Williams, armed with a tape recorder, was dispatched to Detroit.

Williams saw, and recorded messages (brief but cheering) from some 20 top auto makers. Among them: GM Cadillac v.p. Harold G. Warren; Pontiac general manager Semon E. Knudsen; Plymouth-Valiant v.p. and general manager Harry Chesebrough; Chrysler sales v.p. Edward Quinn; American Motors president George Romney; and Bed D. Mills, Ford v.p. and Lincoln-Mercury general manager; James M. Roche, v.p. in charge of distribution staff, General Motors; M. S. "Matt" McLaughlin, general sales manager, Ford division, Ford Motor; Fred T. Hopkins, Jr., manager national sales promotion department, Chevrolet; Roger Welch, assistant general sales manager, Dodge division, Chrysler; and Peter Nunez, sales manager United States Simca Sales, Chrysler, Export-Import division.

Williams also brought first-hand
(Please turn to page 57)

"WE'VE HAD ENOUGH CONVERCESSION" says American Motors president George Romney (left) to WNAC's Verne Williams, coining a new word. Romney, in his brief taped message said too much talk was the main trouble. He advocated that talk cease and work begin.



Tuesday's Rokeach spectacular is a series of dramatic readings from Ausebel's "Treasure of Jewish Folklore" by such actors as Sam Levene, Sam Jaffee and Zero Mostel.

Other programs include "Portrait of Israel" with Mike Wallace as host, and featuring filmed sequences showing the reopening of King Solomon's Mines, Leonard Bernstein leading the Israeli Philharmonic orchestra, etc.

Also the "Story of Exodus" how the movie was made, clips from actual shooting and interviews with Otto Preminger and stars, and "Catskill Summit Conference" reminiscences and routines by four famous comedians who got their start in the Borscht Circuit.

The Rokeach pre-Passover drive ends on Sunday night (26 March) when the company will be a sponsor of David Susskind's "Open End."

The prime-time evening programs, however, are only part of the S/G-Rokeach grand strategy. To build up talk and good will for its drive, the company is buying five quarter hours on the station at 5:45 PM, and donating them, as a public service to leading Jewish organizations—Jewish War Veterans, Hadassah, B'nai B'rith, N.Y. Board of Rabbis, and the Federation of Jewish Philanthropies.

Each of these organizations will use the time to deliver tv reports on their activities, and there will be minimum of Rokeach mentions on these shows.

For its regular commercials, however, S/G is pulling out all the stops. Molly Picon, "First Lady of the Jewish Stage" has been engaged to deliver the Rokeach messages, thus ensuring an even stronger bond with Kosher-conscious customers.

The agency is backing the tv drive with advertisements every day in the tv pages of metropolitan newspapers, as well as six ads in this week's Tv Guide, and insertions in Anglo-Jewish media. WNTA-TV will carry 50 promotional spots for the series.

All in all, as most agency men agree, it is an impressively complete marketing package and has both elements of thoroughness and creative excitement which, Leo Greenland insists, are necessary in successful food selling.

Today, with 18 clients and its bill-
(Please turn to page 56)

STORE'S TV BREAKFAST CLUB

❖ Buffalo retailer AM&A breaks tradition, launches half-hour show, live from its store, carried by WGR-TV

❖ 200 area women comprise 'studio' audience, attract friends to home screens; entertainment cushions ads

Buffalo housewives peruse the merchandise at Adam, Meldrum & Anderson department stores, live, every weekday morning without leaving their homes.

This has been going on since 6 March when AM&A and WGR-TV launched a daily (9:30-10 a.m.), live program originating from the main store's dining room, with some 200 area ladies on hand in the 'studio' audience. Credit AM&A with one of the most dramatic departures thus far from the time-worn tradition of retailer preoccupation with newspapers.

Named *Yankee Doodle Time*, after the room from which it emanates, the show has as its m.c. WGR-TV personality Bob Wells. Program material is divided among fashion shows, product demonstrations, entertainment, guest interviews, audience participation games, and chats

with members of the audience. Tickets are available on request several weeks in advance.

The commercials take several forms. AM&A airs 60-second straight commercials, all live, usually delivered by Wells. In addition the store farms out five-minute segments to manufacturers of its merchandise to use for fashion shows or demonstrations, and receives mention in these portions. The same arrangement prevails for 60-second slots sold to participating advertisers, i.e., there always is a tag telling where to buy it.

AM&A v.p.-advertising manager Herman Faupel heartily welcomes this "breakfast club" approach to exposing the store's merchandise. Further, he feels that as the first store in the country to take on such a venture, AM&A will make a solid impression on its community. Another

plus he points up, "The 200 women on hand each day are bound to attract many viewers among their friends, and we also enjoy turning that studio audience loose in the store after every show."

By way of amplification, Pete King, radio/tv v.p. at AM&A's agency Gotthelf & Weil, observes that the show allows for a sell well cushioned by entertainment. As a prime example, he cites the fashion shows which he points out are considered entertainment by women, yet they clearly include mention of price and where in the store they're located. King feels that with a local, live, entertaining program, AM&A can count on half the 20% of area tv homes computed to be tuned in during its time period.

AM&A spends \$2,600 per week for the show's time. According to Faupel the store lays out at least another \$2,600 for concomitant expenses. They include setting up the dining room for 200 guests, bringing waitresses in early to serve them a light breakfast, designing displays and sets, use of models in the fashion shows, clearing the room for its normal dining activities, etc.

AM&A's accounting department has arrived at \$810 as the show's cost per minute, exclusive of prizes.

The initial contract calls for 13 weeks of *Yankee Doodle Time*, with plans to make it a year-round venture if it lives up to expectations. AM&A maintains its newspaper advertising at about the same level as last year, when the all-print budget ran \$1,200,000.

Early ticket requests have been encouraging. Either individually or through their organizations, Buffalo women have ordered nearly 10,000 tickets for the first 15 weeks' programs.

For each show WGR-TV has on hand two cameras, two floor men plus a spare, three engineers, a supervisory engineer, m.c. Bob Wells, his assistant Linda Homeyer, and director Mike Reuther. The station has stashed a control room in the back of the store, big enough to house a

IN THEY GO for breakfast and the *Yankee Doodle Time* live tv show at AM&A's department store in downtown Buffalo. Some 200 area ladies gather at the store's dining room each weekday morning for the half-hour program sponsored by AM&A via the facilities of station WGR-TV





OPENING DAY at AM&A's *Yankee Doodle Time* show, WGR-TV personality Bob Wells interviews psychologist-tv personality Dr. Joyce Brothers, while Buffalo ladies who grabbed up first day's block of tickets look on from their tables in store's dining room. WGR-TV cameraman records scene

audio man, two engineers and the director. Lighting needs were met by substituting 500 w bulbs for the 100 w bulbs previously illuminating the Yankee Doodle Room.

Advertiser and agency are out to maintain the utmost flexibility in the show's content. They want to keep the audience guessing as to what's coming next, and thereby maximize their interest. Music currently is provided by an organist, but this is subject to change. Locally prominent singers, dancers and other performers appear from time to time. And stars of national renown who work in Buffalo and are willing to rise at an hour considered the crack of dawn by show people, will appear on the show to be interviewed and perhaps perform.

In the audience participation portion of the show, the initial entry is known as "Vox Box." Each day two women selected from the studio audience come up and ask three questions apiece of this two by four foot

box with speaker attached as to its contents. The right answer wins a prize such as perfume or a small appliance.

To promote the show during its early days, a contest taking in western New York State also is underway. WGR-TV has a man cruising the area on the lookout for automobiles displaying "AM&A's Ch 2" banners distributed on request through the store, the station and Mobil gas stations. Each day the WGR-TV man stops several cars carrying the red and white stickers, six inches long by an inch-and-a-quarter wide on their rear bumper.

During each program m.c. Wells announces the names of those motorists who were stopped on the previous day. All of the names go into a hopper and the winner, whose name will be drawn 31 March, receives a mink coat from AM&A's fur salon.

On hand as special guest at the premiere was Dr. Joyce Brothers, syndicated tv psychologist, whose

program also recently had its start on WGR-TV. Bob Wells opened with a 60-second, live commercial about a new AM&A store opening including its picture. There was a coats-suits fashion show with three models, each displaying two garments.

Then came the Vox Box contest, followed by a minute commercial featuring electrical cooking appliances available at AM&A. After that Dr. Brothers was interviewed for about four minutes. There followed a promo for the mink coat contest. Then, entertainment, featuring local singers accompanied on the organ.

The Stainless Steel Institute put on a demonstration of the usefulness of stainless steel cooking utensils, its representative passing on numerous cooking tips. The final five minutes or so were passed with interviews among the studio audience. (A special effort is made to have every member of the audience on camera at one time or another during the show.

DO NEW NBC RULES MEAN THE

▼ Admen, after a week of study, are confused by NBC's verbiage but in agreement that 'protection' is fading

▼ Most see advantages to smaller clients, affiliates, and bad news for spot tv; expect other webs to follow



DON DURGIN, NBC v.p., says new rules are designed to meet an ever growing demand by advertisers for greater flexibility in scheduling of ads. They are effective immediately on all new and renewed contracts

NBBC has moved network television another step closer to a "magazine concept" with its change in product protection policies. That's the opinion of most agencies, representatives and clients in the wake of the announcement of "liberalized" rules designed to give clients "greater reach and more spread for their advertising dollars."

The only complete agreement among those queried concerned the

fact that NBC's four-page "explanation" was almost too complicated to wade through without legal aid. Admen were wary of some of the wording, such as "directly competitive products, as determined by NBC...."

But the following conclusions had been generally reached after more than a week of study:

- For the small advertiser, opportunities have been broadened for his participation in network programs.
- For the biggest of the network advertisers, this could be the beginning of the end of all product protection.
- For the affiliates, this is good news. The less protection accorded network advertisers, the more chance there is for local spot business—more chainbreaks, ID's, etc.
- For the rival networks, NBC's action is a lead which they are expected to follow shortly.
- For national spot television, the action means more trouble as it makes the attractive web buy that much easier, more flexible, and makes even smaller purchases available.

"It's merely another indication that the traditions we carried over from radio are on the wane," said one adman. "Today, the dominant pattern has become participation at night and scatter plans in the daytime. For frequency and reach, not many advertisers use an entire 15-minute block any more."

"The old system prevented the network from bringing in more products," he noted, "but with today's alternate sponsorship (which usually means cross-plugging) how many dominant advertisers are there? Under the old system, for example, ABC is stuck—unable to bring in any more

soap-cleanser-dentifrice products, although they would like to come on."

Basically, NBC put the industry on notice that the current 15-minute guarantee of product protection had been cut to 10 minutes before and after the telecast of commercials for "protected" products. The move, which several admen told SPONSOR was taken without consultation with them or any prior notification, reflects the network problem of coping with these growing numbers of products and product types that have emerged as large manufacturers diversify their lines and small ones seek network exposure.

NBC, the first of the networks to take action against the problem of the ever-growing product types, also set up guide lines for major and minor product commercials. Its use of the words "liberalized policy" prompted one agency radio/tv director to ask, "Liberalized for whom? And he answered his own question, "For them."

He added that, while product protection is provided, "it is more and more conditional on the judgments of NBC. Actually, NBC has taken a realistic view of the situation and ABC and CBS can't help but follow it up, so we might as well sit back and wait for it to come."

According to NBC v.p. Don Durgin, "The current product protection policy, which was designed for conventional program period sponsorships primarily, has tended to impose limitation of advertisers requiring additional budget from other products to support various buys. Today's advertisers are seeking greater reach and more spread for their advertising dollars."

The network's new policy enunciates separate rules for the following program categories:

- 1) Conventional weekly or alternate weekly program period sponsorships.
- 2) Sponsorship of segments of daytime strip programs.
- 3) Participation-type sponsorships (one-third and one-sixth).

END OF PRODUCT PROTECTION?

40 Participation sponsorships on shows like *Today*, *Jack Paar Show* and Saturday night movies will have separate rules to be covered in another announcement.

"The language of this thing is almost laughingly confusing," said one

on the program) as a star product, in which case the program host or star personality, who delivers certain commercial announcements for the star product, will not deliver commercial announcements within the same program in behalf of products

cons, and that the agencies will agree after more study."

One agency executive did agree about the wording. "It was damn complicated wading through this thing the first time. But the fault isn't so much in the text as in NBC's

On the surface it's this simple, but . . .

FORMERLY 45 MIN. PROTECTION



NOW 35 MIN. PROTECTION

... THE COMPLICATED wording of NBC's announcement—one station representative said he'd have to hire "six Philadelphia lawyers to figure this thing out"—assures that, among other things, the network will determine what constitutes a competitive product. Further limiting the advertiser, NBC provides that maximum of three protected products are permitted within the same sponsored program series "during the term that the advertiser is a continuing sponsor" or within ten minutes either side of the program period. This section contains phrasing the exact intent of which admen said was confusing: "Such ten minute protection shall not be extended to affect advertising in adjacent periods when such periods are occupied by programs of indeterminate length or by news, sports or public affairs programs."

agency executive. Another agreed, and added, "When I read the section about 'star products', I decided to worry about understanding when I have to do some buying."

The passage referred to by the adman concerns daytime segment sponsorship. It reads: "If the program has a star personality who is available for delivery of commercials, the advertiser may designate one of its two protected products (not already a star product for another advertiser

directly competitive with the advertiser's star product during the term of sponsorship."

Another NBC spokesman did not agree that the wording was confusing or that the policy was "liberalized" in the network's favor alone. "You can't expect the phraseology to be completely uncomplicated, however," he said, "as this is a document that must cover every aspect of important business contracts. As for whom this favors, I think the pros outweigh the

failure to prepare us for the content's ahead of time. And there's no doubt that most guys were stopped cold when it came to that recurring phrase: 'as determined by NBC.' That should have been explicitly explained."

"Some of these sentences," an agency broadcasting chief summed up, "are the longest I've ever tried to interpret. But the whole thing is a short sentence—they've sentenced product protection to death!"



A MEMBER of WKMH Detroit's "White Patrol" cruises one of the city's two major freeways during busy traffic hours, preparing for special broadcasts on traffic conditions and tie-ups every fifteen minutes during the busiest auto hours. Four members of patrol are ex-traffic policemen

Radio puts ex-cops on road patrol

❖ Traffic-ridden city gets unique, professional aid to motorists thanks to imaginative radio station plan

❖ "White Patrol," headed by former traffic police, gives first hand on-the-air reports on freeway conditions

Another example of radio's skill and imagination has come to the fore in traffic-ridden Detroit where 35% of the citizens drive to and from work daily. With the help of four ex-traffic policemen and one retired director of traffic, Detroit's motorists are kept informed, via the airwaves, as to traffic tie-ups, how to avoid jams, and general roadway news on Detroit's two major expressways. The special mobile unit is known as "the White Patrol."

The program, put into operation this year, is a public service project of WKMH. The officers are heard every 15 minutes from 6:30-9:30 a.m. and from 3:30-6:30 p.m. each weekday. The five ex-policemen together have 137 years' experience behind them.

In addition to direct broadcasts, the Safety Patrolmen notify police of any serious accidents, offer assistance at minor accidents, and aid motorists who have "run out of gas" or stalled for other reasons.

The radio service feature has received many kudos from Detroit public officials. Here are some examples:

- "I wish to congratulate you and the station for the service rendered to the people of the State of Michigan by your traffic safety program . . . I was particularly impressed with the service that the motorists whose cars are disabled receive from the drivers of the WKMH traffic safety cars," Judge John D. Watts, Traffic Court.

- "On behalf of the Police Dept.

and myself personally, I would like to express our sincerest thanks to your organization for the splendid public service it is rendering through the radio station WKMH traffic safety patrol broadcasts," Herbert W. Hart, Police Commissioner.

- "Your station is to be highly commended for this outstanding public service which it has rendered to the motorists of Detroit," Louis C. Miriani, Mayor.

The total annual investment of the station in providing the service, which is planned to run year-round, including time donated, vehicular costs, personnel, and other overhead, is \$287,000.

The broadcasts give information on weather, accidents, on-the-scene traffic conditions, routes to avoid, best routes to travel, how to avoid "jams" and related pertinent information intended to produce a smooth flow of traffic. In emergencies—a special traffic news story or serious accident—patrol officers break into regular programing with bulletin reports.

Tv viewers: a well schooled group

Three-fourths of all household heads and/or wives completed high school ARB reveals in new web service

A recent survey, conducted by the American Research Bureau, shows that 73% of all television household heads (and wives) are high school graduates or have college background.

Based on the top ten network shows from the November ARB National Report, the survey also reveals that within the higher education

bracket one year or more of post high school — men lead women. Twenty-nine percent of the men fall into this category vs. 23% of the women.

High school education is the only category in which housewives outscore household heads. Although a higher percent of the males have had post-high school education, a higher

percent of the housewives — 52% vs. 42% — completed three to four years of high school.

A relatively small segment of the television homes sampled reported less than eight years of education — one out of every twenty homes.

Summed up: 1) Household heads and/or wives in 19 out of 20 homes completed elementary school. 2) Three-fourths of all household heads and/or wives completed high school. 3) One-fourth of all household heads and/or wives had some college education.

EDUCATION OF HOUSEHOLDS VIEWING TOP TEN NETWORK SHOWS

| PROGRAM | Elementary School Under 8 Years | | Early High School 8-10 years | | High School 11-12 years | | Post High School (College) | | | |
|--------------|------------------------------------|-----|---------------------------------|-----|----------------------------|-----|----------------------------|-----|--------------|-----|
| | H H | H W | H H | H W | H H | H W | 13-14 years | | 15-16 & over | |
| WAGON TRAIN | 8% | 4% | 24% | 23% | 41% | 51% | 14% | 11% | 13% | 11% |
| GUNSMOKE | 6 | 4 | 25 | 21 | 44 | 52 | 12 | 10 | 13 | 13 |
| BOB HOPE | 4 | 3 | 20 | 18 | 41 | 51 | 14 | 13 | 21 | 15 |
| CHEVY SHOW | 7 | 4 | 25 | 23 | 44 | 51 | 10 | 9 | 14 | 13 |
| HAVE GUN | 6 | 4 | 22 | 18 | 44 | 54 | 12 | 9 | 16 | 15 |
| PERRY MASON | 4 | 4 | 20 | 18 | 38 | 49 | 17 | 12 | 21 | 17 |
| ED SULLIVAN | 6 | 3 | 24 | 26 | 37 | 44 | 14 | 11 | 19 | 16 |
| UNTOUCHABLES | 4 | 4 | 17 | 13 | 46 | 61 | 14 | 11 | 19 | 11 |
| REAL McCOYS | 7 | 6 | 26 | 23 | 44 | 57 | 12 | 6 | 11 | 8 |
| RAWHIDE | 11 | 6 | 27 | 21 | 40 | 55 | 10 | 6 | 12 | 12 |
| Average % | 6% | 4% | 23% | 20% | 42% | 52% | 13% | 10% | 16% | 13% |

H H = household; H W = wife

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 9 April

| PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE | PROGRAM (NETWORK) | COST | SPONSOR, AGENCY, DATE |
|------------------------------|-----------|-----------------------------|----------------------------|---------|---|
| Baseball Special (N) | \$200,000 | Kemper 1/2, Frank, 4/4 | Marineland Circus (N) | | Minute Maid, Tupperward, BBDO, 4/2 |
| Bell & Howell Close-Up! (A) | 30,000 | Bell & Howell, McCann, 3/28 | NBC Opera (N) | | Sust, 3/26 |
| Bell Telephone Hour (N) | 285,000 | AT&T, Ayer, 3/17, 3/31 | NBC White Paper (N) | 50,000 | Timex 1/2, Doner, 3/14 |
| Ingrid Bergman Special (C) | 350,000 | Revlon, Grey, 3/20 | Omnibus (N) | 120,000 | Aluminum, JWT, 3/26 |
| Bernstein's Philharmonic (A) | 175,000 | Ford, K&E, 3/19 | Our American Heritage (N) | 230,000 | Equitable, FC&B, 4/1 |
| David Brinkley Special (N) | 25,000 | Sust, 3/21 | Project 20 (N) | 50,000 | Purex, Savings & Loan Fdn., Weiss, McCann, 3/28, 2/29 |
| Bing Crosby Show (A) | 250,000 | Oldsmobile, Brother, 3/20 | Show of the Month (C) | 300,000 | Du Pont, BBDO, 3/21 |
| Family Classics (C) | 265,000 | Breck, Reach McC., 3/16 | Sing-Mitch (N) | 40,000 | Ballantine, Esty, 3/24, 4/7 |
| Great Challenge, The (C) | | Sust, 3/26 | Timex Circus, The (N) | | Timex, Doner, 3/25 |
| Hall of Fame (N) | 275,000 | Hallmark, F. C&B, 3/26 | Way of the Cross (rpt) (N) | | Sust, 3/28 |
| How Tall is a Giant? (N) | | P&G, B&B, 3/23 | | | |
| (rpt) | | | | | |

2. NIGHTTIME

COMPARE

| | SUNDAY | | | MONDAY | | | TUESDAY | | | ABC |
|-------|--|--|---|---|---|--|--|---|--|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| 6:00 | | I Love Lucy Clairol (FC&B) Block Drug (SSCB) | Meet The Press co-op I-L \$6,500 | ABC News sust. | | | ABC News sust. | | | ABC News sust. |
| 6:30 | Walt Disney Presents Derby (McC-E) Gen. Mills Norwich (B&B) A-F \$94,000 | Twentieth Century Prudential (R-McC) D-F \$35,000 | People Are Funny Squibbs (Donahue & Coe) Burlington Mill Q-L \$24,000 Hall of Fame (6:30-8; 3/26) | | D. Edwards News Amer Home (Bates) N-L \$9,500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500†† | No net service | D. Edwards News Am. Home (Bates) Schlitz (JWT) N-L \$9,500†† | Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500†† | |
| 7:00 | Walt Disney Presents (6:30-7:30) Canada Dry (Mathes) Simoniz (DFS) Am. Chic (Bates) W. Lam. (L&F) | Lassie Campbell Soup (BBDO) A-F \$37,000 | Shirley Temple (7-8) Nabisco (McCann) 2/2 S B-Nut Life Savers (Y&R) Dr-L \$70,000 | No net service | D. Edwards News Amer Home (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) | Expedition Ralston (GB&B) A-F \$26,000 | No net service | D. Edwards News Am. Home alt Schlitz (repeat feed) | Huntley- Brinkley Rep. Texaco (repeat feed) |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Noxema (SSCB) W-F \$82,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000 | Shirley Temple | Cheyenne (7:30-8:30) Ralston (Gard.) Peter Paul (DFS) Bris-My (OBM) W-F \$87,000 | To Tell The Truth Am. Home (Bates) Helene Curtis (McCann) Sc-F \$18,000 | The Americans Block (SSCB) (7:30-8:30) Dow (N.C. & K) Max Factor | Bugs Bunny G. Fds. (B&B) Golgate (Bates) | No net service | Laramie (7:30-8:30) Am Gas (L&N) Reynolds (Esty) Kaiser (Y&R) Gillette (Maxon) Gold Seal (C-Mithun) W-F \$85,000 | Hong Kong (7:30-8:30) Kaiser (Y&R) Armour (FC) Brillo (JW) A-F \$8 |
| 8:00 | Maverick R.J. Reynolds (Esty) Armour (FC&B) | Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800 | National Velvet Rexall, G. Mill (BBDO) A-F \$37,000 MarineLand Circus (8-9; 4/2) | Cheyenne R. J. Reynolds (Esty) P&G (B&B) A.C. (Brother) Corn Pds (L&N) Du Pont (Ayer) | Pete and Gladys Goodyear (Y&R) Carnation (EWRR) Sc-F \$37,000 | The Americans | The Rifleman P&G (B&B) W-F \$38,000 | Father Knows Best Corn Pds (L&N) Scott () Kyser Roth (D&C) (L 3/28) Sc-F \$34,000 | Laramie B-Nut Life Savers (Y&R); Pitt, Glass (BBDO); | Hong Kong Beecham (B) |
| 8:30 | Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000 | Ed Sullivan | Tab Hunter P. Lorillard (L&N) West- clor (BBDO) Dr-L \$39,000 | Surfside 6 (8:30-9:30) Bm & Wmsn (Bates) Pontiac (MacMJA) J&J (Y&R) A-F \$87,600 | Bringing Up Buddy Scott (JWT) Sc-F \$35,000 | Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000 | Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000 | Dobie Gillis Pillbury (Burnett) alt Phillip Morris (Burnett) Se-F \$37,000 | Alfred Hitchcock Ford (JWT) Reylon (Grey) My-F \$65,000 | Ozzie & Harriet Kodak (JW) Coca Cola (McCann) Se-F \$4 |
| 9:00 | The Rebel P&G (Y&R) L&M (D.F.B.) W-F \$42,500 | C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000 | The Chevy Show (10/2 S) (9-10) Chevrolet (Camp-E) V-L \$120,000 | Surfside 6 Whitehall (Bates) | Danny Thomas Gen. Fds. (B&B) Sc-F | Acapulco R. J. Reynolds (Esty) A-F \$85,000 | Stagecoach West (9-10) U. Mtrs. (C-E) B & W (Esty) Miles (Wade) W-F \$88,000 | Tom Ewell Quaker Oats (JWT) P&G (Burnett) Sc-F \$38,000 | Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. | Hawaiian (9:30-10:30) Carter (Ba) Beecham (F) Whitehall My-F \$8 Corn Pds |
| 9:30 | The Islanders (9:30-10:30) Asphalt Jungle 1/2 S L&M (McE) Simoniz (DFS) A-F \$88,500 | Jack Benny Lever (SSCB) State Farm (NL&B) V-L \$80,500 | The Chevy Show | Adv. In Paradise (9:30-10:30) Noxema (SSCB) Brillo (JWT) A-F \$92,000 B. Crosby Show (9:30-10:30; (3-20) ● | Andy Griffith Gen Foods (B&B) Mu-L \$47,500 Ingrid Bergman Special (9:30-10:30; (3-20) ● | Dante A. Culver (Wade) Singer (Y&R) My-F \$37,000 | Stagecoach West (9-10) Gen. Fds (OBM) Ralston (Gardner) Simoniz (DFS) Gillette (Maxon) | Red Skelton Show S. C. Johnson (F,C&B) Sc-F \$54,000 Show-Month (9:30-11; 3/21) ● | Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB) (My-F \$85,000) Project 20 (9:10; 3/28) | Hawaiian Am. Chi (Bates) Oldsmob (Brother) Lorillard (L) Lever (B) |
| 10:00 | The Islanders United Mtrs (Camp-E) Gillette (Maxon) Whitely (JAWIG) Peppert BBDO W. Lambert | Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000 | Loretta Young Toml (North) alt Warner Lam (Lam & Fensley) Dr-L \$49,500 | Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall Am. Chick (Bates) Corn Pds (L&N) | Hennessey Lorillard (L&N) G Fds (Y&R) Sc-F | Barbara Stanwyck Theatre A. Culver (Wade) Amer Gas Co. (L&N) Dr-F \$11,000 | Alcoa Presents Alcoa (F&B) Dr-F \$36,000 Close-Up! (10-11; 3/28) ● | Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) Polaroid (DDB) V-L \$115,000 | NBC Specials (10-11) Various sponsors | Naked (10-11) A.C. (Bro) Derby (Mc Corn Pds DuPont (B) My-F \$ |
| 10:30 | Winston Churchill's The Valiant Years Ed. Dalton (K&E) Dr. \$50,000 | What's My Line Kellogg All State (Burnett) Q L \$32,000 | This Is Your Life Block (Grey) AuP-L \$24,000 | Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000 | June Allyson Show Dupont (BBDO) | No Net Service | No Net Service | Garry Moore Show | NBC Specials | Naked (Bris. My Bm & W W. Lam (L&F); L. (Mathes) |

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 16 Jan-12 Feb. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

how does a tattoo



concern you ?

Two ways.

First—it's a perfect illustration of what a great campaign can do. Second—it proves that the advertiser who believes in advertising ends up a power in his industry.

So—how does this concern a broadcaster?

So—it works the same way here.

Every station that sells advertising—and has equal faith in buying it as well—always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best—then call SPONSOR.

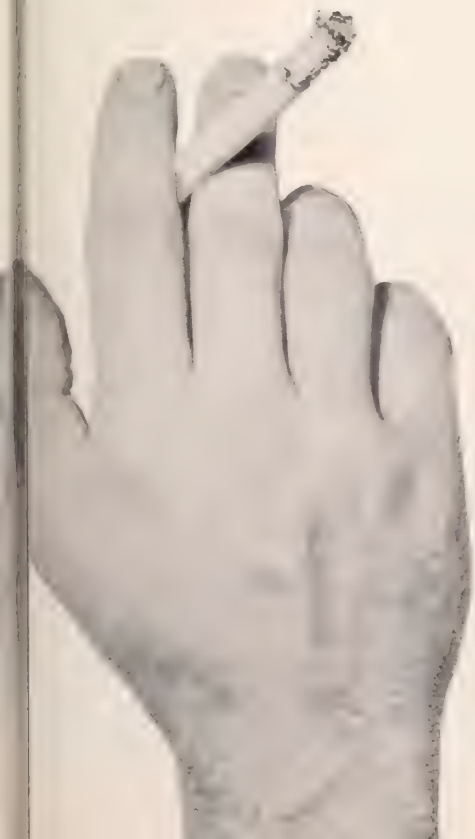
SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made

► **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17



3. DAYTIME

COMPAR

| | SUNDAY | | | MONDAY | | | TUESDAY | | | ABC |
|-------|---|--|---|---|--|---|--|---|--|--|
| | ABC | CBS | NBC | ABC† | CBS | NBC | ABC† | CBS | NBC | ABC |
| 10:00 | | | | | | | | | | |
| 10:15 | | Lamp Unto My Feet sust | | Sponsors A. E. Staley; Armour; Block; Am. Chicle, Bon Aml; Babbitt; | I Love Lucy | Say When Sterling alt sust | Sponsors Brillo; Carter's Little Pills; B. Myers; Better Vision; Ex Lax; | I Love Lucy Lever | Say When sust | Spons General Lady E. Lister, Glenbr |
| 10:30 | | | | | | | | | | |
| 10:45 | | Look Up & Live sust | | Beltone; Am Home Pmts; Am. Red Ball; Bor- den's; B-Nut cont'd Tues. | Video Village S. C. Johnson alt Lever | Play Your Hunch sust alt Colgate | Filbert; Ch Ponds; Campana cont'd Wed. | Video Village S. C. Johnson Am. Home Pmts alt sust | Play-Hunch sust alt Colgate Sterling alt Simoniz | Hartz; Jo Johnson; cont'd |
| 11:00 | | | | | | | | | | |
| 11:15 | | UN in Action sust | | Morning Court | Double Exposure S. C. Johnson | Price Is Right sust. Sterling alt | Morning Court | Double Exposure sust S. C. Johnson | Price Is Right sust alt. B-Nut alt Lever | Morning |
| 11:30 | | | | | | | | | | |
| 11:45 | | Camera Three sust | | Love That Bob | Surprise Package sust | Concentration Culver alt Lever Mennen alt Miles | Love That Bob | SP sust S. C. Johnson Vick alt. sust sust | Concentration Frigidaire alt. Gen. Mills A. Culver alt Leeming | Love Th |
| 12N | | | | | | | | | | |
| 12:15 | Meet the Professor | Wash Conver- sation sust | | Camouflage | Love of Life sust Amer Home Prod alt sust | Truth or Consequences Miles alt sust | Camouflage | Love of Life sust alt. Quaker Oats Am. Home (wkly) | Truth or Consequences Nabisco B-Nut Culver alt Jergens | Camou |
| 12:30 | | | | | | | | | | |
| 12:45 | The Piper Gen Mills | Accent | | Number Please Beat The Clock | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Culver alt sust P&G alt News (12:55-1) Gen. Mills | Number Please | Search For Tomorrow P&G Guiding Light P&G | It Could Be You sust P&G alt sust News (12:55-1) G. Mills | Number |
| 1:00 | | | | | | | | | | |
| 1:15 | Direction '61 sust | | | About Faces News | News (1-1:05) sust | No net service | About Faces News | News (1-1:05) sust No net service | No net service | About New |
| 1:30 | | | | | | | | | | |
| 1:45 | Issues & Answers | | Frontiers of Faith sust | | World Turns P&G Lipton alt H. Curtis | No net service | | World Turns P&G Sterling alt Quaker | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | | | Pro Basketball (2-concl.) various sponsors | Day In Court | Face the Facts sust | Jan Murray Show sust sust alt Whitcomb | Day In Court | Face the Facts Lever (1-3:25) sust | Jan Murray Show sust sust | Day In |
| 2:30 | | | | | | | | | | |
| 2:45 | | Sunday Sports Spectacular (2:30-4) Schlitz, L&M, Carter, B-Myers | Pro Basketball | Road To Reality | Art Linkletter Wms. alt sust Williams alt S. C. Johnson | Loretta Young sust alt B-Nut P&G alt sust | Road to Reality | Art Linkletter Chicken of the Sea alt Scott B. Williams Kellogg | Loretta Young Miles alt sust | Road to |
| 3:00 | | | | | | | | | | |
| 3:15 | | | Pro Basketball NBC Opera (3:15-3:30) | Queen For a Day | Millionaire sust S. C. Johnson | Young Dr. Malone P&G alt sust | Queen For a Day | Millionaire Lever alt sust | Young Dr. Malone sust Glenbrook alt P&G | Queen Dr |
| 3:30 | | | | | | | | | | |
| 3:45 | Roundup U.S.A. | Sunday Sports Spectacular | Pro Basketball | Who You Trust? | Verdict Is Yours S. C. Johnson alt sust Amer Home alt sust | From These Roots sust alt Mentholatum Toni alt B&B | Who You Trust? | Verdict Is Yours S. C. Johnson | From These Roots Frito alt Simoniz Lever | Who You |
| 4:00 | | | | | | | | | | |
| 4:15 | Championship Bridge N. Am. Vintners (Amateur Shwyder) | The Great Challenge (3:55-4:25) | Pro Basketball | American Bandstand Stridex Am. Chicle, Bon | Brighter Day Secret Storm Amer Home Prod | Make Room For Daddy sust sust | American Bandstand Stridex; B-Nut; Am. Chicle, B-Myers | Brighter Day S. C. Johnson Secret Storm Quaker alt sust | Make Room For Daddy Frito alt sust P&G | Amer. B-Nut; Welch; mt. Shoe; Str |
| 4:30 | | | | | | | | | | |
| 4:45 | Paul Winchell Hartz Mountain | Bernstein's N.Y. Philharmonic (4:35-5:05) | Pro Basketball | Amer. Band. Int. Show At noon, J&I Menn Minn N. War Ten | Edge of Night P&G H. Curtis alt Vick | Here's Hollywood Simoniz Colgate alt Jergens | Amer. Band. M&M; Lever; Toni, J&I, Int lash, Goodrich | Edge of Night P&G Sterling alt R. T. French | Here's Hollywood Whitehall alt Colg. | Amer. Gen. M Lambert; lash; 2 en, J& |
| 5:00 | | | | | | | | | | |
| 5:15 | Matty's Funday Funnies Mattel | Amateur Hour Williams N. Y. | Celebrity Golf Kemper (alt.) Omnibus (5:15-5:30) Pro Basketball | American Bandstand eo-op | | | American Bandstand eo-op | | | Amer Band eo |
| 5:30 | | | | | | | | | | |
| 5:45 | Rocky & Friends G. Mills, Am. Chicle, P. Paul | College Bowl GE | Chet Huntley Reporting Pro Basketball Mutual of Omaha | Rin Tin Tin Gen. Mills, Sweets | | | Rocky & Friends Gen. Mills, Goodrich Sweets | | | Lone Gen Sweets rich; |

(Note: ABC Mon. Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for any particular shows or time periods. Alphabetical order.)

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programming from 13 Mar.-9 Apr., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

GRAPH

13 MAR. - 9 APR.

| WEDNESDAY | | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|--|--|--|--|--|--|--|--|--|--|---|--|
| 5:35 | NBC | | ABC† | CBS | NBC | ABC† | CBS | NBC | ABC | CBS | NBC |
| Lucy alt Johnson | Say When sust | Sponsors Minute, M&M, Lehn & Fink, Northhwaren, Morton, Old Lee | I Love Lucy Lever | Say When sust String | Say When sust String | Sponsors Reynolds Metals, Sterling Book, Avello, W. Lee, Bart, Wedgley | I Love Lucy Lever | Say When B. Nat. alt. sust Learning alt. Pears | | Captain Kangaroo | Shari Lewis Soc. H. alt. Ramon, A. alt. Cassidy, I. alt. Pammy |
| Village alt Johnson | Play-Hunch sust alt. Sweets Colgate | Ben, M&M, M&M House, Mystery Tape cont'd Fri. | Video Village R. T. French Alt. Best Foods Borax alt. AHP | Play Hunch Colgate alt. Nabisco Miles alt. Heinz | Play Hunch Colgate alt. Nabisco Miles alt. Heinz | Video Village S. C. Johnson Armstrong | Video Village S. C. Johnson Armstrong | Play-Hunch sust alt. Colgate Colgate | | | King Leonard & Short Subjects Gen. Mills, Sweets |
| Double Insurance alt Johnson | Price Is Right Glenbrook Heinz alt. Culver | Morning Court | Double Exposure Best Fds. alt. S. C. Johnson | Price Is Right sust alt. Gold Seal Miles | Price Is Right sust alt. Gold Seal Miles | Morning Court | Double Exposure sust alt. S. C. Johnson S. C. Johnson alt. | Price Is Right Lever Culver | | Kellogg Magic Land of Allakazam | Fury Miles, Nabisco, Sweets |
| Concentration Lever alt. Gen. Mills | Concentration Lever alt. Gen. Mills Nabisco alt. Jergens | Love That Bob | SP sust S. C. Johnson alt. Borax | Concentration G. Mills alt. Lever Heinz alt. Whitehall | Concentration G. Mills alt. Lever Heinz alt. Whitehall | Love That Bob | SP sust sust alt. S. C. Johnson | Concentration Lever Simoniz alt. Miles | | Roy Rogers Nestle | Lone Ranger Gen. Mills |
| Life alt Prod Lever | Truth or Consequences Heinz sust P&G | Camouflage | Love of Life R. T. French alt. sust Amer. Home | Truth or Consequences sust P&G | Truth or Consequences sust P&G | Camouflage | Love of Life Borax alt. sust sust alt. Nabisco | Truth or Consequences Frig. alt. sust P&G alt. Whitehall | Lunch With Soupy Sales Gen. Foods | Sky King Nabisco | My True Story Glenbrook Dix alt. Stimorol |
| For arrow G | Could Be You Whitehall Heinz alt. Tont News (12:45-1) G. Mills | Number Please | Search for Tomorrow P&G | It Could Be You Miles alt. Nabisco P&G | It Could Be You Miles alt. Nabisco P&G | Number Please | Search for Tomorrow P&G | Could Be You Camgram alt. sust P&G alt. sust G. Mills | Pip the Piper Gen. Mills | Mighty Mouse Phs. Colgate alt. sust | Detective Diary Glenbrook alt. sust Sweets |
| Light G | No net service | About Faces News | News (1-1:05) sust No net service | No net service | No net service | About Faces News | News (1-1:05) sust No net service | No net service | | CBS News sust | Mr. Wizard sust |
| Turns G | No net service | | As the World Turns P&G Pillsbury | No net service | No net service | | World Turns Best Foods Carnation alt. R. T. French | No net service | | | |
| Jan. Facts | Jan. Murray Show sust | Day In Court | Face the Facts Best Fds. alt. Lever sust | Jan. Murray Show sust Miles alt. sust sust | Jan. Murray Show sust Best Foods sust | Day In Court | Face the Facts sust Best Foods sust | Jan. Murray Show alt. sust sust alt. Miles alt. sust | Championship College Basketball B. Mees Gen. Mills | | NBA Basketball Various |
| Linkletter alt Brown Johnson | Loretta Young sust Frigidaire alt. Knox Gelatin (1-1:15) | Road to Reality | Art Linkletter Lever alt. Drackett Pillsbury | Loretta Young P&G alt. sust Heinz alt. P&G | Loretta Young P&G alt. sust Heinz alt. P&G | Road to Reality | Art Linkletter Lever alt. Williams alt. S. C. Johnson | Loretta Young Pears alt. G. Mills P&G alt. G. Mills | Championship College Basketball | | |
| Unaire alt Johnson | Young Dr. Malone Plough, G. Mills Heinz Lever (1-12:30) | Queen For a Day | Millionaire sust Drackett alt. Best Fds. | Young Dr. Malone Miles alt. Culver P&G alt. G. Mills | Young Dr. Malone Miles alt. Culver P&G alt. G. Mills | Queen For a Day | Millionaire Quaker alt. R. T. French Gerber alt. Nab | Young Dr. Malone Mennen alt. sust Glenbrook alt. Jergens | Championship College Basketball | | |
| From These Roots alt. G. Mills | From These Roots Frigidaire alt. G. Mills Nabisco alt. | Who You Trust? | Verdict Is Yours Sterling alt. Lever S. C. Johnson alt. R. T. French | From These Roots Simz alt. Heinz Pears alt. Pears | From These Roots Simz alt. Heinz Pears alt. Pears | Who You Trust? | Verdict Is Yours Quaker Oats alt. S. C. Johnson Lever | From These Roots Colgate Sweets alt. B. Nat. | Championship College Basketball | | |
| Day | Make Room For Daddy sust Heinz alt. sust | Amer. Band. G. Mills, B-Nut, Welch, B-Myers, W. Lambert | Brighter Day Drackett Borax Secret Storm A. Home alt. R. T. French | Make Room For Daddy sust alt. Pears sust alt. Pears Erie-Jalre | Make Room For Daddy sust alt. Pears sust alt. Pears Erie-Jalre | Day | Amer. Band. Welch, Gen. Mills, Lever, Tonl. Noxema Carter | Brighter Day Lever alt. Best Fds. Secret Storm Am. Home alt. | Make Room For Daddy sust alt. G. Mills sust alt. Culver | | |
| Here's Hollywood Gold Seal alt. Jergens | Here's Hollywood Gold Seal alt. Jergens Culver alt. sust | Amer. Band. Tonl. Strider Noxema, War- ren, Minn. Min- ing, Goodrich | Edge of Night P&G Pillsbury | Here's Hollywood B. Nat. alt. G. Mills Heinz alt. Whitehall | Here's Hollywood B. Nat. alt. G. Mills Heinz alt. Whitehall | Day | Amer. Band. B. Nat. alt. G. Mills Soc. H. alt. N. Warren, Kurland | Edge of Night Quaker Oats alt. Drackett Amer. Home alt. Sterling | Here's Hollywood G. Mills alt. Sweets Tonl. alt. Colgate | | |
| | | American Bandstand co-op | | | | | American Bandstand co-op | | All Star Golf Reynolds Metals Armour Wiggins | | Captain Gallant Gen. Mills |
| | | Rocky and His Friends Am. Home Fds. Gen. Mills, Sweets | | | | | Rin Tin Tin Gen. Mills R. T. French, Sweets Am. Home Fds. | | | | Saturday Prom S. C. Johnson, Sweets |

ing of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. *These are package prices and include time, talent, production and cable costs.

led programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News*

Special, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m., 8:45-9 a.m., Monday-Friday and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Standard.

Will local live tv shows make a comeback?

Walter G. Purcell, *promotion mgr.,
WNDU, South Bend, Ind.*

First of all, the FCC statements on programing policies of last June are about as specific as they can be. To



*If number
of stations in-
crease, more
local live
shows will be
after-effect*

quote, "The Commission does expect its broadcast licensee to take the necessary steps to inform themselves of the real needs and interests of the areas they serve and to provide programing for those interests." The Commission listed major elements of programing usually necessary to meet the public interest, the first two of which were: 1) Opportunity for local self-expression, and 2) Development and use of local talent.

A resurgence of local live programing would seem to be a major answer to the above recommendations.

In addition, it certainly appears that more option time will be released to stations in the future. Because prime time for local offerings has been so expensive, some of the released time will undoubtedly be taken up by syndicated properties . . . but it also seems sensible that part of this time will be utilized for live station origination in some form.

If a satisfactory way is found to substantially increase the number of tv stations the need for more local personalities and programing will be an after-effect. Then, just as radio became localized, tv service will become localized or closer to the pulse of each community and more local live programing will be a natural outgrowth.

At present local shows and person-

alities dwell mostly on happenings in the major market where the station is located and naturally cannot serve the interests of the many smaller markets within the entire signal area. If areas of service become smaller, local programing and the use of local talent should be increased.

On a national level, interest has been engendered in documentaries and important world problems and all kinds of "talk" shows. Certainly the same thing could be done on a less elaborate basis involving local area problems, controversies, and local entertainment shows. Public interest can be whipped to white heat about seemingly droll issues once people realize how important these issues are to them. Television can do this job of getting people interested on a local level if the prime time is made available.

As all of these things occur, possibly the day will come when even local entertainers can compete with the film can to provide programing for each local market.

To sum up, I think the future of local live tv programing is good, with possibilities becoming apparent every day.

John Comas, *v.p. for programing, WSJS,
Winston-Salem, N. C.*

The live format has always been important even though most fail to



*Yes, by more
effective use
of tapes, mini-
cameras,
montage
boards, etc.*

meet the full challenge of the possibilities. No one will deny the entertainment value of a good syndicated series or a Hollywood movie success.

On the other hand, no licensee has, as yet, abrogated responsibility and obligation in this matter of live programing. We are really talking about improving the art of the live to make it truly effective as opposed to the "go live and fill the time cheap" concept.

Today, we have an army of electronic genies called tapes, mini-cameras, montage boards, etc., to do our bidding. The creative producer can use these tools as an artist uses his brush to create a pleasing image.

We punctuate the morning prayer with a taped segment featuring a different local choir every day. This is an improvement over yesterday's canned film clip. But surely we can do better than this.

We add dimension to our musical features as, in a flash, the background changes from Main Street, Hometown, to Hawaii, U. S. Again, this is an improvement over yesterday's "misical note cutouts," gaily sparkling behind the grand piano . . . but, not enough.

We illustrate our program about City Hall by looking into the Council Chambers, the jail, the water purification center and, city government becomes a living thing. This is an improvement over yesterday's interview with the Mayor against gray curtains. But we haven't begun to exhaust the possibilities.

The live show has always been with us even though the full potential has not been realized. The challenge is before us . . . the opportunities unlimited.

Frank J. Doherty, Jr., *promotion mgr.,
WWLP-TV, Springfield, Mass.*

At present WWLP is originating more than 25 hours of local live programing weekly. The figure includes live programs video-taped

(Please turn to page 70)

Why WGN-TV bought Warner's "Films of the 50's"

Says Edward A. Warren:

"Channel 9 was the first station to bring the best of the pre-48 features to Chicago. Therefore, it is naturally expected that we continue this tradition by delivering

the best of the post-50's

"This we have done in acquiring the distinguished features in the Seven Arts package. We know that we will deliver audiences to our sponsors, as well as add to our distinctive program schedule.

"The 26 films in color also will enable us to further this exciting dimension of our business. We know these films will do well in Chicago, because we know Chicago."

Warner's Films of the 50's... Money makers of the 60's



**SEVEN ARTS
ASSOCIATED
CORP.**

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill • OR 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564



Edward A. Warren, Program Manager of WGN-TV, Chicago

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

BEST WAY TO EMBRACE THE NEW YORK
NEGRO COMMUNITY...

"LIB"
it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE
NEGRO MARKET IN GREATER NEW YORK**

IN TORONTO



**THE
LORD
SIMCOE
HOTEL**

*Where you feel the
friendly welcome*

**Singles from \$7.50
Doubles from \$11.50**

For reservations phone EM 2-1848
Telex 022458

University at King Street, Toronto

CANADA: The Lord Elgin, Ottawa
The Lord Simcoe, Toronto

CHICAGO: The Sherman
The Hotels Ambassador

National and regional buys

in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Maxwell House Div., Hoboken: Two-week schedules on regular Maxwell House coffee begins 1 April. Day and night minutes are being bought in about 60 markets. Buyer: Peter Berla. Agency: Ogilvy, Benson & Mather, Inc., New York.

Helene Curtis Industries, Inc., Chicago: New runs begin this month for four weeks on Suave, in about 15 major markets. Schedules of minutes are 70% or more nighttime, with good daytime only to get more favorable plans. Buyer: Mary Peter. Agency: Campbell-Mithun, Inc., Chicago.

Ralston Purina Co., St. Louis: Purina Dog Chow schedules start 27 March in 20-25 markets. Campaign is 13 weeks with fringe and prime minutes and 20's being used. Buyer: Bill McKinstry. Agency: Gardner Adv. Co., St. Louis.

Colgate-Palmolive Co., New York: Some new activity on Ajax cleaner with placements in selected top markets. Fringe night minute schedules begin 2 April for 52 weeks. Buyer: Larry Levy. Agency: McCann-Erickson, New York.

Pharma-Craft Corp., Inc., Cranbury, N. J.: Buying schedules of day, fringe and prime minutes and I.D.'s for Fresh Cream Deodorant in a large number of markets. The first group of markets begins 3 April using four and six week flights totaling 22 weeks over a 26 week period. The second group starts 10 April, in two, three and four week flights that total 17 weeks over a 24 week period. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.

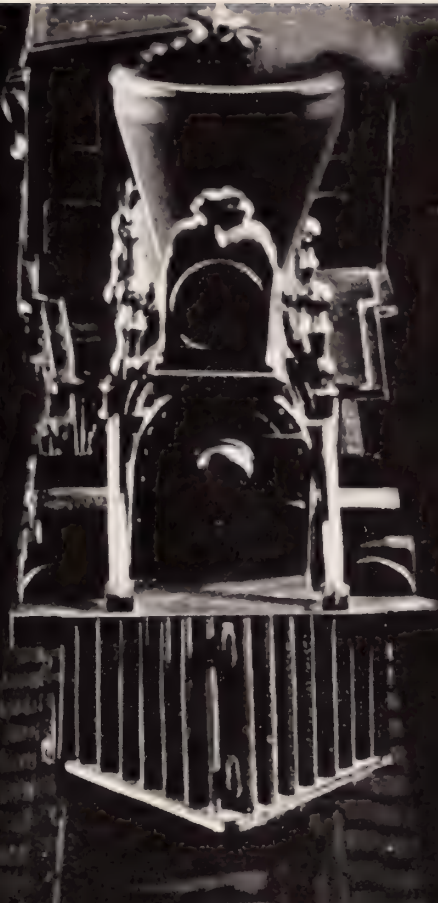
Procter & Gamble Co., Cincinnati: Lineup for Duncan Hines Early American mixes begins 2 April and runs through the contract year, in about 50 markets. Schedules are for day, fringe and late night minutes. Buyer: Fred Webber. Agency: Gardner Adv. Co., St. Louis.

RADIO BUYS

Hamilton Watch Co., Lancaster, Pa.: Spring campaign for its watches on good music and fm stations begins 25 April and runs through June 6, in about 20 markets. As usual, night minutes, 6 to 11 p.m., and some weather and news adjacencies, are being used, around 12 spots per week per market. Buyer: Ed Hardison. Agency: N. W. Ayer & Son, Inc., Philadelphia.

Pabst Brewing Co., Chicago: Going into about 25 markets for Pabst beer with 26 week schedules to start 1 April. Buys are minutes and 10's in drive times, 20-30 per week per market. Agency: Kenyon & Eckhardt, Inc., Chicago.

Hills Bros. Coffee, Inc., San Francisco: Campaign for its coffees starts 24 April on about 300 stations, running from Pacific Coast to Cleveland, its area of distribution. Day and traffic minutes will be bought using 20-30 spots per week per market for four weeks. Agency: N. W. Ayer & Son, Inc., Philadelphia. Buyer: Charles Ventura.



WSPD-TV fills the gap...

To make sales tracks in the 2-billion-dollar Toledo market — covering 21 counties in Northwestern Ohio and Southern Michigan — you need WSPD-TV with its new 1000-foot tower sending your sales message to 444,400 homes. You can't afford to ignore

TOLEDO

A STORER STATION • Represented by The Katz Agency



BASEBALL

(Continued from page 36)

which "for a fraction" of what it spent as co-sponsor of the Brooklyn Dodgers' games is now reaching a wider audience composed mostly of the men it wants.

"We had a lot of waste audience, a lot of youngsters watching the Dodgers," SPONSOR was told at BBDO, Schaeffer's agency. "Now we have a 15-station network for Saturday racing, and it's drawing 10 ratings and an overwhelming percentage of men in the audience. We also sponsor the trotters on Wednesday nights; we had terrific reaction from our soccer telecasts last summer, and we will repeat them; we participated in the Olympics; we are sponsoring public affairs shows and musical shows on local outlets. The whole thing, mind you, on half the money we spent on the Dodgers.

"When Mr. O'Malley moved out, he gave us room for thought, and we found we could better use the money. Baseball can still be a good buy, but not—in the old-team markets—like it was in the old days."

At another agency the prevailing attitude was: "Any agency that represents a beer, a cigarette or an oil company has a natural baseball sponsor. We will buy baseball, but not half-sponsorships. We will buy as little as possible as the years go by to get the benefit of association and impact. Sponsor identification, once the top value of baseball, may be on the way out, however—how many advertisers can put that much money into one market?

"It's quite possible that tv baseball will end up, as it already has in at least two cities, as a spot carrier."

The argument that tv was killing baseball at the gate seemed to finally expire in 1960. Only five clubs—Cleveland, Kansas City, Detroit, Cincinnati and Milwaukee—drew less customers than in 1959, and two of them were only slightly off. An analysis of these clubs offers little evidence that tv hurt them. It may be argued, that in the case of Milwaukee, the only league club with no television, the lack of tv hurt them.

According to the Office of the Commissioner of Baseball, the National League had its top season in history. The Redlegs (the only team to telecast all home games) and Milwaukee were down. In the American

League, the only team that televised most of its choice night and weekend home games—the Yankees—were up.

Network baseball presentations have also undergone a change in 1961. The exact number of outlets carrying the games (on Saturday and Sunday) each week will not be cleared for another two weeks, but they will certainly be reduced because of the blacking-out of a new major league area, Minneapolis-St. Paul. They will be even further reduced in 1962 with the inclusion of Houston in the National League.

NBC has signed two regional sponsors for its *Major League Baseball*, General Insurance Company of America and Anheuser-Busch. CBS' only announced sponsor for its *Game of the Week*: Falstaff Brewing (one-half Saturday and one-quarter on Sunday). The network will reveal the other sponsors upon completion of negotiations. The price for each network is just over \$1,250,000.

Mutual has dropped its *Game of the Day* radio broadcasts as a direct result of major league expansion coupled with its own evolution into a news-first organization. According to MBS v.p. in charge of operations, Joseph F. Keating, "Of 318 stations eligible, only 160 carried the games last season. This year, 45 of those didn't want the games, league expansion reduced the line-up more.

"We could broadcast major league games at night," he added, "but that would hurt the minor leagues and we're interested in expanding the sport, not killing it."

Mutual was further deterred by the expansion of individual networks set up by the big league clubs. The network feels that its broadcasts "re-kindled interest in a waning game," but that the major league clubs are over-expanding their broadcasting—"killing off a golden goose."

Sports Network, Inc., which handles facilities and service for every major league club's away games, is flourishing this season. The organization provides mobil equipment and furnishes engineering and production when needed. About 150 television and more than 3,000 radio games will be serviced by SNI.

The World Series and All-Star games, sponsored by Gillette (Maxon), will cost \$3,250,000 under an old contract. Next season, Gillette will pick up a \$4 million tab. ■

N. Y. AGENCIES

(Continued from page 39)

ings above the \$5 million mark, S/G finds itself with 70% of its business in the grocery field, and 75% of its billings in the air media.

Probably the best known of its accounts, and one of its outstanding successes is Red L. Foods Corporation. This frozen seafood manufacturer was in the throes of a three-year declining sales curve when S/G was retained in 1959.

The agency's first recommendations called for in-depth research and, following this, for complete new package designs. Key of both new packaging and S/G's first copy for Red L was the need to create a "masculine" image. (The research had shown that the consumer concept of seafood was that it was for women and children—not men).

Opening campaign was a modest, but talk-producing newspaper series in which, to highlight the letter "L", the copy substituted it for "r" as in "Tomorrow is Fliday, a glead day for Red L Flozen Flid Shlimp."

When sales and dealer reactions showed immediate upward swings, S/G adopted the campaign to tv and radio, and pounded hard in north-eastern metropolitan markets.

Within a year, distribution jumped 34.3% and sales were up 91.7%. S/G followed up its success with a "creative" media buy in the fall of 1960, sewing up chain breaks in every CBS network spectacular scheduled on WCBS-TV New York, and moved in with off-beat tv spots, featuring Edward Everett Horton.

Continuing sales climbs enabled Red L to expand its advertising budget (\$45,000 when S/G took over) to nearly \$500,000. Leo Greenland predicts that Red L. will be one of the top 100 spot tv accounts for 1961.

Other agency food successes have included Downyflake Foods Inc. in which S/G creativeness in redesigning packages for frozen waffles, french toast and other products was matched by its copy creativeness in dreaming up tv jingles, spotted into kid shows. (For example the familiar "Pop goes the weasel" nursery rhyme now does double duty as "Pop goes the waffle.")

An odd but significant name on the S/G client list is the New York Times "grocery account." S/G prepares and places ads extolling the Times as a food medium in both grocery trade

papers and in the newspaper itself.

Leo Greenland, himself, in explaining his advertising philosophies to SPONSOR, stressed the need for agency executives to know the grocery business right down to the grass roots level—"not just company sales executives, but brokers, chain buyers, store managers, stock boys, check out clerks."

He himself read scores of out-of-town newspapers for ideas on grocery advertising, is in constant touch with brokers and chain buyers on all of the agency food accounts. Among his observations:

"Chain buyers today have seen everything. But they'll respond to the new twist, to the imaginative approach, and above all to the well-planned program with all the pieces thought out and carefully tied together."

"The other day in SPONSOR I read the comment of some young time buyer that merchandising help by a radio or tv station is of little value.

"I don't agree at all. We've found it tremendously valuable, when it's used properly. The two rules to remember are—don't abuse it, and give the station a specific problem to help you with. Don't ask or expect them to scatter their shots all over the place."

As an example of a specific problem, Greenland cited a "Tv Commercial Buyers Tour" arranged jointly by the agency and WCBS-TV for one of its clients. Food buyers were invited to the station to see how a tv commercial is made, "and they were fascinated" said Greenland.

Neither Greenland, nor Smith is inclined to be smug or self-satisfied with the progress they've made. Smith says he gets impatient that the growth seems so slow, and packing up new accounts such a competitive process.

Observers point out these significant points about the S/G story:

Specialization: despite some hard goods accounts, S/G is specializing solidly in grocery products, by far the biggest advertising category.

Creativity. Both partners constantly emphasize the need for "excitement" in advertising, the new creative twist.

Public relations: S/G does a more active pr job than many agencies four or five times its size.

Experts say these signs augur well for the S/G future. ■

DETROIT RADIO

(Continued from page 39)

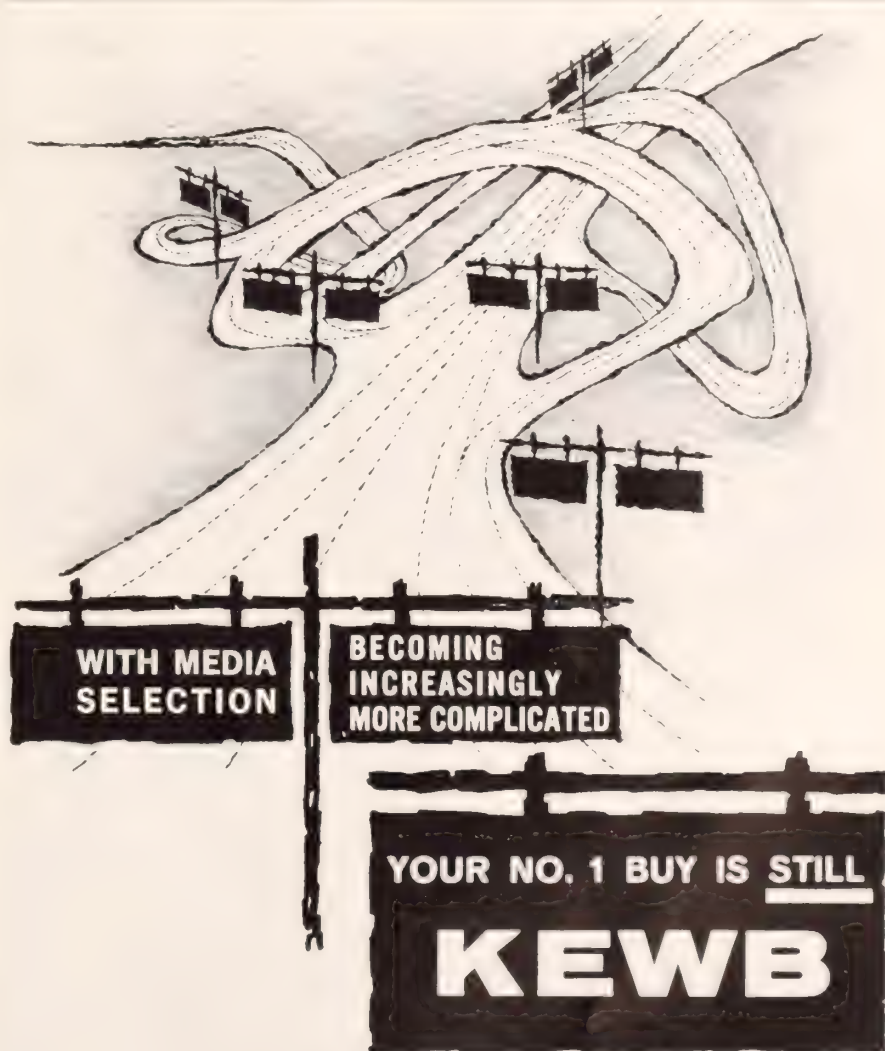
information from others connected with the auto industry: Maynard "Mac" Gordon, news editor of Automotive News and Stanley Roe, manager of the Automobile Manufacturers statistical department.

All day long, 22 February, WNAC, as its *Salute to the Automobile Industry*, aired capsule reports of inside Detroit facts of the auto industry.

WNAC backed up its promotion by cross-plugging the interview-segments on WNAC-TV's *Louise Morgan Show* and the late news. They

bought newspaper ads and alerted the area's five hundred auto dealers via letters which carried the recommendation to contact the sales office for commercial tie-ins.

With this promotion WNAC picked up the following local dealers who bought participating minutes: Volvo, Lee Foreign car sales, Wellesley Hills; Jaffarian's Service, Haverhill; Gene Brown Motors, Newton; Auto Engineering, Lexington; Dalzell Motor, Norwood; Leonard's, Seekonk; Plaisted Foreign Motors, Salem; Columbia Pontiac, Dorchester; Metri Chevrolet and Chrysler. ■



Analysis proves that in San Francisco, a two-station combination must first include KEWB, then another of the top four stations, to reach the greatest number of unduplicated homes at the lowest cost per thousand.

Source: A.C. Nielsen, one-week comp., 6 AM-7 PM, 24 spots, Mar-Apr 1960, San Francisco-Oakland NSI Report

national
representative
The Katz Agency, Inc.

CROWELL-COLLIER BROADCASTING CORP

A SOUND CITIZEN OF THE BAY AREA

SPONSOR WEEK WRAP-UP

PLANNING luncheon for industry to be held 3 May are (l-r) Frank E. Pellegrin, chairman of the Station Representatives Association Timebuyer of the Year Award Committee; Marie Janice, Cunningham & Walsh radio/tv exec., and Tom McDermott, v.p. radio/tv at N. W. Ayer



NEW ASSISTANT, Steve Shannon (left) shakes hands with his boss, Frank P. Fogarty, executive v.p. of the Meredith Broadcasting Co. Their headquarters are at WOW radio and tv, Omaha. Shannon formerly served as director of promotion for Meredith's KPHO radio and tv, Phoenix

Welcome to Omaha
STEVE SHANNON
Meredith Broadcasting Company



Advertisers

Ten net tv shows—nine daytimers and one late night—will help Hudnut launch its Fashion Quick Home permanent Get Acquainted campaign, come May.

The daytime shows—all ABC: *Who Do You Trust*, *Love That Bob*, *Road to Reality*, *Queen for a Day*, *American Bandstand*, *Evening Court*, *Camouflage*, *About Faces*, and *Number Please*.

The lone nighttimer is NBC's *The Jack Paar Show*.

Campaigns:

- **A.S.R. Products**, (division of Philip Morris) is introducing its new Pal Premium Edge injector blades in the New York and Chicago markets via nighttime net tv shows. Agency: Benton & Bowles.

- **Rose-X Chemical** is readying a heavy spot tv campaign in the New York metro area over WNTA-TV and WOR-TV in behalf of its Rose-X All Purpose Cleaner. Scheduled to run



FLAPPER costumed girls surround J. McCarthy Miller, president of WCOA, Pensacola, Florida, at their 35th broadcast year celebration, held at San Carlos Hotel, where handbills with lucky numbers were distributed

through June, the campaign employs 60-second animated commercials. Agency: Chalek and Dreyer.

• **Clorox** is buying spot tv to bolster its giant Clorox Spring Spruce-Up Spree campaign scheduled for late this month and early April. Agency: Honig-Cooper & Harrington, San Francisco.

PEOPLE ON THE MOVE:

George Lampros, to director of advertising and sales promotion, Binney & Smith (Crayola Crayons) . . . **John M. Burnard**, from marketing director, Miles Laboratories Pan American to director of international operations Lanolin Plus . . . **Douglas T. Scott**, to product improvement manager Scott Paper Company's market development group . . . **W. B. Bryan**, to advertising manager 20 Mule Team Products, United States Borax & Chemical.

Resigns: John L. Bricker as corporate v.p. for marketing and company director, Colgate-Palmolive.

Agencies

PEOPLE ON THE MOVE:

Robert L. Thalhofer, from Johnson & Johnson's Personal Products Corporation Division, to account executive, Colgate-Palmolive account, Lennen & Newell . . . **Joseph McParland**, from manager, Control Dept., to account executive, General Telephone & Electronics Corporation corporate account, Kudner . . . **Richard H. Behrman**, from assistant director, research, to director that department, Gardner . . . **Ray McWeeny**, from broadcast and print media manager, Tatham-Laird, Chicago, to associate media director, Campbell-Mithun . . . **Brad Collins**, from creative director, Lennen & Newell, to copy director and creative coordinator, Wyman, San Francisco . . . **Bill Parker**, from Galaxy Advertising, to account executive, Liberty Records, KGBS Radio and Union Mortgage accounts, Anderson-McConnell, Hollywood . . . **Raymond D. Strakosch**, from assistant advertising manager, Bridgeport Brass, Bridgeport, Conn., to pub-

lic relations account executive, Edwin Wasey, Ruthrauff & Ryan, Philadelphia . . . **Robert A. Fillmore**, from E. I. du Pont de Nemours & Co., industrial advertising and sales promotion department, to representative, Ayer, Philadelphia . . . **Robert Denning**, from account executive Bryan Houston, to account executive, Listerine Tooth Paste account and assistant account executive, Listerine Antiseptic, Lambert & Feasley . . . **George R. Fisher**, from I-T-E Circuit Breaker Co., assistant in accounting to media estimator, Ayer, Philadelphia . . . **Theodore Kavanau**, from Ithaca College tv radio department, Ithaca, N. Y., to associate commercial producer, tv/radio department, Ayer, New York City.

They were named v.p.'s: **William C. Dekker**, director of media, at Lambert & Feasley . . . **Thomas L. Harris**, and member executive committee, at Daniel J. Edelman & Associates, Chicago . . . **Rodney W. Mutch**, creative director, at Vanguard Advertising . . . **Doug Manson**, new business development, at

WINNER of vacation trip to Jamaica, Mrs. Margot Teleki of Reach-McClinton at party for advertising reps to announce John Blair as sales rep for WQXI, Atlanta. Barry Sherman, radio/tv dir. of Esquire, presents prize



TELEPHONED contribution pledges for 1961 County Heart Association's fund are received by Jay North, who, with Bob Denver took part in KFMB, San Diego's radio appeal



AFFILIATION agreement between Taft Broadcasting Co., Cincinnati, and ABC network is signed by Hulbert Taft, Jr., pres. of Taft Broadcasting. Seated with him is Julius Barnathan, ABC v.p. for affiliated stations. Present (l-r) are: Robert Coe, v.p. in charge of station relations, ABC; R. T. Schlinkert, v.p. and gen'l mgr. of WBRC-TV, Birmingham; Fred von Stade, gen'l mgr. of WKYT, Lexington; L. H. Rogers, II, v.p. in charge of operations, Taft Broadcasting Co.; Sam T. Johnston, gen'l mgr., WKRC-TV, Cincinnati; and David G. Taft, exec. v.p., Taft Broadcasting. All Taft-owned tv properties, including WTVN-TV, Columbus, are now affiliated with ABC

Jerry Fields Associates . . . **Alec Taylor**, account supervisor, at Bates.

Storer Broadcasting has switched its corporate advertising account from Peter Finney, Miami, to McCann-Marschalk.

Robert Crane will supervise the account in the agency's Miami office.

Each of Storer's seven radio and five tv stations will continue to retain its present agency in its local market.

Agency appointments: Sterile King to **Jerome O'Leary**, Boston . . . Relaxacizor, L.A., and The Federal Life & Casualty, New York, to **Metlis and Lebow**, New York City . . . The Jack Tar hotel chain to **Hume, Smith, Mickelberry**, Miami . . . Owl Rexall Drug Company, L.A. (31-store chain in West) to **Beckman, Koblitz**, L.A. . . . Tru-Ade (fruit juice soft drink), Elgin, Ill., to **Guy Davis & Associates**, Chicago.

Mergers: **Bozell & Jacobs** with **The Phil Gordon Agency**, both

Chicago . . . **Barnes Chase, L.A.**, with **Fletcher Richards, Calkins & Holden**.

Kudos: **Gordon E. Navan**, v.p.-treasurer of Norman, Navan, Moore, Marineau & Baird, Grand Rapids, Mich., named *Ad Man of the Year* by the Grand Rapids Advertising Club.

Name change: Frank Moreland Advertising, L.A., to The Frank Moreland Company.

Tv Stations

Triangle Stations, in broadening out its sales divisions, has set up a branch office in Chicago and named, as manager, one of its station men.

The midwestern sales manager: Frank B. "Bud" Palmer, WFBG AM-FM & TV, Altoona-Johnstown, Pa., general manager since 1957.

The WFBG post has been filled by John G. Stilli, a former Westinghouse Broadcasting station man.

Ideas at work:

• **KRON-TV**, San Francisco, has

signed up over 26,000 youngsters as members of its new 4-K Club during the past five weeks. The youthful viewers who were made eligible to join just by sending along their names and addresses, have been issued club badges and individually numbered membership cards. A variety of stunts, contests, personal appearances and theatre parties are being planned as additional facets to the promotion. The club was promoted as a part of the station's two children's programs—*Bozo the Clown* and *Popeye*. Extra membership bonus: club members are extended special invitations to attend one or both of the programs in person.

Sports buys: Falls City Brewing, for the 10th year, will sponsor the seven Stakes Races of the Churchill Downs Spring Meet over **WHAS-TV**, Louisville.

Sports note: **WOOD-TV**, Grand Rapids, Mich., last week, telecast live the World's Championship Three Cushioned Billiards Tournament.

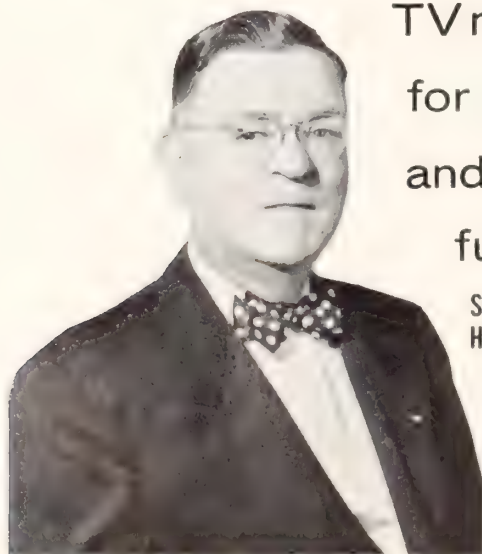
Kudos: **KTTV**, Los Angeles, recipient of the first television award made by the Church Federation of Los Angeles for "ten years of continuing telecasting of a church service each Sunday" . . . **WHEC-TV**, Rochester, N. Y., general manager and v.p. **Lowell H. MacMillan**, elected director at large, Advertising Council of Rochester . . . **WTVH**, Peoria, Ill., promotion director **Gary Gresham** winner of the creative promotional award for his outstanding TV Guide series, and continuity director **Frank Elders**, winner of the television creativity award during the Peoria Advertising and Selling Club's sixth annual advertising competition.

Thisa 'n' data: **WAST-TV**, Albany, brought New York City talent (The Clancy Brothers and Tommy Makem who headlined recently at the Blue Angel) before its cameras in a special St. Patrick's Day program . . . **WFIL-TV**, Philadelphia, featured a fashion show video-taped at Hess's Department store in Allentown last week and emceed by the store's sales

(Please turn to page 68)

"Look South for new economic strength . . . look at the Jackson

TV market area
for solid growth
and a sound
future."



Served, 1954-1957, as
Head of Largest World-wide
Masonic Organization
(Royal Arch Masons)


TOM Q. ELLIS

Clerk, Supreme Court
of Mississippi

WLBT Hollingbery **3**

WJTV Katz **12**

Serving the Jackson, Miss., Television Area



You pick your salesmen carefully...

*Choose your air salesmen
just as carefully . . .*

Check List for Hiring Salesmen:

- ✓ INTEGRITY
- ✓ STABILITY
- ✓ RESPONSIBILITY

You look for these qualities when you hire a salesman. Be just as sure you get them when you hire *air* salesmen. In Des Moines KRNT and KRNT-TV Air Salesmen have these qualities. That's why people believe in and depend on KRNT RADIO AND TELEVISION:

- People have been dialing KRNT Radio for reliable news and sports information for 26 years. Highest ratings for years.
- ARB and Nielsen prove our television news and sports are also the "preferred ones". Always top rated.
- The community knows locally-produced religious and civic-minded shows appear regularly in our schedules.
- Local radio advertisers have given us by far the biggest share of business in a six-station market.
- Local television advertisers have given us 80% of the local business in a three-station market.

Check our ratings with the Katz Man.
He can help you hire our salesmen, too.

KRNT

Radio and TV - Des Moines

An Operation of Cowles Magazines and Broadcasting, Inc.

GREAT INSTITUTIONS

...characterized by
high ideals



DAG HAMMARSKJÖLD, Secretary General



UNITED
NATIONS

KWTV
OKLAHOMA CITY

WASHINGTON WEEK

20 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The FTC prepares for an injection of new blood, while the FCC slowly rounds into its new shape.

Antitrust experts Paul Rand Dixon, slated to be the new FTC chairman, and Philip Elman, both antitrust experts from the Hill, had their confirmation hearings.

Although both pledge continued activity on the false ad front, the FTC also has responsibilities in the antitrust field. With the backgrounds of the two men, it would appear there will be strengthening of Commission activity in that field. Budgetary limitations being what they are, a step-up in one direction must mean a drop in another.

President Kennedy will get to appoint a third man to the five-man FTC in the fall. He has already announced his intention to appoint **Everette MacIntyre**, counsel to the House Small Business Committee, to that spot. Then an outright majority will have background and special interest in antitrust matters. And that will be the new FTC.

With new chairman Newton Minow still immersed in his "homework", the trend at FCC continues slowly to emerge. But there are already definite signposts along the road.

Minow appears set to team up with Commissioner Bartley as a pair ready to vote for stronger scrutiny of station operations. On most matters, Lee will make it a threesome.

Over on the other side, Hyde is moving closer to Craven in voting for fuller freedom for stations to build their own programing and conduct their own affairs. This puts Ford, Cross and often Lee in the middle position, where two can swing the balance back and forth.

Out of this new situation will emerge a **voting formula on renewal of station licenses**. First, however, the FCC will adopt its proposed new application forms, with probably all three of the "middle ground" commissioners voting with Minow and Bartley, opposed only by Craven and Hyde.

Following adoption of the form, there will be case-by-case voting on specific license renewals, and only then will it be established how far the Commission majority will go in the programing field.

Prospects are that **some licenses will fail of renewal**. This would, in turn, result in a court case which would officially outline the FCC's power in this field.

Stations not caring to be guinea pigs in this historic court case need only review the promises they made when they applied for their licenses, thereafter making sure their programing is as they represented it would be. The FCC has, itself, held that it has no power at license renewal time beyond holding stations to their promises.

Rep. Oren Harris (D., Ark.) holds his fire, but keeps his powder dry.

Expected on the Hill shortly is a message from President Kennedy about the regulatory agencies. If the message appears to be leading toward White House "interference" with the agencies, Harris will blast.

Harris prepared for any test which might come by **resigning all chairmanships of subcommittees of the House Commerce Committee**, of which he is chairman. This permitted him to take the chairmanship, and to concentrate much of his attention on, his new permanent subcommittee on regulatory agencies.

A side effect of all of this was elevation of **Rep. Morgan Moulder (D., Mo.)** to the chairmanship of the communications subcommittee, where he will have jurisdiction over the **FCC and broadcasting**. Moulder started out on the now-defunct Legislative Oversight subcommittee, and quit when he thought it was going to "whitewash" the FCC and the broadcasting industry.

FILM-SCOPE

20 MARCH 1961

Copyright 1961

 SPONSOR
PUBLICATIONS INC.

Sterling Tv and Wolper-Sterling have taken a giant step toward the exploration of a new syndication market: the special for regional or national spot film use.

Latest is **Legend of Valentino** for Peter Pan in 25 markets in May.

Last week it was **Race for Space** and **Project: Man in Space**, both sold to Tidewater Flying A gasoline (FC&B) in 50 cities. In some markets the films will be repeats.

The prototype for this sort of special was the **Race For Space** documentary of a season ago, used by Shulton in national spot film.

The Valentino special, just finished, is one of six Wolper-Sterling is making and Sterling Tv is selling for this year.

At the moment stations have taken over some of the role previously played by film studios in the supply of new tv programs for syndication.

Two of these are commentary and discussion programs originated by WNEW-TV, New York, and syndicated by Banner Films: **A Way of Thinking with Dr. Albert Burke and John Crosby**.

Economics-minded observers see contrasted to the new importance of stations as program suppliers the timidity of some conventional producers on making excessive production investments.

Last week's third Patterson-Johansson bout set a new record in the international tv film box-office for an event of its type.

Fremantle International reports sales to 29 markets, some of them paying twice the price of the boxers' second match.

Syndication sales activity at NTA this week included renewals of **Play of the Week** and new sales of **Assignment Underwater**.

There were second year renewals of the dramatic series in ten major markets. The adventure show now reports a total of 20 western sales as part of its national total of 70 stations.

(For details, see FILM WRAP-UP, p. 69.)

Those post-1948 features are giving new life to tv movie ratings, in turn yielding fresh business for both stations and feature distributors.

Handiest feature groups to follow on the ratings scoreboard are the Screen Gems post-1948 Columbia pictures because of their simultaneous exposure on the five CBS o&o's.

Here are Trendex ratings for three of the pictures in two cities:

| PICTURE & YEAR | RATING & SHARE | |
|----------------------------|----------------|--------------|
| | New York | Los Angeles |
| All the King's Men (1950) | 23.9 (76.6%) | 24.2 (62.1%) |
| Phffft! (1954) | 18.1 (59.8%) | 17.7 (67.6%) |
| Death of a Salesman (1952) | 22.5 (72.5%) | 26.7 (70.2%) |

Air dates were 28 January and 18 and 25 February.

Screen Gems sold its post-1948 Columbias and pre-1948 Universals to eight more stations.

Three of the stations also bought a newly-released package of Columbia action pictures of a shorter than usual (65-75 minutes) length; all eight stations plus the five CBS o&o's bought **On the Waterfront for telecast after 1963.**

Those three stations that bought the 210 previously released post-1948 Columbias plus the action package of 50 **also bought the following numbers of pre-1948 Universals:** WTIC-TV, Hartford, 105; WOAI-TV, San Antonio, 105; and WKBW-TV, Buffalo, 230.

Five other stations bought the 210 Columbia package and the following number of Universals: WSYR-TV, Syracuse, 105; WAPI-TV, Birmingham, 105; WTPA-TV, Harrisburg, 105; WHBF-TV, Rock Island, 115; and WOOD-TV, Grand Rapids, 90.

Price levels for post-1948's are reportedly 50% or more above prior levels.

Two film veterans, Leslie Harris and Ernest Fladell, have turned agency men but will promote syndicated shows for ABC Films.

The link comes about through the syndicator's appointment of a new agency, Fladell, Harris & Breitner.

The oldest and most durable film shows in syndication are the continuing sports series.

Tel Ra's National Football League Highlights, for example, **started back in 1949** and will go into its 13th consecutive year in the fall.

The 15-week half-hour series was sold in **78 markets in 1960.**

Renewed interest of women in sports shows such as bowling is making possible new daytime stripping patterns for Walter Schwimmer's Championship Bowling.

Newest sales pattern of the show is one of **Monday-through Friday afternoon strip programming;** first market to air the strip will be Los Angeles in April.

Trade observers were watching MPO's opening of a new Hollywood studio as part of the progress of a produce using "unconventional" methods.

Those so-called unconventional methods, which have made MPO something of a maverick among the major commercials producers, **are actually quite traditional.**

In an era characterized by mergers and expansion into tape production, MPO has been **the only producer of mammoth size to stick to its film-and-independent status,** avoiding adventures into tape and not entering into mergers, although it had explored them.

MPO's reliance on traditional strategies (it issued stock for new financing instead of entering a merger) also **saved it from some of the myriad tape embarrassments** that plagued Filmways, EUE, and CBS, all producers who had to kill or curtail tape commercials production after a try at it.

Pre-production planning is paying off at Videotape Productions where it was possible recently to finish four complicated commercials in around three hours.

Commercials, for Nabisco (McCann-Erickson), were done last month in **just nine takes even though eight scenes** and full production was involved.

The tapes, made late last month for **immediate network use,** were done by producer George Weber and agency director Charles Powers.

SPONSOR HEARS

20 MARCH 1961

Copyright 1961

SPONSOR
PUBLICATIONS INC.

Two agencies that are sitting pretty in the way of new products (in the testing stages) are Compton and J. Walter Thompson.

Compton, in particular, has six of them, any one of which could eventually bill as much as \$10 million, and the same applies at JWT with at least five such.

Of course, what often happens is that the agency that successfully kicks off a product often winds up with just the kudos: the product is shifted to another agency in the client's stable.

The histories of the two above agencies are loaded with examples of this kind.

If you don't think that the FTC hasn't got ad people instinctively looking over their shoulders, then you haven't attended a commercial judging session.

A graphic example of this happened last week at the initial meeting of judges for the American Commercials Festival which reaches its climax 8 May.

The subject had to do with the oral hygiene category and the product under particular scrutiny in a commercial was a denture powder.

Some of the judges got into a long and heated argument on whether the FTC might frown on that denture powder blurb because the actor biting a sandwich in it actually, as some of them knew, didn't wear false teeth.

P.S.: because of the philosophic point the decision to admit was held in abeyance.

Evidently the gates have been opened wide again, particularly at NBC TV, to these entrepreneurs who furnish the giveaway merchandise on game shows.

One of these middlemen is soliciting accounts at agencies with this proposition: \$200 can get the flash of a footcard showing the advertiser's product plus a 15-word mention. If a sample is contributed as a prize he gets an additional plug.

That \$200 expenditure works out to a cost-per-1000 of between 7-10¢.

The come-on: for a few hundred dollars a manufacturer can tell the wholesalers and retailers via his salesmen that he's on tv.

The shows specifically mentioned by one entrepreneur: Say When, Concentration and Truth or Consequences.

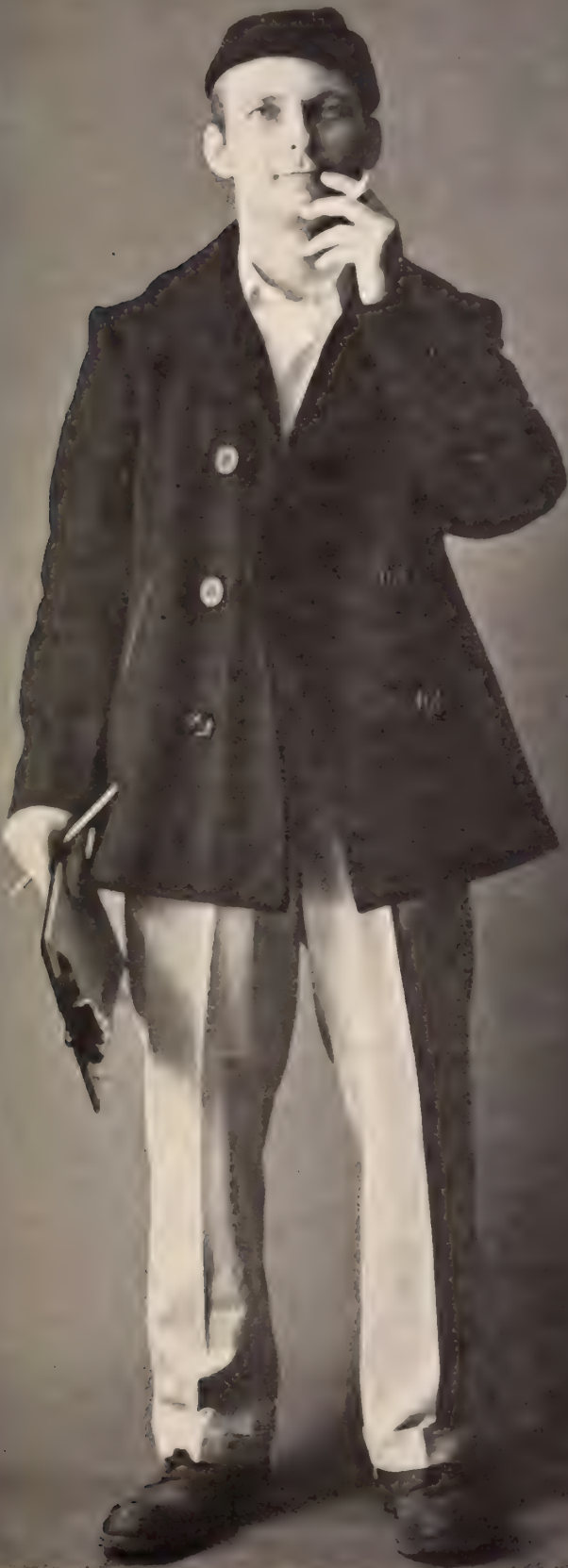
There's a sardonic tinge to the activity of an agency after it loses a prize account. What happens frequently is this:

- Practically every worthwhile account in the same field is solicited.
- Pulled off the shelf and dusted off and slightly updated are ideas that the lost account had appraised and rejected.
- Inquires the solicited ad manager of himself: "Why hasn't my own agency come along with fresh thinking like this?"

Tv/radio critics ought to compare the amount of advertising vs. reading matter in newspapers as just revealed by the Association of Newspaper Representations before they tee off any more against air media overcommercialization.

The ANR figures: the 1959 average was 23.11 pages of advertising to 14.39 pages of news and whatnot, making the balance for ads 60%.

Commercial ratios as they prevail in tv: nighttime network, including chainbreaks, 11%; daytime, 14-15%. And in radio the trend locally is to keep it well within 20%.



REACH MORE SHIPPING EXECUTIVES IN THE TEXAS HOT SPOT

No white collar, no ivy league jacket . . . but this stevedore is a valuable executive in the shipping industry. In the Beaumont-Port Arthur-Orange market, over 20,000 people are directly connected with the shipping industry. Their average effective buying income is over \$6,800. You sell them and over 700,000 other prosperous Texans and Louisianans in this shipping, petroleum, petrochemical, agricultural, lumbering and manufacturing Hot Spot only through KFDM-TV.



Peters-Griffin
-Woodward

KFDM-TV

CHANNEL 6

BEAUMONT • PORT ARTHUR • ORANGE

WRAP-UP

(Continued from page 60)

promotion manager and board member Wayne Holben.

PEOPLE ON THE MOVE: **John F. Cundiff**, WHNC-TV, Hartford-New Haven, Conn., general sales manager, named station manager . . . **John Baade, Jr.**, to local sales manager, and **John K. Chamberlain** to local sales staff, both WOAI-TV, San Antonio, Tex. . . . **Casey Cohlma**, WFAA-TV newsman, to director of promotion and publicity, WFAA radio and tv . . . **Jack O'Grady**, from writer-reporter, news division WNEW, New York City, to assistant news director, WNEW-TV . . . **Robert B. Paris**, from sales staff, WNBR, Jacksonville, Fla., to sales staff, WTTG, Washington, D. C. . . . **Ruth Anderson**, WSBT-TV, South Bend, Ind., personality, to woman's director, WSBT radio and tv . . . **Len Gurry**, to advertising continuity director, WLOS-TV, Asheville, N. C. . . . **Ralph McFarland**, to production manager; **Jerry Fraser**, to tv director; and **Malcolm Tyler** to station photographer, all WJBF, Augusta, Ga. . . . **Charles H. Cash, Jr.**, from promotion manager, WSM-TV, Nashville, Tenn., to director of sales promotion, KTVI, St. Louis.

Radio Stations

Richmond, Va., radio station WRVA recapped the highlights of its 35 broadcasting years and documented them in a 20-page brochure.

The black-and-white booklet is sprinkled with nostalgic photos of its early people, programs and special events as well as its present day set-up.

Philadelphia radio station WIBC stirred up quite a flurry of Erin nostalgia in the Quaker City on St. Patrick's Day.

All day long, the station broadcast newscasts featuring local news tidbits, weather forecasts and temperatures from major cities and little towns all over Ireland.

Ideas at work:

• **KISN**, Portland, Ore., stimulated extra interest in its Washington's Birthday programing by running a *Cherry Pies for Little White Lies* contest. The contest idea: listeners were asked to try to detect "whoppers" told by the station's deejay staff. The listener then called the station to report his find, and to claim his prize: a cherry pie.

Thisa 'n' data: **KBIG**, Catalina, Calif., took to the air with kites to guide the automotive trade and trade press people to a dinner announcing the year-long 15 auto races broadcast package sponsored by Willard Batteries. Kites were flown directly over the dinner-meeting place, the banquet room at L.A.'s Blarney Castle . . . **KSET**, El Paso, Tex., was highlighted recently by a weekly publication put out by the city's Sun Publishing Co. which devoted the entire issue to profiling the station's operations, programs, people and sponsors.

More thisa 'n' data: **WIL**, St. Louis, has put together a broadcasting career presentation to alert high school students to career opportunities in broadcasting . . . **WABC**, New York City, *Apple for the Teacher* promotion which has attracted some 2,000 letters, will be continued for the remainder of the school year, in cooperation with the A & P company . . . **WMAQ**, Chicago, put its new 50-kilowatt transmitter into operation last week . . . **KTIX**, Seattle, has received approval from the FCC to extend its broadcasting hours from daytime operation to unlimited full time status.

Kudos: **WAPO**, Chattanooga, Tenn., commercial manager, **Walter H. Stamper**, named head of Chattanooga Chamber of Commerce Membership and member relations committee . . . **WGBS**, Miami, community projects director **Don Butler** appointed member of newly formed committee to study metropolitan government in Dade County . . . **WHLL**, Hempstead, L. I., public affairs director **John T. Clayton**, appointed commercial radio coordinator, Nassau County Civil Defense . . . **KDIA**, San Francisco-Oakland Bay, Calif.,

recipient of American Heritage Foundation "informed vote" and "contribute to your party" awards and the 1961 Brotherhood Certificate of Recognition from the National Conference of Christians and Jews.

More kudos: **KFSD**, San Diego, news director **Pat Higgins** named head of Wirephoto Study Committee, Associated Press Radio and Television Assn. . . . **WHAS**, Louisville, Ky., recipient of TV Radio Mirror's Gold Medal Award for "best over-all radio programing, midwest states" . . . **WBZ**, Boston, personality **Dave Maynard** awarded Certificate of Appreciation by the National Polio Foundation for his Maynard March for the March of Dimes . . . **KNCK**, Concordia, Kansas, president and station manager **W. F. Danenbarger** appointed to four-year term, Kansas State Board of Regents.

Call letter change: **WKTL**, Sheboygan, Wis., to **WKTS** . . . **KFSD**, San Diego, to **KOGO**.

Station acquisition: **KAGE**, Winona, Minn., sold by Albert S. and Patricia W. Tedesco to James Goetz, Rex Eyler and Merlin Meythaler, Monroe, Wis., for \$105,000. Sale brokered by Hamilton-Landis & Associates . . . **WLOW**, Portsmouth, Va., sold by Joseph Maloney, Arthur Haley, John Quincy and Richard Maguire to Providence Radio, Inc., for \$250,000. Sale brokered by Paul H. Chapman Co.

Happy birthday: **WAOK**, Atlanta, Ga., celebrating its 7th anniversary.

PEOPLE ON THE MOVE: **E. James McEnaney, Jr.**, to general manager, WHIM, Providence, R. I. . . . **Neal Van Ells**, from news director, WNTA, New York City, to program director, WLWA, Atlanta . . . **John R. Whittaker**, to account executive, KFWB, Hollywood . . . **Frank B. Cummins**, to account executive, WSBT, South Bend, Ind. . . . **Bob Beringer**, to programing and production manager, WKTL, Sheboygan, Wis. . . . **Eric Ross**, from account executive, KOSI, Aurora, Colo.,

to sales staff, KICN, Denver . . . **Richard H. Gundle**, to commercial manager, WTMT, Louisville, Ky. . . **Sam Somora**, to promotion manager, WJBK, Detroit . . . **Felix Adams**, from KGMS, Sacramento, Calif., to merchandising director, KRAK, that city . . . **Jack Keith**, to sales manager WGTO, Cypress Gardens, Florida.

MORE PEOPLE ON THE MOVE:

Ted Hepburn, from local sales manager, to general sales manager; **Bob Shipley**, from program director to operations director, both WHLO, Akron-Canton, Ohio . . . **Bill Musser**, from account executive WARM, Scranton/Wilkes-Barre, Pa., to New York office, Susquehanna Broadcasting (WARM, Scranton/Wilkes-Barre; WSBA, York-Lancaster-Harrisburg; and WHLO, Akron-Canton) to coordinate and develop sales promotion . . . **Marvin Mirvis**, to general sales manager; **William S. Pirie, Jr.**, local sales manager; and **Jack Parks**, national sales manager, all WITH, Baltimore.

Networks

ABC's The Untouchables took top honors with a 32.2 rating in ARB's Multi-city arbitron report for the week of 6-12 March.

The report shaped up like this:

| PROGRAM | RATING | NET-WORK |
|----------------------|--------|----------|
| 1. The Untouchables | 32.2 | ABC |
| 2. Candid Camera | 32.0 | CBS |
| 3. Flintstones | 28.4 | ABC |
| 4. Ed Sullivan | 25.8 | CBS |
| 5. Gunsmoke | 25.2 | CBS |
| 6. Garry Moore | 24.5 | CBS |
| 7. Dennis The Menace | 24.3 | CBS |
| 8. Danny Thomas | 23.6 | CBS |
| 9. Wagon Train | 23.6 | NBC |
| 10. 77 Sunset Strip | 23.5 | ABC |

New affiliates: **WSNO**, Barre-Montpelier, Vt. and **WABJ**, Adrian, Mich. with **CBS Radio** . . . **KARA**, Albuquerque, N. M.; **KTOK**, Oklahoma City, Okla.; **WTYE**, Roanoke, Va.; **KSBW**, Salinas, Calif.; **KOME**, Tulsa, Okla.; and **KIRL**, Wichita, Kans. with **ABC Radio**.

Kudos; Theodore F. Koop, director of news and public affairs, CBS News in Washington, recipient of the American Legion Plaque of recognition—"in recognition of his numerous personal achievements as a newspaperman, author, radio and television news director in keeping with the finest tradition of Sigma Delta Chi."

PEOPLE ON THE MOVE: **Don B. Curran**, from sales promotion manager, KTVI, St. Louis, to publicity and promotion director, ABC o&o radio stations . . . **Richard J. King**, and **James T. Inch**, to Canadian representatives, NBC International Enterprises . . . **Harfield Weedlin**, to program director, KNX Radio and the CBS Radio Pacific Network . . . **Jack Allen**, to Mutual Radio as New York news bureau chief.

Representatives

PEOPLE ON THE MOVE: **David N. Simmons**, from president, Simmons Associates, to v.p. television division, Devney-O'Connell . . . **Arthur O'Connor**, to v.p. radio division, Devney-O'Connell . . . **Thomas E. Wood**, from George P. Hollingbery, to H-R Radio sales staff, New York City . . . **Gerald Mulderrig**, from account executive, H-R, to radio sales staff, Daren F. McGavren . . . **Carleton F. Loucks**, from president, Radio Programing Service, to eastern sales manager, Spot Time Sales . . . **John Fernandez**, from sales manager, NTA Spot Sales, to general sales manager, that company . . . **John L. Herbert**, from H-R Representatives sales staff, to Katz, New York radio sales . . . **Harvey Glor**, from Adam Young, Chicago, to Chicago office sales staff, Daren F. McGavren.

Rep appointments: **KGA**, Spokane, Wash., **WNCG**, Charleston, S. C., and **WEEX**, Easton, Pa., all to Walker-Rawalt for national representation.

Film

Some encouraging statistics for syndication are reported by Ziv-

UA: direct sponsor buying is on the increase.

The distributor's most recent show put on the market, *Miami Undercover*, reportedly made 60% of its sales directly to sponsors.

It's the increase of national spending in syndication that's partly responsible for the tendency.

But more diversified selling is also a factor: sponsors of the show are from dozens of different categories, including beer, food, auto dealers, furniture, soaps, drug stores, farm equipment, and many others.

Sales:

Ziv-UA's *Miami Undercover* reaches 131 markets, latest sales being Time Finance on WHAS-TV, Louisville; Busch Bavarian on KWTU, Oklahoma City, and WJHG-TV, Panama City; A. H. Perfect on WPTA, Fort Wayne; Royal Bedding (Dubin) on WJAC-TV, Johnstown; International Harvester on KGW-TV, Portland; Johnson's Wax and Polly's Food Service on WILX-TV, Jackson; LeBlanc Auto Sales and Southern States Drugs on KLFY-TV, Lafayette; and stations KXLY-TV, Spokane; WATE-TV, Knoxville; WICS, Springfield-Decatur; WCHU, Champaign-Urbana; WICD, Danville, and KVAL-TV, Eugene . . . Trans-Lux TV's *Felix The Cat* to KHQA-TV, Quincy; KGLO-TV, Mason City; WHBF-TV, Rock Island; KEYC-TV, Mankato; Australian Broadcasting Commission and Arabian-American Oil Co., Saudi Arabia; *American Civil War* to KFVS-TV, Cape Girardeau; KGLO-TV, Mason City; KONO-TV, San Antonio; WSAU-TV, Wausau; KQTV, Ft. Dodge; WSTV, Steubenville; Milwaukee Public Library on WITI; *Encyclopaedia Britannica Film Library* to KONO-TV, San Antonio; WVEC-TV, Hampton, and WSAU-TV, Wausau.

More sales: NTA's *Assignment Underwater* to KOB-TV, Albuquerque; KERO-TV, Bakersfield; KGHL-TV, Billings; KHSL-TV, Chico; KKTU, Colorado Springs; KTVR, Denver; KCDA-TV, Denver; KPHO-TV, Phoenix; KOIN-TV, Portland; KXTV, Sacramento; KSL-TV, Salt Lake City; KFMB-TV, San Diego; KPIX, San Francisco; KNLY-TV, Spokane; KOLD-TV, Tucson; KTVW, Tacoma.

and KIMA-TV, Yakima . . . NTA's *Play of the Week* renewed by KCOP, Los Angeles; KOA-TV, Denver; WTIC-TV, Hartford; WILL-TV, Champaign; WGN-TV, Chicago; WSJV-TV, Elkhart; WBAL-TV, Baltimore; WBEN-TV, Buffalo; WROC-TV, Rochester; WFMY-TV, Greensboro, and KING-TV, Seattle.

Commercials: Modern Sound. New York music commercials producer, is appointing representatives in major cities.

Promotion: WNEW-TV, New York, reports great success with its *Felix the Cat* promotion, now extended from four to eight weeks. Almost 8 thousand cards were received the first week and an average of 17 thousand the second and third weeks.

Other sales: Banner Films reports following sales: *Debbie Drake* to WGR-TV, Buffalo; *WTVO*, Rockford; *WEHT*, Evansville; *WJBF-TV*, Augusta; *WRAL-TV*, Raleigh; *WMCT*, Memphis; *KGHL-TV*, Billings; *WRBL-TV*, Columbus, Ga.; *WBRZ-TV*, Baton Rouge; *WGAL-TV*, Lancaster; *WJHG-TV*, Panama City, Fla.; *KLFY-TV*, Lafayette, and repeats to *WSB-TV*, Atlanta; *Bold Journey* and *I Search For Adventure* to *KENS-TV*, San Antonio; *WNEM-TV*, Saginaw; *KTVR*, Denver; *KIMA-TV*, Yakima, and *KPHO-TV*, Phoenix; 21 Tarzan pictures to *WSIL-TV*, Harrisburg; *WJBF-TV*, Augusta; *WSOC-TV*, Charlotte; *WOW-TV*, Omaha, and *WEHT*, Evansville; 12 hour public affairs specials to *WNBQ*, Chicago; *KENS-TV*, San Antonio; *KSL-TV*, Salt Lake City; *KOCO-TV*, Oklahoma City; *KTLA*, Los Angeles and *KTVK*, Phoenix; and *Cartoon Classics* to *KGLO-TV*, Mason City; *WMTV*, Madison; *KHQA-TV*, Quincy; *KEYC-TV*, Mankato; *WALB-TV*, Albany, and *WJHG-TV*, Panama City.

PEOPLE ON THE MOVE: Hy Hollinger appointed public relations manager and Will Baltn administrative assistant to president Louis A. Novins, in New York office of International Telemeter Company, a unit of Paramount Pictures.

Public Service

Two more radio stations, in an effort to combat recession undercurrents, are conducting area "buy now" campaigns.

The stations—and the methods:

- **KQV**, Pittsburgh, has put all of its air personalities to work in urging listeners to go ahead and buy needed items and not to shelve building and home improvement plans. The theme: *Buy now, if you can afford it.*

- **WPEN**, Philadelphia, launched a series of hard-hitting editorials telling listeners to shop in the Philadelphia area—and why they should do so. The editorials are in this vein: "Join the march to prosperity. Shop Philadelphia area now! Your dollars will stimulate the economic recovery—."

Public service in action: WMCA, New York City, board chairman Nathan Strauss, aired an editorial urging the New York City Board of Estimates and the City Council to establish a commission on memorials to commemorate great deeds of the worthy and prevent recognition of the undistinguished and the notorious . . . **WPEN**, Philadelphia, made it possible for a Hungarian refugee couple to speak, via transatlantic phone call, with their 11-year-old son whom they had not seen in five years through a *Long Distance Valentine* contest . . . **KISN**, Portland, Ore., in an effort to institute a bit of safe-driving awareness is giving five dollar safe driving awards to discerning drivers, via a traffic monitors spot-check system . . . **WLBZ-TV**, Bangor, Maine, is reminding drivers to renew their driver's licenses (due, in that area on the driver's birthday) via slides showing a traditional birthday cake and backed up by audio copy that says: "happy birthday, don't forget to renew your driver's license."

More public service action: WNAC-TV, Boston, will telecast, this week, (21 March) an hour-long documentary, *Castro, Cuba and Communism—Danger at Our Doorstep* . . . **KDKA**, Pittsburgh, devoted two full two-hour sessions of its *Program PM* last week, to documentaries: *Rivers Rising*, a recall of the 1936 St. Patrick's Day floods; and a probe of the unemployment situation.

SPONSOR ASKS

(Continued from page 52)

for convenience. Although over the years we have noticed a tendency in some markets to rely heavily on film to fill station option time, we have always resisted that trend. Admittedly, easier and often more profitable, film is not programing designed to fill community needs.

Since our inception, we have produced a regular daily schedule of news, weather and sports, plus specialty shows for women and children. This is a familiar pattern. However, in the past several years, our local schedule has expanded to include a series of special interest programs based on area needs and area history, scheduled in prime evening viewing time. New England is rich in history and tradition, and we have found a wealth of material of life in western Massachusetts. The programs, all very local in flavor, have met with huge success. Public reaction, as measured by mail and phone calls has never been higher.

Our remote unit has also been put to good use over the past seven years covering local events of high community interest such as The Eastern States Exposition, the installation of an Episcopal Bishop, St. Patrick's Day parade, and Armed Forces Day at the nearby SAC base. All events which could not be adequately presented without the mobile unit.

Our conviction is that local live programing is the only way to satisfactorily fill the needs and interests of the community in which we live. Local live can be as interesting and commercially successful as any network program. A case in point is the *Western Massachusetts Highlights*. This program, highlighting life in western Massachusetts, features in its Monday through Friday (7:15 p.m.) time period, local people with interesting activities, hobbies and accomplishments. The program, sponsored by the local electric company since its inception in 1953, has chalked up nearly 1,650 telecasts and according to the latest Nielsen, rates a 20 in a four-station market.

Not bad, by any means, for local live programing.

Tv and radio NEWSMAKERS



Allen A. Arthur has been appointed director of advertising for KFWB, the Crowell-Collier radio outlet in Hollywood. He replaces Janet Byers who resigned last month. An honor graduate of the University of Southern California, Arthur began his advertising-publicity career as a Las Vegas resort hotel publicist. He followed this by returning to U.S.C. where, for two years, he was promotion dir. For the past three years, Arthur has operated his own public relations organization in Beverly Hills, Calif.

Robert Margulies, formerly production commercial supervisor on the Brown and Williamson account at Ted Bates & Co., has been promoted to v.p. in charge of agency commercial broadcast production. Margulies joined Bates as a commercial film producer in 1956 following a stint as a free-lance tv director. Prior to that he was a tv producer with Young & Rubicam, and had been associated with Screen Gems and J. Arthur Rank. The four-year WW II Coast Guard vet has a wife, three children.



Don B. Curran, KTVI St. Louis promotion manager since 1957, has been appointed to the newly created position of director of publicity and promotion for ABC's o&o radio stations. Curran, whose broadcasting career began as announcer at KNOR, Norman, Okla. during his University days, was, in 1953 promotion manager of KOMA, Oklahoma City and later, served in that capacity for Griffin, the parent company. In his present KTVI promotion work, Curran has received numerous awards.

Jack Denninger, a 12-year Blair-TV veteran, has been appointed to the company's newly created position of general sales manager. In this new post, Denninger will head up the organization's new four-man sales plan group. A native of Cincinnati, Ohio, the new Blair-TV general sales manager joined Blair-TV in 1948. In 1955 he was made eastern sales manager and a vice-president. Prior to this affiliation, Denninger was with Sales Management magazine in N. Y. He served four years with the U. S. Navy.



THE NEXT SOUND YOU HEAR WILL BE *Ecco- Fonic*

enter your
personal
subscription
to SPONSOR

\$8 for 1 year

\$12 for 2 years

The seller's viewpoint

Knowledge is the key to maximum effectiveness in utilizing the television media, says Jay J. Heitin, WNBC-TV, New York's national sales manager. A give and take attitude between client and media seems to him to be the logical solution—in order to assure a vigorous growth of television as a vital part of the American communications industry. He answers seven problem questions and sees room for more debate if progress is the ultimate goal.



Cooperative effort a must for tv growth

The growing pains of the vigorous American communications industry have never ceased since the *Almanac* days of Benjamin Franklin. Remember how he had to get it published by October so that the outlying colonists could get one of the 25,000 copies by New Year's?

Television has sped things up a bit, but were the "Old Farmer" around today, he might ask such questions as :

- (1) What about dividend spots versus added discounts?
- (2) How much product conflict spread is enough?
- (3) When is product conflict real or antithetic?
- (4) Should the libation offered to ratings contain qualitative oil?
- (5) Are orbit spots all the cume they're said up to be?
- (6) Just how does a client merchandise a spot schedule?
- (7) What do you mean minutes are in tight supply?

These seven questions aren't necessarily in league with all today's problems, but they're getting a big booting around. What we're really saying is that the critics of advertising will grow in importance and number if those of us (in what is really a very small business) don't keep growing. An open mind is what we need. A lively and continuing curiosity is what anyone needs to arrive at a give and take that's not only healthy but will make for continuing progress.

So, when someone says that discounts are high enough and that the way to overcome the summer drop-off is by the station declaring a dividend in commodity equal to the client's expenditure, media people should think it through rather than ask, "What's wrong with him?" The agency and client should be interested particularly if the client can bank these announcements and use them as he pleases throughout the contract year.

As for product conflict, 30 years ago this wall was erected and we've been in its tall shadow ever since. Now that smaller units of programing are being purchased by many advertisers, smaller units of product conflict protection should be required. Otherwise, all the advertisers who

want to use the medium won't be able to do so and that's the end of growth.

Whatever areas of product conflict protection are agreed upon, clients shouldn't then enlarge the problem with unfair insistence upon areas of antithetic protection. Sure it's true that a psychosomatic pain hurts as much as a real one, but if the antitheticism is antiseptic to consumer empathy, then the product shouldn't be on the air.

As for ratings, we all know that they're over-emphasized, but then, after the philosophical shrug comes the statement, "Well, after all, we have to use something," or, "They'll do until something better comes along." Well, something better is here, and it's provided by the same ratings services: we mean qualitative dimensions—such things as cume, audience composition, number of spots in a given show, and the quality of editing.

When it comes to the orbit idea that WNBC-TV pioneered a couple of years ago in the 8 p.m. strip and the Thursday night vertical, it took a couple of years to catch on. The extra cumulative dimensions were ignored because the schedules were tougher to keep track of, and also we suspect, because the individual buyer worried about a disappearing mystery of time buying if he couldn't get fixed position. Here's where the value of the open mind we talked about comes in or industry growth goes out.

Part of the problem could be solved if we knew more of the client's problem. Many media agency people know little that can be of aid here to media salesmen. Our own inefficiencies in internal communication are many times annoying but always costly.

The democratization of American output of goods and services is primarily a problem of distribution. If key channels such as WNBC-TV are to have maximized effectiveness, the generative value of the open mind must be given the responsibility of knowledge. We in television are confident that tv is the most important device for mass communication since Gutenberg invented his portable type in 1456. A cooperative curiosity will keep it so.

WeeReBeL is ON TOP!

DAY AND NIGHT
with
NIELSEN and ARB

in Georgia's 2nd MARKET

In the Nielsen Average Week, Nov-Dec 1960
WRBL-TV delivered MORE TOTAL
HOMES than Station B . . .

- 34 of top 35 once-a-week shows
- Top 20 multi-weekly shows
- 36 of 41 programs in prime
nighttime, 7:30 to 11 PM
- 220 of 230 quarter-hours, Monday
through Friday, strip programs
from 8:00 AM to 7:30 PM
- 25 of 28 quarter-hours, 11 PM
to Midnight

AND . . . The Two-Week ARB Report,
November 1960 further confirms that
WRBL-TV delivers MORE AUDIENCE
than Station B . . .

- In 68½ of the 75 Nighttime Shows seen
on Columbus Television, 7:30 to
11:00 PM, Sunday thru Saturday.

PROOF POSITIVE

that WRBL-TV dominates this key market,
and is still, on ALL COUNTS, your
best buy.

CALL HOLLINGBERRY
for more information



WRBL COLUMBUS, GEORGIA **TV 3**
Channel..

Affiliated with WRBL and WRBL-FM



SPONSOR SPEAKS

Tv's product protection problem

NBC TV's recent announcement of new rules providing for curtailed product protection on the network has caused all sorts of confusion and questions among agencies and advertisers as our story on page 42 clearly shows.

We're confident that sooner or later NBC TV's rather abstrusely worded explanation of the new regulations will be unscrambled and clarified.

But even when that is done (and we expect ABC TV and CBS TV to announce similar rules) the problem of product protection will remain a king-size tv headache.

How much protection is fair, right, and reasonable? How much is necessary for effective tv advertising?

We don't believe that any one yet has come up with really solid answers to these questions, though advertisers and agencies are generally opposed to cuts in protection provisions, and stations and networks would like the rules relaxed.

We suggest that the time has come for the industry to sit down and formulate a completely fresh, new and realistic philosophy on the protection problem—forgetting all past practices and rules which applied to tv-as-it-once-was, or, going even farther back, to network radio.

Let's rethink this troubling question.

Timebuyers and time salesmen

Speaking at a recent RTES Timebuying Seminar, John L. McClay, general manager, WJZ-TV, Baltimore, made an important, but seldom expressed point.

McClay believes that radio and tv must become more and more "total communications" media. He said, "The people of this country get most of their information from broadcasting and this will become increasingly true as time goes on. The quality of broadcast information must increase, the quality of broadcast must improve, the broadcast appeal to reason must become more common."

Then he added this clincher. "The speed at which the broadcast media become total communications media, may depend as much on the *timebuyer and time salesman* as on any group in our industry."

We wholly agree. These are the real key men.

10-SECOND SPOTS

Southern exposure: NBC's nighttime colorcaster, J. Paar, tells about the lovely young lady who took a daily sunbath on the roof of a Florida motel. One day, she decided to get some rays on her back and turned over. Five minutes later, says Paar, the manager was on the roof asking her to find a new spot because—"you're lying on the dining room skylight."


Booking: This came from CBS Radio—"Thomas Hardy's *The Mayor of Casterbridge*, a novel written in 1886, will be discussed on *Invitation to Learning*, Monday, February 27, 1961." *And it's about time!*

Promise her anything: Walter Brown of NBC Radio keeps noticing an ad for Powdered Arpege in his Broadway theatre *Playbills*. The only copy reads—"For after the bath. *What goes on after that is up to you.*"

One shot: Capital Cities Broadcasting hosted 250 timebuyers on a quick jaunt to Bermuda via two jets. Many were looking forward to bringing back the tax free quart of spirits, but found that they were not legally permitted to do so because they would not be on the island for the required 12 hours. Britain's balm: the government permitted each to take out *four ounces of booze*.

Wine not: We did better by our British cousins—at least Sy Whitelaw of KCBS, San Francisco, did. He'd heard that during a recent Labour Party meeting, ten members consumed a whole case of sherry and then discovered it was from South Africa, a country whose apartheid policies they'd gone on record against. Sy contacted party leader Hugh Gaitskell, who—much to KCBS' surprise—replied, and said he'd very much like to try California sherry that had been offered. The sherry went to London via the inaugural BOAC flight over the pole from San Francisco, and Sy is hoping for a continuing policy—between Britain and California—*of apartheid*.

It figures: WPTR, Albany, N. Y., has a d.j. whose name, Dave Kemerley, isn't well known. But listeners to 1540 on the dial are just crazy about a guy named *Juan Fyforo*.



The big new team in the Carolinas

If you want a big audience at low cost per home, concentrate your broadcast schedules on Charlotte's WSOC stations. WSOC Radio, now 5,000 watts at 930 kc, reaches over one million people. WSOC-TV, serving America's 25th largest tv market, is one of the nation's great area stations. Use them individually or together—Charlotte's WSOC stations are your best buys in the Carolinas.

WSOC RADIO—5,000 watts at 930 kilocycles

Represented by Peters, Griffin, Woodward, Inc.

WSOC-TV—Channel 9. NBC and ABC. Represented by H-R

WSOC

RADIO & TV—CHARLOTTE

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton

SYMBOL OF SERVICE



*Symbol of service...of co-
operation, integrity, and a
history of successful sell-
ing for
an ever
mount-
ing ros-
ter of
adver-
tisers.*



WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.

WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM,

KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by



The Original
Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Why! This Gal's Loaded...in the Land of Milk & ^Money!



Have you met
Miss Tillie Vision,
our trade mark
here at WBAY?

he's stacked with ammunition...
nnel 2 for greatest coverage...
ES for greatest Network...
res of small cities and
usands of big dairy farms.
0,000 Tillie Vision homes!



WBAY
GREEN BAY

DO ATTACKS ON RATINGS MAKE SENSE?

Government threats to
probe the numbers stir
fears among admen
confusion will follow

Page 33

Are summer tv reruns still a good buy?

Page 36

16 ways to improve your radio copy

Page 38

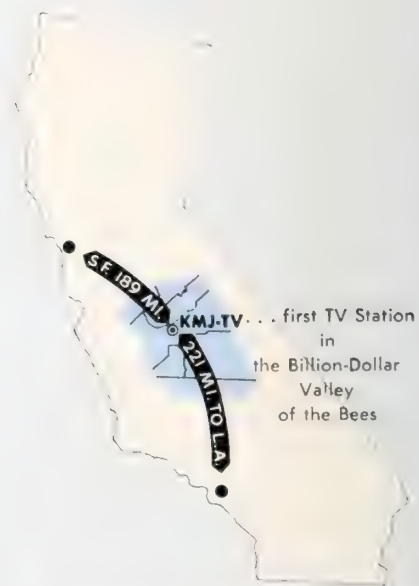
Pity the poor timebuyer— it says here

Page 40



KMJ-TV, Fresno's first television station, has always set the pace in bringing the finest in motion picture entertainment to its viewers. The recent addition of the outstanding WARNER BROTHERS FILMS OF THE 50's to its library which already includes MGM film classics represents a new high in quality programming.

Any way you measure a TV station buy, KMJ-TV rates high. Take a look — and remember that this market is worth winning: the Number One agricultural income county of the Nation.



GO FIRST CLASS with **KMJ-TV**
FRESNO
CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY



buy St. Louis 'a la card'*



****KTVI rate card your lowest
cost per thousand TV buy in St. Louis***

Nantucket Cove

*Represented
nationally by*



KTVI 2
CHANNEL **2** abc
ST. LOUIS

CHANNEL 9

WTVM

COLUMBUS, GA.

● A Great New Market!

82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!

● Top ABC Programs!

Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.

● The Best of NBC

Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Bonanza . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!

© Vol. 15, No. 13 • 27 MARCH 1961



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NEWS FEATURES

- | | |
|-------------------------|-----------------------------|
| 6 Newsmaker of the Week | 64 Film-Scope |
| 19 Sponsor-Scope | 58 Sponsor-Week Wrap-Up |
| 25 Sponsor-Week | 58 Sponsor-Week in Pictures |
| 63 Washington Week | 72 Tv and Radio Newsmakers |

DIGEST OF ARTICLES

Shadows over ratings—do they make sense?

- 33 Critics in and out of government have stepped-up attacks. They loudly deplore 'influence,' question 'accuracy,' but they are confusing issues

Do summer reruns make a good buy?

- 36 Nielsen's first major study of reruns in the last six years concludes that reruns versus originals shares of audience are about the same

16 ways to improve your radio copy

- 38 Here's a handy check-list of bright ideas for those who may have fallen into a rut with their radio commercials and want to liven them

Pity the poor timebuyer

- 40 Some 250 timebuyers spend a rugged day in Bermuda toasting tender skins and gourmandizing as guests of Capital Cities Broadcasting

NBC's new answer to an old ad question

- 42 An NBC research bulletin adds new light to a problem that has perplexed admen for years—that of 'how attentive are daytime tv viewers?'

Furnace with a personality

- 44 Lennox Industries sells over 1,000 units in early stages of ABC weather show with Swayze; many dealers tie in with 30-second tags

FEATURES

- | | |
|--------------------------|---------------------|
| 10 Commercial Commentary | 52 Radio Basics |
| 16 49th and Madison | 66 Sponsor Hears |
| 14 Reps at Work | 74 Sponsor Speaks |
| 73 Seller's Viewpoint | 50 Spot Buys |
| 46 Sponsor Asks | 74 Ten-Second Spots |

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MURRAY Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUPERIOR 7-9863. Birmingham Office: 3617 8th Ave. South. Phone: FAIRfax 2-6528. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLLYwood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign countries \$11 per year. Single copies 40¢. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MURRAY Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1961 Sponsor Publications Inc.

SPONSOR • 27 MARCH 1961

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL
ON THIS FIVE-FINGERED
TELEVISION QUIZ



Q—Which television station in the sports-loving Eastern Michigan area has a hammer lock on wrestling shows?

Q—How many men are on a baseball team and how many outs are in each inning?

Q—Can WNEM-TV sell cars?

Q—Two men play five games of chess and each wins five games. How come?

Q—What station serving Flint-Saginaw-Bay City and all of Northeastern Michigan is a real "homebody"?

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Editor and Publisher

Norman R. Glenn

Executive Vice President

Bernard Platt

V. P. & Asst. Publisher

Arnold Alpert

Secretary-Treasurer

Elaine Couper Glenn

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Managing Editor

Alfred J. Jaffe

Senior Editor

Jane Pinkerton

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Jack Lindrup

Ben Seff

Walter F. Scanlon

Michael G. Silver

Ruth Schlanger

Diane Schwartz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Frances Giustra

Editorial Research

Elaine Johnson

ADVERTISING DEPARTMENT

Eastern Manager

Willard Dougherty

Southern Manager

Herbert Martin

Midwest Manager

Paul Blair

Western Manager

George Dietrich

Sales Service/Production

Jo Ganci

Shirley Sax

Barbara Parkinson

CIRCULATION DEPARTMENT

Seymour Wolfson, Manager

Kathryn O'Connell

ADMINISTRATIVE DEPT.

S. T. Massimino, Assistant to Publisher
Fred Levine, Accounting Manager, George
Becker, Michael Crocco, Syd Guttman,
Walter R. Young, Secretaries

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS
ROBERT C. MILLER YOUR
PETRYMAN IN DALLAS



A—WNEM-TV, Channel 5, with its popular Motor City Wrestling show, Saturdays at 1:00 pm.

A—Nine men on a team—six outs in each inning (three for each team).

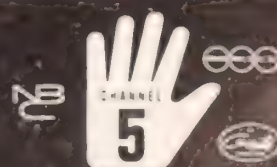
A—It sure can! More than 285 million dollars were spent for cars last year in the rich 25-county area served by WNEM-TV.

A—They weren't playing each other.

A—The Nov. Nielsen shows that WNEM-TV, Channel 5, reaches more homes in Flint-Saginaw-Bay City, and the entire dollar-rich Northeastern Michigan market, than any other station in the area. And only Channel 5 hits home in all leading time periods.

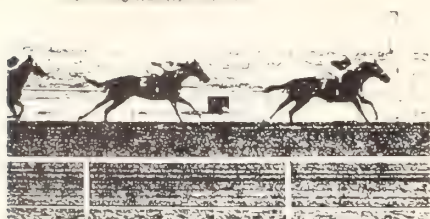


serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION—
ALL WAYS!



serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION—
ALL WAYS!

The Quinella To Buy!



Sunland Park

**1st In West Texas
2nd In New Mexico**

KROD-TV

El Paso

KOSA-TV

Midland-Odessa

K7-TV

Amarillo

The **[TV]** Buy delivers the largest media audience in West Texas . . . Over a million West Texans in 51 counties. These are the rich Texans you hear about (E.B.I. \$7500):

The **[TV]** Buy also delivers 250,000 New Mexicans in 11 counties. 94% of these consumers are unduplicated by New Mexico's 1st TV Market.

*Average Effective Buying Income in 1 West Texas Counties

SOURCES: Survey of Buying Power, May 1961
ARB Nov. 60, U. S. Census

BUY **[TV]**

to sell West Texans . .

Get 34% of New Mexico to boot



3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

NEWSMAKER of the week

Later this week, Robert C. Wright, advertising manager of the Frigidaire Division of General Motors Corp., retires after 33 years with the company. He's being succeeded 1 April by Robert M. Bell, supervisor of conventions, meetings and special activities for the merchandising dept. of the company which headquarters in Dayton. Ira G. Hawk replaces Bell

The newsmaker: Robert Bell takes over the ad reins from Robert C. Wright, a long-time communications and advertising veteran, heading the commercial and advertising appliance program for Frigidaire.

The company manufactures a wide range of consumer appliance products, most of which are serviced by Dancer-Fitzgerald-Sample, advertising agency, New York. The line includes ranges, washers, dryers, freezers, disposers, water heaters, air conditioners and ice makers.

Bell has been associated with this General Motors division for 15 years, when he joined the company as sales training assistant and script writer.

He's moved within and upward from several Frigidaire posts. In 1948 he became assistant sales training manager in the sales promotion department, moving four years later to an assignment as supervisor of sales training in the appliance sales department.

Frigidaire's growth pattern in television, both spot and network has been significant over the past three years. Figures for network gross time billings from Television Bureau of Advertising, Leading National Advertisers and Broadcast Advertisers Reports; for spot gross time billing, TvB and Rorabaugh.

Network: 1960, \$3,811,557; 1959, \$3,016,240; 1958, \$1,696,560
Spot: 1960, \$439,610; 1959, \$54,740; 1958, \$118,730.

Bell has also worked as assistant manager of sales planning, supervisor of dishwasher and water heat merchandising and supervisor of refrigerator and food freezer merchandising.

He is retired from the Navy with the rank of commander, and during World War II was awarded the Distinguished Flying Cross twice as well as the Air Medal. He was graduated from Parsons College with a bachelor of science degree after attending Iowa State. Bell currently is a member of the Masonic Lodge and the Dayton Area Chamber of Commerce.



Robert M. Bell

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

The imagination of the artist, together with his technique and skill, combine to create artistic beauty . . . In the Industrial Piedmont, the popularity and proven dominance of WFMY-TV have combined to create sales for over eleven years.

To successfully sell the nation's 44th market*, include WFMY-TV in your plans. WFMY-TV delivers 2.3 million customers who annually spend \$3.2 billion dollars . . . call your H-R-P Representative today.

*Source: Television Magazine, 1960 Data Book



CHARTER
SUBSCRIBER

wfmy-tv

GREENSBORO, N. C.

'NOW IN OUR 12TH YEAR OF SERVICE'

Represented by Harrington, Richter and Parsons, Inc.
New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit





there is nothing harder

Network television-watching is up . . . to the tune-in of 1,190,000 more homes.

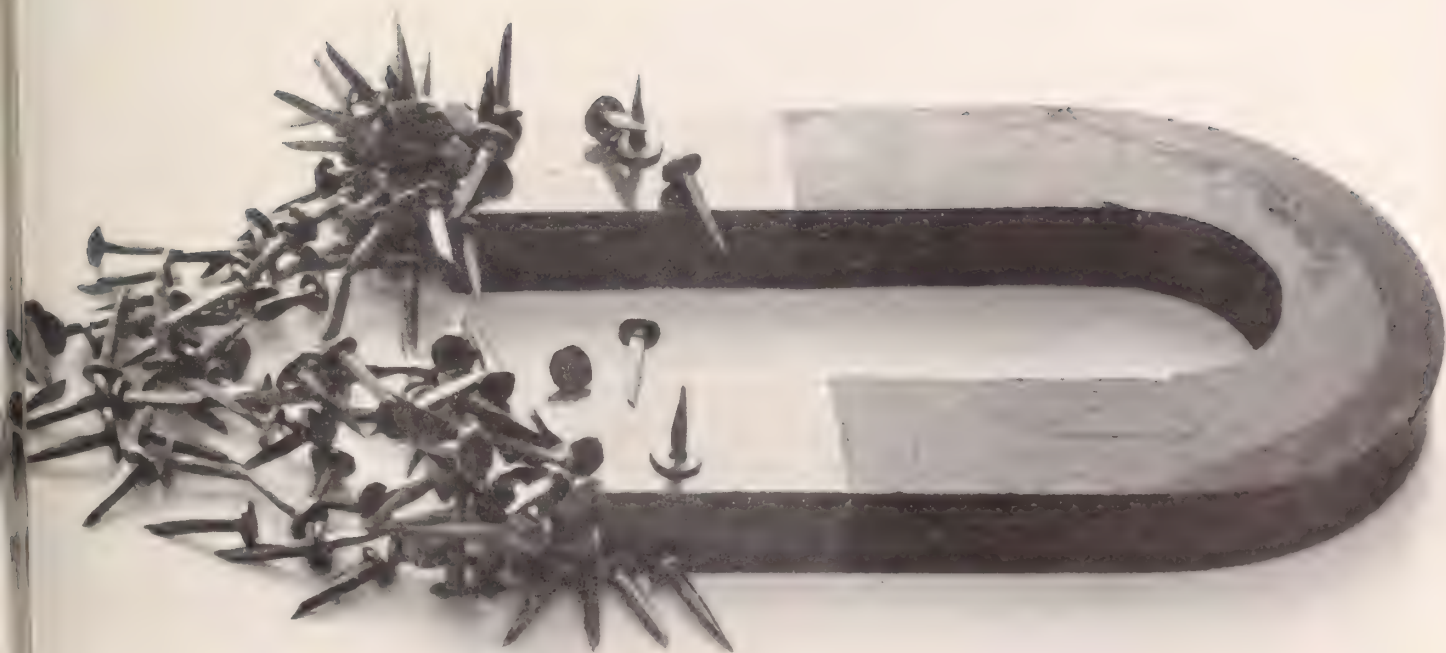
Being a communications art, very much in the public eye, television is bound to attract constant critical fire.

Certainly the targets are most inviting: less entertainment—or more “good” entertainment? What *is* the public interest? Equal time for whom, what and when? Etc.

Most recently, it's being said that all such questions are academic anyway, since television has reached its audience peak and is, indeed, starting down the other side.

Well sir, *that* one we can nail. And *our* authority is none other than Joe Viewer. The mere act of turning on (or off) his set, by the mere turning of the dials, his is the last. Today's dial-counting figures say he likes more than ever. He's watching evening network programs now in 27,906,000 homes per average minute.* That's an upward trend of 1,190,000 over his 1960 liking.

We would think that this isn't because he suddenly found himself with more time on his hands these evenings. But because these evenings in television are becoming more and more



stop than a trend

...ding for him.

...ously, we're pleased. The more so (and understandably) because the figures go on to show that ABC's increase comes to 73% of the increase.

Reasons for this are as valid as they are obvious: *The Untouchables*, *My Three Sons*, *The Flintstones*, *77 Sunset Strip*. Or, in the public service spectrum: *Winston Churchill: The Valiant Year*, *ABC-TV Close-Up!*, *Expedition*. Or, in the sports arena: *Saturday Night Fights*, *College Football*, *All Star Golf*, *Championship Bowling*. This trend is one we intend to extend. Coming-

soon evidence of our intent includes: *The Bing Crosby Show*, *33rd Annual Academy Award Presentation*, *The Corrupters*, *Bus Stop*, *Top Cat* (new animated series by the producers of *The Flintstones*), *Calvin and the Colonel*.

A closing thought (for the dial-counting advertiser): nothing is harder to stop than a trend. Nothing more profitable to go with.

ABC Television Network

*Source: National Nielsen TV Report, 2 weeks ending Feb. 19, 1961 vs. similar period in 1960. Average audience, Sunday 6:30-11 PM, Mon. through Sat., 7:30-11 PM.

In Rochester, N.Y.

People Are
Switching

FROM
"TIRED" Radio

TO
WVET
1280 KC

- FOR MUSIC THEY LOVE
- NEWS NAMES THEY KNOW
- COMPLETE NEWS COVERAGE

BASIC **NBC** AFFILIATE

WVET RADIO, Rochester 4, N.Y.
Nat'l Rep.: Robert E. Eastman & Co., Inc.

BEST WAY TO EMBRACE THE NEW YORK
NEGRO COMMUNITY...

"LIB"
it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

1101 Theresa 125th Street & 7th Avenue New York 27, N.Y.

EMBRACES THE ENTIRE
NEGRO MARKET IN GREATER NEW YORK

by John E. McMillin

Commercial commentary

When Life lays an egg

It's too bad, I think, that they won't be giving a special Emmy Citation for the "Worst Tv Program of the 1960-61 Season."

Most of us in the business would be delighted to offer nominations. And maybe a little pitiless publicity might do some good.

My own candidate for Biggest Tv Clambake of the Year would have to be the 90-minute extravaganza presented recently by *Life Magazine*.

In my opinion, *25 Years of Life* did more to stink up our home screens that all the western and private eyes put together.

It was, in fact, one of the most shocking and disgraceful performances of this or any other season. Henry Luce laid an egg. And the *Time-Life* empire disclosed its essential superficiality.

That, of course, was what made *25 Years of Life* so distressing. We had the right to expect so much more.

If you saw the show you will remember it as a confused, mindless mish-mosh in which Bob Hope, Sid Caesar, *Life* photographs, corny choreography, a pompous sermon on the horrors of war, a parade of stage and screen beauties, and some less than convincing "dramatic" sequences with *Time-Life* officials Luce and C. D. Jackson were all scrambled up together in a production that lacked point, purpose, dignity, or integrity.

But boy did it have commercials! I think even Ted Bates and Rosser Reeves must have blanched at the stridency of *Life's* hard sell. Apparently it takes a Luce to out-huckster us hucksters.

Anatomy of a disappointment

Checking trade reactions to the *Life* fiasco, I've run into at least four different types of criticism.

Most common, of course, is the comment, "Who are they to sneer at tv if they can't do any better than this?"

Those of us who remember *Fortune's* scurrilous "Light That Failed" piece, *Life's* holier-than-thou attitude during the quiz show scandals, *Time's* all too snide tv reviews, and Madame Clare Luce's Borgia-like thrusts at the medium, may be forgiven such reactions.

But perhaps a more legitimate criticism of *25 Years of Life* is this: that, in a season which has seen some of the most magnificent public service and documentary programs which television has ever known, the editors of *Life* brought in a piece of documentary tripe.

25 Years of Life looked horrible to all of us who respect the medium because we know what tv, at its best, can do and be.

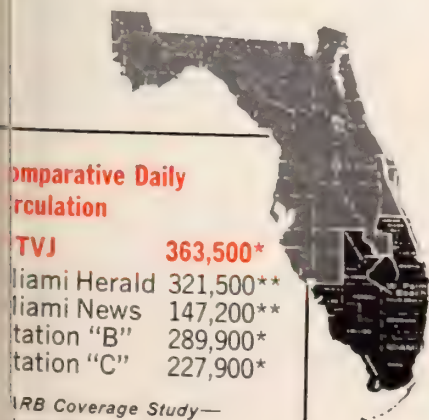
Apparently *Life* doesn't know. In fact, and this is the third type of criticism I've heard, *Life* seemed to bring to its program a contempt for both tv and the tv audience.

Obviously somebody had persuaded the publishing barons of 6th
(Please turn to page 12)





ONLY THE
SUNSHINE
COVERS
SOUTH FLORIDA
BETTER THAN WTVJ



Not only does WTVJ outshine the other two television stations, but it reaches more homes than Miami's two newspapers, too! 13.1% more South Florida homes view WTVJ daily than read the area's largest newspaper . . . 147% more than the second newspaper. And 40.5% more homes watch WTVJ daily than the average of the other two Miami TV stations. If you haven't yet seen Profile III, check with your PGW Colonel right away—it's revealing!

WTVJ

A Wometco Enterprises, Inc., Station



SOUTH FLORIDA



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV

WFGA-TV
(Affiliate)

**WPEN
HAS
THE
STAR**



PERSONALITIES

★ MATURE, ESTABLISHED
PERSONALITIES ★ AWARD
WINNING NEWS ★ EX-
CLUSIVE HELICOPTER
TRAFFIC REPORTS ★
FIGHTING EDITORIALS ★
ADULT MUSIC ★

WPEN

THE STATION OF THE STARS
CALL GILL-PERNA, INC.



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New
appointments, newly decorated •
New 21" color TV • FM radio • New
controlled air conditioning • New
extension phones in bathroom • New
private cocktail bar • Choice East
Side, midtown area • A new concept
of service. Prompt, pleasant, un-
obtrusive.

Single \$15 to \$22 Suites to \$60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900

Teletype NY-1-4295

Commercial commentary (Cont. from p. 10)

Avenue that, in television, "you've got to hoke it up."

And hoke it up they did, with gags, girls, tabloid horror pictures, cornball dramatics, and fruity production numbers.

It was an insult, intentional or not, to all tv viewers.

But it remained for Jack Gould of the *New York Times* to offer the best, most penetrating comment. *25 Years of Life*, wrote Gould acidly, "gave the alarming impression that the magazine is edited by the Music Corporation of America."

This, I think, is the crux of the matter. The most shocking thing about *Life's* program was its indictment of *Life* itself.

Its most distressing feature was its unconscious self-betrayal of one of the most potent forces of modern mass communications. And this should be a sobering thought for all of us.

What about us in 1973?

I am sure that *25 Years of Life* had a special meaning for me because, 25 years ago next month, I attended an AAAA convention at White Sulphur Springs, and heard Henry Luce deliver an impassioned sales pitch for his then 5-month old publication.

Luce, at the Greenbrier, looked like a man in the throes of a violent traumatic experience. "Gentlemen," he said in awestruck tones, "during the next five years I will ask you for \$100 million."

I remember thinking at the time that the grey-jowled *Time-Life* chieftain seemed more overwhelmed by the financial grandeur of it all than by any social, artistic, or editorial considerations.

But until *25 Years of Life* unrolled its indecencies on my tv screen, I hadn't fully grasped the intellectual, philosophic, and spiritual impoverishment of the Luce empire.

What, after all does *Life* stand for? What is, (or should be) its real mission as a mass medium? Is it merely for gaudy hokum?

Bob Hope, on the program, came up with a crack that was etched with vitriol. Commenting on Luce's extensive educational background, Hope said, "Just think—all that education so that he can look at a picture of Bridget Bardot and say 'Print it!'"

But the purpose of this column is not to stomp gleefully on Msrs. Luce, Larsen, Jackson, and the other *Time-Life* operatives, even though many of us in tv often think we'd like to do this.

What bothers me much more is—where will we be after 25 years? Along about 1973 tv will be celebrating its 25th anniversary. Will we be able to look back—with more honor, pride and genuine self-respect than our publishing brethren apparently can—on a quarter century of accomplishments?

Let's hope, at least, we can learn from *Life's* failures, and build more meaning and significance into our own work.

The other day I received from Dave Garroay an important and provocative book titled "Excellence" by John W. Gardner, president of the Carnegie Foundation, who had appeared on the *Today* show.

Gardner has many stimulating things to say about the challenges facing America. Among them: "Those who are most deeply devoted to a democratic society must be precisely the ones who insist on excellence. They must demand that kind of performance from themselves and their fellows. They must cherish the 'habitual vision of greatness.'"

Life to the contrary, this is something for all of us in television to remember always.

TIE IN WITH

WTVT • TAMPA-ST. PETERSBURG

30th in Drug Store Sales*

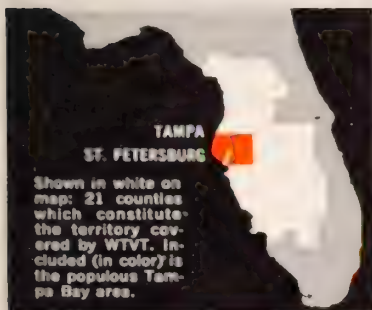


There's a logical reason why it pays to tie in with WTVT. Because it's the station that **dominates** the Tampa Bay area, where yearly drug store sales total an impressive

\$36,491,000!

The total 21-county area served by WTVT brings yearly drug store sales to a total of

\$66,216,000!



SHARE OF AUDIENCE 43.3%

Latest ARB 9:00 A.M. - Midnight

CHECK THE TOP 50 SHOWS!

| ARB | | NIelsen | |
|----------------|----|----------------|----|
| WTVT..... | 34 | WTVT..... | 38 |
| Station B..... | 15 | Station B..... | 12 |
| Station C..... | 1 | Station C..... | 0 |

A.R.B., Tampa - St. Petersburg Metro Area, Nov., 1960, 2-week summary.
N.S.I., Tampa - St. Petersburg Metro Area, Dec., 1960, 4-week average.

* Copr. 1960. Sales Management Survey of Buying Power: further reproduction not licensed

YES, IT PAYS TO TIE IN WITH

WTVT



CHANNEL 13

STATION ON THE MOVE IN THE MARKET ON THE MOVE

TAMPA-ST. PETERSBURG

THE WKY TELEVISION SYSTEM, INC. WKY-TV WKY-RADIO • Oklahoma City Represented by the Katz Agency

Bright Spot

FOR BUSINESS

TALLAHASSEE • THOMASVILLE



FITS EXACTLY . . .

WITHOUT DUPLICATING COVERAGE OF ANY OTHER MAJOR TELEVISION SERVICE . . . BLAIR TELEVISION ASSOCIATES CAN GIVE YOU THE FACTS!

CBS AND TOP LOCAL PROGRAMING

WCTV

TALLAHASSEE CHANNEL 6 THOMASVILLE

*a John H. Phipps
Broadcasting Station*



BLAIR TELEVISION ASSOCIATES
National Representatives

**THE
NEXT
SOUND
YOU
HEAR
WILL BE
Ecco-
Fonic**

Reps at work

Jack Kelley, of H-R, points out that "we are all aware of the recent changes that have occurred in the station rep field in the past year; specifically the active entrance of the networks into the spot business. However, we feel that many stations are missing a very vital issue at hand. Some stations ask us: 'Why has our spot revenue dropped compared to last year?' The answer is simple. These station men cannot burn the revenue candle at both ends. They cannot expect their spot dollars to come out ahead, when they accept the dollars earmarked for spot in network spot carriers. Obviously, when you clear for a network spot carrier you are taking money out of one pocket and placing it in the other (and losing about 50% of the dollar income in the process).



This is one key reason for the drop off of national spot revenue at some stations. Advertising expenditures have not been cut to any great extent this year. Budgets are available. The important thing to remember is that if a station clears for network minutes during spot hours, it will cut its own spot revenue."

Bob Goldsholl, Radio Tv Representatives, New York, feels that "Servicing an account is a solid, long-term project that benefits the rep as well as the agency, client and stations. All too often after the order is taken the account is forgotten until the next campaign is set. Our work begins when the account is sold. We keep in close

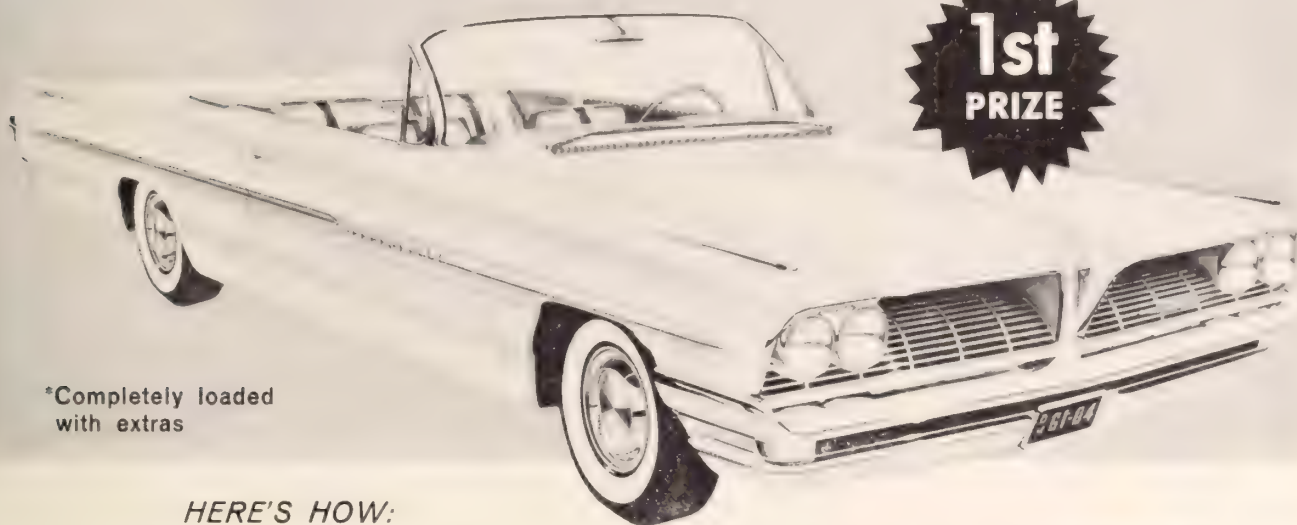


contact with the account and station, constantly endeavoring to better a client's schedule. This close contact keeps us informed as to any new time periods becoming available, immediate audience reaction to particular station contests, promos, and in general, any ideas the station itself may have with regard to servicing clients. Recently, a buyer placed a schedule with one of our stations. However, a week or so after the campaign was underway, a local program which had been sold out for almost a year, became available. The buyer was advised of this opening, and since this particular show was ideally suited for his client, the switch was made. This illustrates how the rep-station relationship results in protecting the client's best interests."

ADVERTISERS! AGENCY PERSONNEL!....IT'S YOUR CONTEST!

WIN THIS 1961 PONTIAC Bonneville Convertible*

**1st
PRIZE**



*Completely loaded
with extras

HERE'S HOW:

Guess How Many People Will Visit

WFAA-AM-FM-TV

"Communications Center"

between April 5 & April 30



THESE FACTS WILL HELP YOU:

- Tours conducted weekdays 10 a.m. to 5 p.m., weekends 2 p.m. to 5 p.m.
- Newspapers, TV, Radio, Direct Mail to carry the Grand Opening story
- Top stars from ABC-TV and Hollywood will be on hand
- Souvenirs for adults and children who tour this fabulous new building
- 734,000 TV homes in the Channel 8 area... 1,400,000 radio homes under WFAA-820's powerful signal
- 2,500,000 people in the Channel 8 area, and over 5,000,000 blanketed by WFAA-820

PLUS THESE OTHER VALUABLE PRIZES:

CONTEST RULES

1. Contestants must guess the number of persons who will tour the new WFAA-AM-FM-TV "Communications Center" between April 5 and April 30, 1961.
2. All entries must be mailed to WFAA-AM-FM-TV, Young and Record Streets, Dallas, Texas on the contestant's business stationery and postmarked not later than midnight, May 5, 1961. Each entry must include the name of the contestant, firm and position held. Winners will be announced on May 15.
3. Contest is open to bona fide personnel of advertising agencies and their clients. (Southwest area agencies and clients attending Opening Ceremonies will participate in local event.) Employees of WFAA-AM-FM-TV, The Dallas Morning News, Edward Petry Co., and their advertising agencies are not eligible.
4. Decision of the judges is final. In the event of a tie, entry with the earliest postmark will be declared winner.

**2nd
PRIZE**

Packard Bell
HOME ENTERTAINMENT
CENTER



**3rd
PRIZE**



Packard Bell
CONSOLE
TV

Packard Bell
TEACART
PORTABLE
TV

**4th
PRIZE**



**5th
PRIZE**



**6th
7th, 8th
PRIZES**

Packard Bell
TRANSISTOR
RADIOS



WFAA

AM-FM-TV
DALLAS

Broadcast Services of The Dallas Morning News

49th and Madison

Need for good advertising

I would like to have permission to reprint your entire page 29, SPONSOR-WEEK, in the issue of 13 February.

I have been making strenuous efforts during the past year or two to get the milk industry in Pennsylvania to recognize the need for good advertising. Certainly this declaration of intent on the part of one of the large beverage competitors would be a stimulant to my efforts. I would, therefore, like to print it in my March Milk Promotion Bulletin.

John A. Smith, *director*
Governor's Milk Promotion Program
Commonwealth of Pennsylvania
Harrisburg, Pa.

● SPONSOR is pleased to permit the reprinting of the "Sponsor-Week's" item. Those who request the same should write a letter to the publisher.

More Ohio memories

In reference to a letter to your "49th and Madison," 13 March issue, from Jim Brown of BBDO recalling some of the old WLW greats, I believe the convict-pianist he could not recall was Harry Snodgrass.

During those years I lived in West Tennessee and it seems that Snodgrass had a Saturday night program which we listened to regularly. It has been a long time and my memory may not be exact, but the name does stick in my mind.

F. H. Corbett
WGAP radio
Maryville, Tennessee

● These reminiscences were awakened by SPONSOR's 13 February article "Talented Grad Joins Salute to WLW."

Deft approach

Your three-part article on broadcast union negotiations, "A report on unions and tv ad costs," beginning 20 February, was the finest piece of work in that regard, that has been put together in many years.

Its virtues are even more apparent when contrasted with the inept and distorted efforts of other trade publications who, in grappling with this problem, have only succeeded in making their entire contents suspect.

Richard Zimbert
business mgr.
Leo Burnett Company, Inc.
Chicago, Illinois

Puzzling problem

As a former member of the old NAB Standards of Good Practice, and a current member of the NAB Radio Code, I have read with avid interest the new regulations and plans.

The principles are essentially the same in the Code as before and are excellent.

There is one "regulation" which puzzles me. It is the "Maximum time to be used by a single sponsor" in a given time period. This is like regulating the length of the buggy whip to be used on the 1961 cars. At least 95% of all radio advertising placed today is unaffected.

It would seem to me that a single sponsor would have more privilege to use commercials in, say a 60 minute segment, than would a hodge-podge of sponsors. Regardless of that, it is evading one of the main criticisms of radio—over spotting.

The FCC has passed the word along that they consider three spots per quarter hour as "in line" with proper programing. Let's set up our own criteria and "sell" it to the FCC and all others involved, or adopt the FCC yardstick—if this is to be a CODE OF OPERATIONS.

If we're too timid to attack this huge problem of over-spotting, then let's throw out the archaic "single sponsor" commercial content table. It's not fooling anyone.

Verl Thomson
president
National Ass'n of Broadcasters
Washington, D. C.

● SPONSOR would be interested in commentary on this item from Mr. Thomson.



NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---------------------------|-----------------|---------------------|-----------------|
| Population | 1,520,100 | Drug Sales | \$ 40,355,000 |
| Households | 423,600 | Automotive Sales | \$ 299,539,000 |
| Consumer Spendable Income | \$1,761,169,000 | General Merchandise | \$ 148,789,000 |
| Food Sales | \$ 300,486,000 | Total Retail Sales | \$1,286,255,000 |

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Executive: Southern Broadcasting Company, Inc., 1000 Poydras Street, New Orleans, Louisiana

LANSING NIX ALL PIX BUT SIX!

Wednesday, March 1, 1961

VARIETY

TV-FILMS

VARIETY - ARB SYNDICATION CHART

66

LANSING, MICH.

STATIONS: WJIM, WILX, WMBS. *SURVEY DATES: NOVEMBER 10-23, 1960.

| TOP TEN NETWORK SHOWS | | | TOP SYNDICATED PROGRAMS | | | TOP COMPETITION | | |
|-----------------------|--|------|-------------------------|-----------------------------------|------|-----------------|------------------------|----------|
| BK. | PROGRAM-DAY-TIME | STA. | BK. | PROGRAM-DAY-TIME | STA. | STATION | PROGRAM | AV. RTG. |
| 1 | Rawhide (Fri 7:30-8:30) | WJIM | 1 | Huckleberry Hound (Mon 6:00-6:30) | WJIM | 74 | Issues In Education | WMBS 2 |
| 2 | Dobie Gillis (Tues 7:00-7:30) | WJIM | 2 | Quick Draw McGraw (Fri 6:00-6:30) | WJIM | 73 | Saturday Sports | WMBS 3 |
| 3 | Gunsmoke (Sat 10:00-10:30) | WJIM | 3 | Manhunt (Fri 9:30-10:00) | WJIM | 47 | Beat Hour: Darcy Place | WJIM 13 |
| 4 | Have Gun, Will Travel (Sat 9:30-10:00) | WJIM | 4 | Sea Hunt (Sat 7:00-7:30) | WJIM | 50 | Beat Hour: Lomp | WJIM 7 |
| 5 | Cheeky (Sat 3:30-4:00) | WJIM | 5 | Johnny Midnight (Sat 10:30-11:00) | WJIM | 54 | Beat Hour: Backlog | WJIM 20 |
| 6 | Dennis the Menace (Fri 7:00-7:30) | WJIM | 6 | Coronado 9 (Sat 9:00-9:30) | WJIM | 22 | Beat Hour: Backlog | WJIM 22 |
| 7 | Dinotopia (Tues 6:00-6:30) | WJIM | 7 | Shotgun Slade (Sat 8:00-8:30) | WJIM | 21 | Beat Hour: Backlog | WJIM 23 |
| 8 | Andy Griffith (Mon 9:30-10:00) | WJIM | 8 | Four Just Men (Tues 10:00-10:30) | WJIM | 20 | Beat Hour: Backlog | WJIM 24 |
| 9 | Red Skelton (Tues 9:30-10:00) | WJIM | 9 | Jim Backus (Tues 10:00-10:30) | WJIM | 14 | Beat Hour: Backlog | WJIM 17 |
| 10 | Route 66 (Fri 8:30-9:00) | WJIM | 10 | This Man Dawson (Sun 10:30-11:00) | WJIM | 12 | Beat Hour: Backlog | WJIM 28 |

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: NOVEMBER 10-23, 1960.

Call Blair today

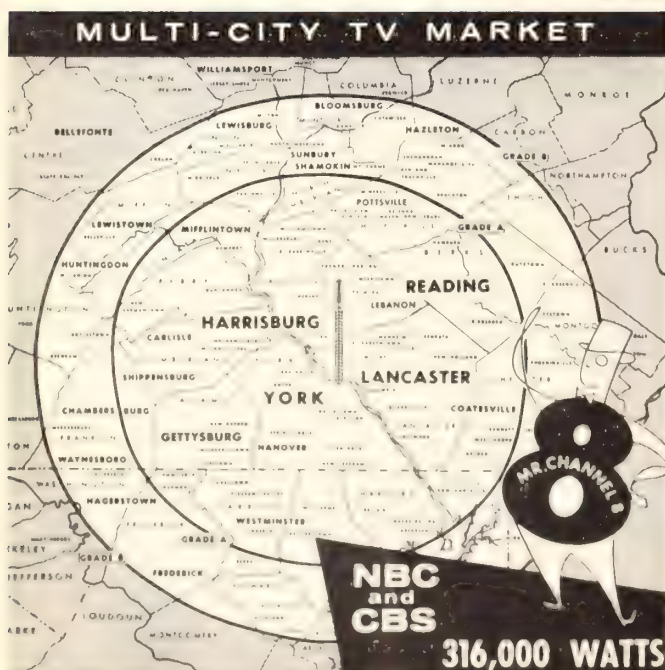
Variety analyzes ARB report!
Indicates WJIM-TV (Channel 6)
has complete audience dom-
ination in network shows and
syndicated programs!

WJIM-TV

BASIC



Strategically located to exclusively serve LANSING... FLINT... JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA



Outstanding value in the prosperous Lancaster-Harrisburg-York TV market; most popular with viewers in these three metropolitan markets and in numerous other cities and towns.

WGAL-TV
Channel 8

Lancaster, Pa. • NBC and CBS

STEINMAN STATION
 Clair McCollough, Pres.

Representative The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

27 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

New national spot tv sales started taking on a distinctly bright hue last week, and it now looks as though it will be a pretty good April for the medium after all.

Requests for availabilities and confirmations had the reps hopping as they haven't hopped for a row of months, and the activity included the following accounts and brands:

New York: Post Toasties (B&B); El Producto and La Vera cigars (Compton); General Mills Twinkles (DFS); Maxwell House instant and Yuban (B&B); Jack Frost Sugar (Y&R); Carter Products, multiple, (SSCB), 26 weeks; Best Foods' Hellmann's Mayonnaise, nine weeks in flights; Dash (DFS); Zest (B&B); Bumble Bee Tuna (Man-off), eight weeks, starting May.

Chicago and other midwest points: Mr. Clean (Tatham & Laird); All-State (Burnett); S. C. Johnson's Holiday ice cream (FCB); Butternut coffee (Tatham & Laird); Lever's Swan (NL&B); Brown Shoe (Burnett); Purina Dog Chow (Gardner St. Louis).

Radio reps likewise last week found something to be cheery about: availability calls and confirmations came in abundance out of New York and the mid-west.

The new business flow included these accounts:

New York: Beech-Nut coffee (Charles Hoyt); Hills Bros. coffee (Ayer); Seabrook Farms (Al Paul Lefton); DeCaf (McCann-Erickson); Ohio Oil (Ayer).

Chicago, etc.: Amoco (D'Arcy); Cream O' Wheat (BBDO Minneapolis), asking for spring avails but will stay for summer and fall; Skelly Oil (Bruce Brewer Kansas City); Ball Bros. Mason Jars (Applegate Muncie, Ind.); Zenith Hearing Aids (MacFarland Aveyard); Gooch Feed Mills (Allen & Reynolds Omaha).

P.S.: There's a good possibility of the Tea Council (Burnett), which is now in print, coming into radio for the summer.

A couple rifts in the blue: Chevrolet (Campbell-Ewald) cut back its radio and Leming (Esty) cancelled the last two weeks of its current campaign—eliminates April.

As far as tv is concerned you can never tell in what direction the automotives will swing their programing whims.

For example, no sooner does General Motors back out of its heavy sports bundle with NBC TV than it becomes manifest that Ford is moving in the opposite way.

That Ford buy of a quarter of the pro football games on CBS TV is no random gesture. It's part of a long-range plan to diversify its tv audience with a heavy accent on sports fans. In other words, there may be several more buys of a similar nature before the 1961-62 season has uncoiled.

Within the week Ford will decide whether it wants to recapture Wagon Train and accept the reduced schedule Tennessee Ernie wants next season.

If you're looking for a tv success story with no ifs or buts, cast your attention on Scott Paper (JWT), which next season will be spending more than ever on both network and spot.

This fast-growth company—with several new products in tow—will have network night-time niches Monday, Tuesday and Wednesday, a flock of network daytime participations and quite a load of spot tv for testing of newcomer and support of problem markets.

All in all the tv billings may run well over the \$10-million mark.

The nighttimers: the new Robert Young show, the old Robert Young show and Quinn Martin's the New Breed (ABC TV), a Dragnet in which the cops are Ivy League grads who majored in the sciences.

General Mills has entered the dietary formula field with a product of its own called Subtract, which it will market through the grocery trade.

It'll be using spot radio for the brand via Knox-Reeves.

The tv networks are still finding very slim pickings among the durables for business in the fall.

However, it looks as though much of the loss from this sector will be made up from increased billings by the package goods manufacturers and the siphoning off of business from spot.

ABC TV is betting that the comedy trend will continue for another two or three years.

The tipoff: it's putting up \$2 million for pilots of that category for next season alone.

And strange as it may seem, it's not investing at the same time a dollar for new westerns.

With the new shows on the board and what it's got on the shelf, it is ABC's claim that it will have enough shows come the early part of next year to program the three networks.

Talking about westerns, ABC will have just two hours of westerns next season, as compared to five hours on CBS and five and a half hours on NBC.

Timebuying when practiced on the level it should nowadays offers an unusual challenge for the talented and the ambitious.

It is important for a buyer not only to plot out the best buy for an account or particular brand but to be able to translate and sell what he or she has put together so that it integrates snugly into the over-all media or marketing plan.

The knack for documenting and selling has become the line that separates the traditional practitioner of timebuying from the dynamic functionary in that area.

What has happened is this: with the development of the nighttime minute participations and the scatterplans the tv department is no longer the only facet of an agency that executes or sells a network plan. A skilled timebuyer can also fulfill this role, but he also must be able to blend such buys with a spot plan so that the two offer a cohesive and properly balanced whole for the client's or brand's needs.

Of course, there's the personality factor. A strong personality with a flair for presentation and conviction will fare more successfully than the type that keeps his light hidden under a bushel basket.

Merely as an academic exercise, it's interesting to note that of the more populous program categories the type that suffered the biggest percentage loss among the 1960-61 newcomers was situation comedy.

The breakdown of survivors vs. casualties by type:

| CATEGORY | CONTINUING THIS FALL | CASUALTIES | % CASUALTIES |
|------------------|----------------------|------------|--------------|
| Situation comedy | 7 | 11 | 61% |
| Adventure | 5 | 7 | 59% |
| Suspense-crime | 5 | 4 | 44% |
| Western | 2 | 2 | 50% |
| Anthology drama | 0 | 2 | 100% |
| Others | 0 | 4 | 100% |
| Total | 19 | 31 | 62% |

(For four-year history of network program casualty rate see 6 March SPONSOR-SCOPE.)

Eastman Kodak has assurances from NBC TV that come the fall practically all the Sunday night programs will be broadcast in color.

The tinted span will run at least from 7 to 10 and the network may go so far as to make it a full night, that is, up to 11 p.m.

A pertinent footnote as to why Kodak quit Ed Sullivan to go Disney on NBC: for a year the Rochester giant had urged CBS to put color into the Sullivan show, explaining that because of its new **Kolorchrome** film, it has a huge stake in support of color tv.

Schlitz (JWT Chicago) has definitely committed itself to this network tv programming policy for the 1961-62 season: sports and news only.

In network it'll be the **Sunday afternoon spectaculars on CBS TV** and the **Doug Edwards news** and for regional spot the buys will be inside or adjacent to programs of **news and spots content.**

The Madison Avenue agencies are looking askance at the tactics being pursued by the networks in scheduling some of their one-hour shows.

The reference: **freezing a 60-minute series** on the basis of merely an order for a weekly minute from one account.

Agency tv specialists are terming this strategem "**forced scheduling**" and a none-too subtle device for making the period unavailable to an account that would like to bring in a **show of its own selection.**

The network rejoinder: **we think these hour shows are good properties and at least equally as attractive as anything that an advertiser might pick up on the market.** Also, we're better equipped to exercise program balance and scheduling against the competition.

NBC TV has virtually filled out the Wednesday night stretch for the fall.

The set-up following **Wagon Train**: a situation comedy likely with **Lever and American Tobacco** sharing it, the **Perry Como** show, a weekly **Bob Newhart** half-hour exclusively the property of **Sealtest.**

The 10:30-11 p.m. period is still open.

Are the tv networks depreciating the value of daytime with advertisers by continuing price juggling, as the radio networks did with radio a few years back?

You can hear this question raised frequently among Madison Avenue admen when gathered around a lunch table or in media group meetings.

The concern prominently voiced on such occasions is that **the client may decide that these downward shifting prices reflect a lessening importance of daytime as a whole.**

Implied in the trend is a paradox of **deep concern to spot**: agency men note that their clients are **perplexed by the fact that whereas network daytime rates keep coming down tv station rates here and there are going up.**

Another tendency that people who do the recommending in agencies find difficult to explain to clients: is the **stress put on selling formulas by the networks as compared to the quality of the daytime programming itself.** In other words, the pride is in the price and not in the product.

P&G opened up its purse strings wide enough last week to take ABC TV completely off the hook as far as next month's Motion Picture Academy Award show is concerned.

The Cincinnati giant will underwrite **three-quarters of the hour and a half,** with **Kitchens of Sara Lee** sponsoring the rest of the better than a \$1-million package.

A couple months ago P&G had agreed to take all but a quarter of the special, but this plan became a cropper when the Academy tabooed the inclusion of a deodorant, **Secret, among the commercials.**

Last week P&G dug up another brand to take Secret's place.

Things are hotsy-totsy between CBS TV and Westinghouse again. CBS will produce and carry a batch of dramatic shows which will be part of the 18 specials that Westinghouse will sponsor on the three networks between October and next summer.

The over-all cost for the 18 events, compiled by McCann-Erickson Productions' Jack Van Volkenburg, **will cost Westinghouse around \$8 million.**

It's the **biggest Westinghouse tv obligation** since the inception of the original Desilu series three years back.

(For more details see SPONSOR-WEEK, page 25.)

Liggett & Myers' pullout from ABC TV, according to trade reports, reflects a growing concern by the company with its position in the medium.

The tobacco firm hasn't been hitting the profits stride it would have liked, compared to its competitors. The indications are that it is **taking a hard look at its advertising spectrum** along with other things.

This also must be born in mind: it was not so long ago that top L&M management **underwent a change** and the new regime had been seemingly content (up to now) to go along with the ways and policies of the old.

A group of tv reps in St. Louis may be able to take credit for saving International Shoe (Krupnick) from moving into network tv.

The way it looked last week the decision will be to make spot tv **the spearhead for the 1961-62 seasonal promotions.**

International Shoe found this **exceptionally effective** for school opening and Christmas pushes the past year.

Apparently ABC TV is giving up the idea of selling reruns of its hour-long Warner Bros. product after 11 p.m. Instead, it's going to experiment with late news.

It'll be a two-city hookup at the beginning (June) linking New York and Washington. The time will be 11-11:15, Monday through Friday.

Though the period is station time, the **network will try to extend the operation later on** if enough affiliates are available and there are sponsors for the strip.

Buick (McCann-Erickson) has apparently turned to a participation policy a la Pontiac and Oldsmobile for the 1961-62 network tv season.

It's already committed itself for an alternate half-hour of the Mitch Miller Sing Along show. The next move will be to pick up **a covey of minutes**, also on NBC TV.

Alberto-Culver (Compton) is the latest substantial buyer of nighttime network to go from alternate half-hours to a minute spread, with ABC TV the beneficiary.

The buy, effective in the fall, is a weekly minute each on Untouchables, Corrupters, Adventures in Paradise and Bus Stop. **It comes to about \$120,000 a week.**

Some tv stations that don't carry sports are changing their rate structure for Saturday and Sunday afternoons.

They're putting into effect "D" rates for those time spans, which is a switch away from the "C" rate.

The drop in price is **about 35%.**

For other news coverage in this issue: see Newsmaker of the Week, page 6; Spot Buys, page 50; Sponsor Week Wrap-Up, page 58; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 72; and Film-Scope, page 64.

WGN RADIO REALLY RATES IN CHICAGO

Latest rating figures* show:

WGN Radio has Chicago's most favorable image!

WGN Radio reaches more people!

WGN Radio has the highest average quarter-hour audience for entire week!

WGN Radio is No. 1 Chicago station in total audience!

WGN Radio has highest average hourly share of audience—12 midnight—6 a.m.

WGN Radio delivers an adult audience! More than 9 of every 10 listeners are adults!

For full facts on why adult listeners like WGN Radio's sound, advertising and programming, write to WGN Research for a study by Market Facts, Inc., on the images of Chicago radio stations.

*Nielsen — Dec./Jan., 1961. Pulse — Dec., 1960, Post-midnight study. Pulse — 1960, Audience composition reports.

In Chicago

WGN RADIO

*means quality programming
and dedicated community service*

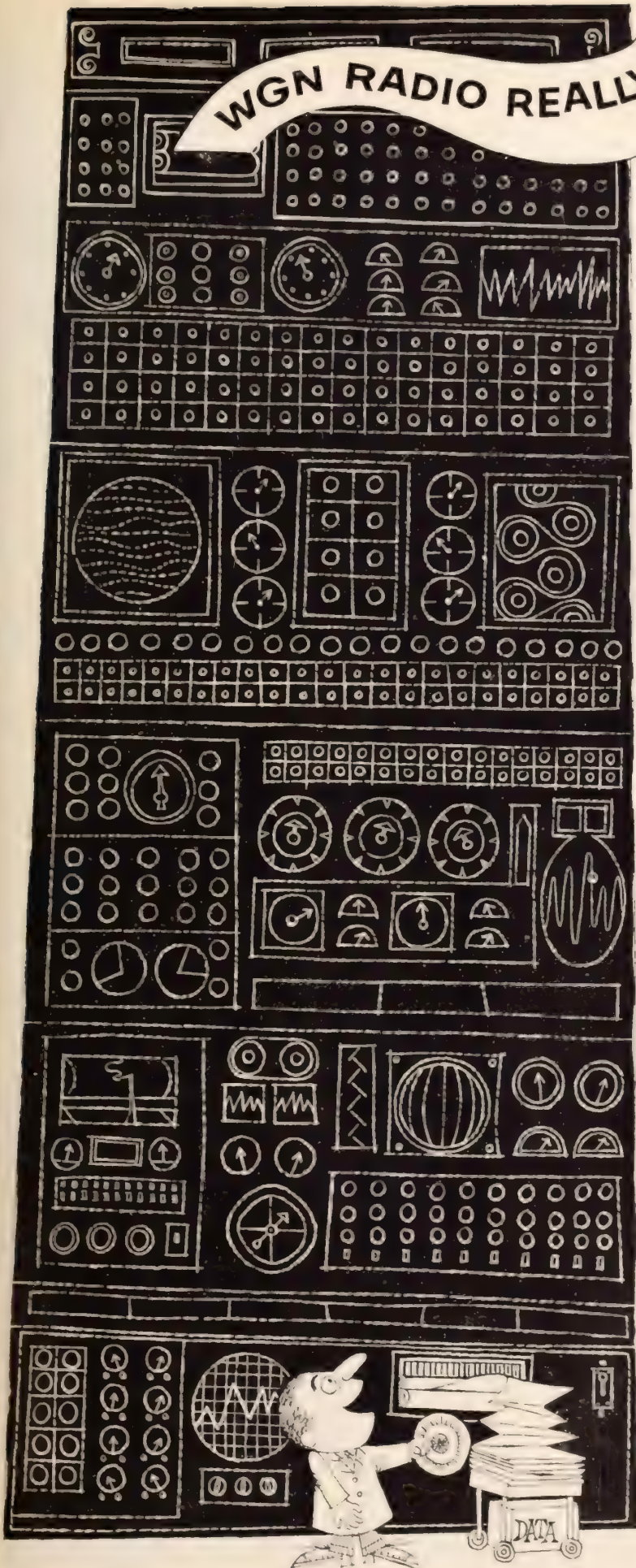
*Chicago: 2101 Broadway Plaza,
LA 44-8-2311*

*New York: 220 E. 42nd Street,
MU 4-27315*

*Represented by Elcom & Perry & Co., Inc.,
except in Chicago, New York, Philadelphia
and Milwaukee*



Member of Quality Radio Group, Inc.



people who like people . . .

Scrub away the old ideas and these facts glisten like freckles on a farm girl!

- (1) Of six Kansas counties gaining population in 1960—FOUR are in KTOP's prosperous 750,000 - population Northeast Kansas market.
- (2) BOTH Pulse and Hooper put KTOP right on top with a stunning 40% of the total audience!
- (3) KTOP reaches more Northeast Kansas buyers at the lowest cost per thousand of any available media — print, TV, or radio!



- Pulse (Oct. '60) rates KTOP avg. of 40% from 7 a.m. to midnight.
- Hooper (Nov.-Jan.)—34.9% 7 a.m. to noon 40.4% —noon to 6 p.m.

•TOP Topeka, Kansas
REPRESENTED BY FORJUE AND COMPANY, INC.

27 March 1961

SPONSOR-WEEK

- **Armour is second of 'Untouchables' 4 sponsors to see boycott**
- **Spot radio's '60 billings are 58% ahead of 5 years ago**
- **MCA earns \$57.5 million in film/studio rentals**

WESTINGHOUSE BACK IN TV CLOVER

Purchase of an \$8 million network tv show package covering 15 months was revealed last week by J. H. Jewel, marketing vice president of Westinghouse Electric.

Sum is earmarked for 18 60- and 90-minute specials on all three networks from October, 1960, through September, 1962—a switch from sponsor's current half-hour program pattern and a return to the "big show" concept.



J. H. Jewel

At the same time, Jewel said Westinghouse will slot a series of 12 half-hour comedy films—all pilots produced by New York and Hollywood show makers—this summer on NBC TV Friday nights (9:30-10), replacing "Westinghouse Play-

house" with Nanette Fabray.

The big move to specials marks a return for the sponsor to identification with "bigger" shows, such as "Studio One" and "Desilu Playhouse" which it's had in the past.

Roger Bolin, advertising director of the company, said management decided there "would be more impact with longer programs after experimentation with shorter ones."

The specials will be slotted at the rate of two per month from October through March and one monthly from April through September at prime times—though days and times are not set.

CBS TV will get six or seven, specializing in the dramatic portions of the series; NBC is slated for six or

seven, hitting on the news/documentary/public service theme, with ABC airing the remaining five as specials along musical, unusual events and sports themes (among them, a winter carnival, the Nutcracker Suite). ABC starting date reportedly will be 21 November, with all Westinghouse specials in a 10-11 p.m. slot.

Longest special set thus far will be a production of Leland Heyward on CBS 12 January, based on the current book, "The Good Years." Shows will feature top performers, with networks as well as outside producers handling them. Gordon Duff is executive producer of the CBS dramatic series.

Westinghouse will continue to keep its pattern of commercial time largely for its variety of consumer products, with incidental mentions of such corporate projects as research, engineering and atomic power.

Agencies involved are McCann-Erickson and Grey, latter handling only the radio/tv set portion of the consumer account.

Million \$ gas campaign for radio

SSCB has launched the third phase of its Gasoline Tax Education Committee drive to combat state taxes, with radio getting bulk of budget for estimated \$1 million in spot time.

Current flight calls for seven weeks of saturation radio at rate of 20 announcements weekly for six weeks, 40 per week for seventh, on 255 radio stations in 136 markets.

Basic theme of the all-media campaign: "the gasoline you buy is taxed too high."

QUALITY BROADCASTING SELLS RICH, RICH SOUTHERN NEW ENGLAND



QUALITY IN THE SADDLER'S CRAFT IS REPRESENTED BY THE WORLD FAMOUS SMITH-WORTHINGTON FORWARD SEAT SADDLE. CUSTOM MADE IN HARTFORD, CONNECTICUT. A HARTFORD FIRM SINCE 1794, THE SMITH-WORTHINGTON SADDLERY COMPANY IS THE OLDEST ORGANIZATION OF ITS KIND IN THE NATION.

QUALITY IN BROADCASTING IS THE HALLMARK OF WTIC TELEVISION AND RADIO WHOSE FIRST CONSIDERATION IS ALWAYS THE VIEWER AND LISTENER.

WTIC-TV 3 CBS Affiliate

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

WTIC 50,000 watts NBC Affiliate

REPRESENTED BY THE HENRY I. CRISTAL COMPANY

Spot radio zooms up 58% in the last 5 years, rises in '60, SRA reports

Spot radio billings are up 58% from five years ago, and the growth rate between 1959 and 1960 is \$2.5 million despite a lackluster general economy last year.



Larry Webb

This was reported last week by Larry Webb, managing director of Station Representatives Assn., in comparing the four quarters of '59 (official FCC figures) with those of '60 (Price Waterhouse figures for SRA).

Here's how the spot radio comparison checks:

| | 1960 (add 000) | 1959 (add 000) |
|---------|-------------------|-------------------|
| Quarter | | |
| First | \$43,779 | \$42,707 |
| Second | 50,228 | 49,643 |
| Third | 46,470 | 47,066 |
| Fourth | 50,190 | 48,727 |
| Total | \$190,667 | \$188,143 |

SHULTON BUYS RADIO FLIGHT

Spring radio push for Shulton's two air freshener scents involves nine weeks of weekend advertising in a 13-week flight buy through Ralph Allum agency, New York.

Schedule of transcribed minutes calls for daytime slotting in 26 markets to reach an automobile audience with commercials for Floral and Spice scents. No fall broadcast plans have been made.

Amsco Sponge Cloth takes inventive tack in explaining unusual product via tv

Inventive television solution to problem of getting an unusual product concept across to the viewer has been found by Daniel & Charles agency, New York, for its client, American Sponge & Chamois and its Amsco Sponge Cloth.

Minute tape commercials now being aired in 10 primary Northeast markets show the air marriage of man and woman—a dish cloth and a sponge—with the resulting sponge cloth as their offspring.

Spring campaign is coordinated with newspapers and magazines, probably will be followed with similar clean-up effort in the fall. Demonstration minutes are aired for maximum women's audience—daytime and late night—at a saturation rate of 10 to 16 per week, says Joe Mintzer, account executive.

Three-year-old item is getting its biggest tv push currently.

GREETING CARDS, CEREALS SIGN FOR TV/RADIO SHORTIE SHOWS

Sales success of short show segments was pointed up for two new series last week, one for radio and the other for tv.

1. Radio: American Greetings Corp., Cleveland manufacturer of greeting cards, brought 130 separate quickie 45-second radio vignettes, "The Right Thing to Do," through Fuller & Smith & Ross, also Cleveland.

Manners pro Amy Vanderbilt is featured in the radio series, which was produced by Alan Sands for Victor & Richards, New York. Capsules are offered to 50,000 card dealers on a co-op basis, with show free if dealers use co-op ad money to purchase radio time.

2. Tv: Second top-selling five-minute tv series produced by UPA Pictures for Television Personalities is "Dick Tracy Show," with 15 stations in top markets picking up series of 130 quickies in past two weeks.

So reports Henry G. Saperstein, TPI president, who says Tracy series has grossed \$750,000 in sales so far. General Foods' Post Cereals division has tied in with TPI to buy announcement time on stations airing the five-minute show.

Still another quickie entry on the radio scene is "The Solly Hemus Show," a five-minute sports feature produced by W & A Productions, St. Louis. It features Hemus, manager of the St. Louis Cardinals, in a baseball feature aimed for summer use by stations.

Art Directors cite tv commercials made by DDB, Y&R and JWT in annual contest

Eight tv commercials won special citation last week from the Art Directors Club of New York, with three earning medal awards and another five receiving distinctive merit awards.

The top three:

1. Film, live action commercial for Volkswagen of America through Doyle Dane Bernbach, produced by Robert Lawrence.

2. Film, live action announcement for Bristol-Myers through Young & Rubicam, produced by Tom Ford.

3. Full animation for Ford Dealers of Southern California through J. Walter Thompson, produced by Playhouse Pictures.

The other five clients, agencies and producers were General Foods, Ogilvy, Benson & Mather, Television Graphics; CBS TV Network with Elliot, Unger & Elliot and Gerald Productions; U. S. Navy Recruiting with Playhouse Pictures; Personal Products Corp. through Y&R with Audio Productions; NBC (for stills).

Entries and winners are being shown through the 30th at 500 Park Ave., New York, in the Plaza Gallery.



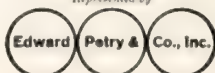
In Providence, **WJAR-TV's** new one-two punch delivers a feature film knockout!

Adding to their Million Dollar film library, WJAR-TV announces the two biggest buys in feature films: NTA's "61 for 61" and Warner Brothers' "Post '50 Package" to be seen Mon. thru Fri. at 9 A.M., 1 P.M., 5 P.M. and Sat. and Sun. at 11:10 P.M. Some of the titles and stars: A STAR IS BORN • VIVA ZAPATA • ALL ABOUT EVE • THE HIGH AND THE MIGHTY • COME TO THE STABLE • REBEL WITHOUT A CAUSE • THE PRINCE AND THE SHOWGIRL • HONDO • COME FILL THE CUP • THE BIG LIFT • DOWN TO THE SEA IN SHIPS • PINKY TO THREE WIVES • YELLOW SKY • THE SEARCHERS LAND OF THE PHARAOHS • Marilyn Monroe • Anita Clift • Burt Lancaster • John Wayne • James Dean • Sal Stewart • Maria Schell • Kirk Douglas • Joan Crawford James Cagney • Spencer Tracy • James Mason • Glenn



TWELVE O'CLOCK HIGH • THE BIG TREES • A LETTER STRANGERS ON A TRAIN • SPRINGFIELD RIFLE Ekberg • Marlon Brando • Judy Garland • Montgomery Mineo • Doris Day • Robert Stack • Bette Davis • James Tab Hunter • Cary Grant • Lauren Bacall • Gregory Peck Ford • Peter Sellers • Gary Cooper • Natalie Wood

Represented by



MCA sees huge gain in rental \$\$\$

Music Corp. of America last week reported 1960 income 17% ahead of '59 and '59 was 20% ahead of '58.

Annual report indicates fast rising income from rental of tv film and studios, to \$57.5 million in '60 from \$48.1 million in '59 and \$38.6 in '58.

Interesting decline is seen in talent commissions, dropping sharply to \$16,551 in '60 from \$243,804 in '58. Net income for 1960 was \$6,692,203, contrasted with \$5,431,400 in previous year.

Heavyweight bout sponsors reached 62.5 million at 53¢ an impression: ABC Radio

Twelve commercials for three sponsors netted a 53-cent c.p.m. per commercial listener impression during the recent ABC Radio broadcast of the Patterson-Johansson heavyweight championship fight.

ABC delivered 62.5 million listeners to these clients: Mennen, through Warwick & Legler; Carling Brewing, through Lang, Fisher & Stashower, and Studebaker-Packard through D'Arcy. They reportedly paid \$400,000-plus for the package.

Show was aired on 550 stations, contrasted with 454 for the previous heavyweight bout. This year's audience outnumbered the previous radio peak by 1.5 million persons, ABC says.

ISRAEL ELECTED TVAR PRESIDENT

Don McGannon, president of Westinghouse Broadcasting Co., becomes board chairman of the WBC subsidiary, Television Advertising Representatives', with election last week of Larry Israel as president of the rep firm.

Israel, former general manager, helped launch the company two years ago after working as general manager of WJZ-TV, Baltimore. Two other new Tvar officers are Robert M. McGredy, executive v.p., and Lamont Thompson, v.p. in Chicago.



Larry Israel

Bill Howard to LaRoche as president

William H. Howard this week becomes president of C. J. LaRoche agency, replacing the late James Webb in a position vacant for several months. LaRoche becomes board chairman. Howard is former v.p. at JWT, senior v.p. at Y&R.

Armour hit with Italian-American boycott in second pressure plunge

Two down and two to go is score for the Italian-American pressure group and its planned boycotts against sponsors of ABC TV's "Untouchables." Two of four advertisers have been hit thus far.

Last week the group announced its continuing boycott against Liggett & Myers, with a heavy-up picket line planned for the stockholders meeting tomorrow in Jersey City followed by picketing of Armour offices and plants "at later dates."

At the same time, The Federation of the Italian-American Democratic Organizations of New York State voted to "expand" the boycott against Chesterfield, Oasis, L&M and Duke cigarettes and to "sanction boycott of Armour's beef, meat and provisions."

Untouched as yet are two other "Untouchables" sponsors—Beecham Labs., for Brylcreem, and Whitehall Pharmacal, which advertises a wide range of products on the show.

The pressure group contends Italian-Americans have been placed in an unfavorable light and defamed by the show.

Liggett & Myers cancelled sponsorship of its portion of the show (see SPONSOR-WEEK 20 March) but not because of propaganda pressure: it disliked a time switch slated by the network.

DISNEY TO AB-PT: \$5.5 MILLION

Walt Disney paid off his \$7.5 million bill to American Broadcasting-Paramount Theatres in two years instead of the agreed-on five.

His last of two installments was made last week, a whopping \$5,497,500, as final payment by Walt Disney Productions for the AB-PT stock interest in Disneyland. AB-PT retains only a few food concessions at the amusement park.

Sales Spotters sell markets, not stations

A group of former rep sales executives have embarked on a market selling operation for tv and radio stations under the firm name of Sales Spotters.

The idea: (1) to prepare a presentation on the market, with all stations in the marketing subscribing; (2) expose the presentation to spot buying agencies; (3) leave it to the individual stations in the market to scramble for the business stimulated.

Sales Spotters will not function as reps.


AT THE RISK OF REPEATING OURSELVES OURSELVES OURSELVES OURSELVES OURSELVES


NIELSEN'S NEW TOP 10

(Two weeks ending February 19^{AA})

| | | |
|----------------------|---|------|
| GUNSMOKE |  | 40.1 |
| WAGON TRAIN | NBC | 36.2 |
| HAVE GUN-WILL TRAVEL |  | 31.0 |
| DU PONT SHOW |  | 30.5 |
| CANDID CAMERA |  | 30.2 |
| RAWHIDE |  | 30.1 |
| ANDY GRIFFITH |  | 30.0 |
| DENNIS THE MENACE |  | 29.1 |
| ED SULLIVAN |  | 28.4 |
| UNTOUCHABLES | ABC | 28.2 |

**A Frenchman once said
the more things change
the more they stay the same.
This seems to be borne
out by the latest Nielsen
report which credits the
CBS Television Network
with broadcasting 8 out of
the 10 most popular
programs in television.
Actually, this network has
achieved, or surpassed,
this performance 35 times
in the past five-and-a-
half years. During the same
period no other network
has matched this performance
even once. Could it be a trend?**

CBS 



WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS

"Nice looking car, Jimmy. Who bought it for you?" Probably his father in the background...one of the nation's adults, who receive and control 98% of the U.S. income. WBT, for over 20 years the Charlotte radio station with the biggest general audience, also has the highest percentage of adult listeners. They turn to WBT because of responsible programming, outstanding service and fine entertainment. In the WBT 48-county basic area, adults receive and control most of the \$2,690,786,000 worth of spending money. If you want to make more sales for your clients, clearly the radio station to specify is the one that reaches more of the adult listeners... **WBT RADIO CHARLOTTE**. Represented nationally by CBS Radio Spot Sales.

Jefferson Standard Broadcasting Company



SHADOWS OVER RATINGS-DO THEY MAKE SENSE?

- ◆ Washington, a state legislature, and critics in and out of the industry have stepped-up attacks on ratings
- ◆ They loudly deplore 'influence,' question 'accuracy,' but lack of media-agency know-how may confuse them

Reports from Washington last week indicated that Congress was being stirred by anti-rating services partisans to some sort of action that could put another big sting on the eye of tv, and affect radio, too.

Chances for a Congressional investigation were 50-50 at this writing, but the results of a study into the statistical validity of the services commissioned by the Legislative Oversight Subcommittee—due out since January and expected at any moment—could push the House Commerce Committee into action.

Reaction among the top people of the networks, agencies, stations and the rating services themselves has been running to wariness and weariness. Generally, they were concerned that Congress, in its search for an issue—however honest—would fall

DETRACTORS DEPLORE THE INFLUENCE OF RATINGS



Sen. A. S. (Mike) Monroney

"The networks, stations, Madison Avenue—all are victims of the ratings systems. Efforts to produce something new are strangled in their infancy by the viciousness of ratings." Mr. Monroney is the strongest Congressional voice to challenge the validity of the various services. Others who have made ratings a whipping-boy are Senator Warren Magnuson and Representatives Oren Harris and Morgan Moulder.



Gov. Leroy Collins

The new NAB president has said that ratings, in effect, are "determining in large measure not only what the American broadcasting diet will be, but also at what times the meals will be served. And yet, NAB has no checkrein or oversee-status whatever over what the raters do, or how they do it. Broadcasting is, therefore, allowing an outsider to become master of its own house. . . ."



Legislator A. Bruce Manley

Assemblyman Manley introduced a bill in N. Y. Legislature making it unlawful to issue ratings for the purpose of influencing advertising without fully stating manner in which figures on times, dates, persons contacted, etc. were obtained. Dr. Frank Stanton, CBS President, made known his opposition to the bill on almost all points in wires to every legislature member. Adjournment rush may delay action.



Chmn. Newton N. Minow

During his Senate confirmation hearings, the new FCC chairman agreed in part with Senator Monroney's criticism, and stated that ratings "are a proper area of concern for the FCC." In answer to another question he declared that since the various systems "differed so widely—they can't all be right." He also added that it was his feeling that they "underestimate the American people."

victim to the few who are looking for a scape-goat, who court sensationalism (and they had no doubt that the tabloids would happily supply the headlines). They were weary of the attacks because they felt, as professionals in a technical business, that the legislators didn't exactly know what they were talking about.

In these emotional outbursts in Washington and elsewhere, they were quick to note, there was an initial confusion as to just what was being attacked, because the critics in their oratory had tangled together two separate questions: Are the ratings accurate? and—Are the ratings properly used?

The recent Congressional pressure has come from the committees headed by Representatives Harris and Moulder and Sen. Magnuson and from an old critic of the rating systems, Sen. A. S. Mike Monroney (D-Okla.). He has again challenged the validity of the various services, accusing them of stifling the development of better programing. At the Minow confirmation hearings he charged that "the networks, stations, Madison Avenue—all are victims of the rating systems. Efforts to produce something new are strangled in their infancy by the viciousness of ratings" which, he implied, dominate the industry.

And other pressure continued from these diverse interests and directions:

- The N.Y. State Legislature was expected, at presstime, to take action in a matter of days on a bill, introduced by Assemblyman A. Bruce Manley (R-Fredonia) that would put ratings under the Penal Law. It would be unlawful to issue ratings for the purpose of influencing the sale of advertising without fully stating: (1) the exact manner in which the figures were obtained; (2) a description of the methods used; (3) the number of persons contacted, the times and dates when contacted, their location, and the exact area covered.

- An Italian-American group, led by a Congressman, has continued its pressure (picketing and sponsor-boy-cott) against *The Untouchables*. Leg-

BUT DEFENDERS CALL CRITICS CONFUSED, MISGUIDED

islaters see this high-rated show, one which many feel is overly violent and not in the public interest, as an example of undue influence over programming by the ratings.

- Gov. LeRoy Collins, president of the NAB, has not retracted his warning against ratings pronounced before the NAB board of directors last month, but he has, significantly, refrained from repeating it in subsequent speeches. He said in February: "I do not quarrel with the validity of these services, but I am shocked by their far-reaching influence in the whole broadcasting industry. In effect, their reporting is determining in large measure not only what the American broadcasting diet will be, but also at what times the meals will be served. And yet, NAB has no checkrein or over-see-status whatever over what the raters do, or how they do it. Broadcasting is, therefore, allowing an outsider to become master of its own house, and does not even check his health card."

- Newton N. Minow, new chairman of the FCC, has stated that ratings "are a proper area of concern for the FCC." He declared in his nomination hearing that the systems, because "they differed so widely—they can't all be right. My feeling is that they underestimate the American people."

- Charles E. Claggett, president of Gardner Advertising Co., an agency that bills \$16 million in television, has recently called ratings "those mysterious specters that haunt media, clients and agencies alike. Cold, clinical statistics that purport to analyze the listening market—at least numerically—and can kill off a program as deftly as a dyspeptic critic can murder a Broadway play."

The rating services themselves agreed that they would gladly answer to their accuracy, but that it was for the networks, agencies and stations to refute the impression that they were ruled by the numbers.

A stumbling block to explaining their accuracy, the services said, was that most critics have little concept of how sampling works. It is a sci-

Oliver Treyz, pres., ABC TV

"Ratings are only one way of telling how successfully we are achieving our objective. But to say that ratings 'rule' (us) is to give lip-service to an injustice. A congressman serves his constituents by learning what they want, by sampling public opinion in various ways—through visitors to Washington, through mail and surveys. But he's 'ruled' by nothing save his conscience."



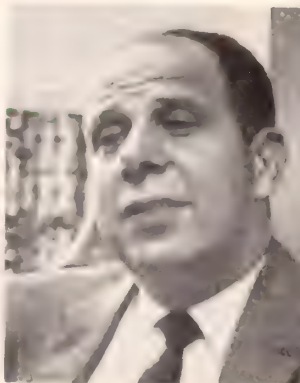
James Aubrey, pres., CBS TV

"It should be understood that ratings are not our only guide. Value judgements concerning good taste and significance also guide our policies. We recognize that tv, regardless of ratings, must serve as an instrument of information and enlightenment. We are convinced that ratings are sufficiently accurate to justify the use we make of them. We don't regard them as final; we use them as a guidepost."



Lee Rich, Benton & Bowles

"Accurate? On the basis of our research department's recommendations, we use ratings as an indication of a program's strength, of what it delivers. Our researchers say they are projectable and accurate," said the v.p. and radio/tv program-media chief. "Undue influence? Malarkey! There have been many instances where a show not highly rated sold merchandise and was a success. Ratings are only one tool."



Walter Scott, v.p., NBC TV

"Popularity and our ratings are not the sole criteria for judging a program. Many which attract a relatively small audience meet the demands of networks and sponsors and enjoy long runs. The present ratings systems are . . . the best available guide to the number and kinds of people who watch. Often (i.e. news specials) a program goes into the heart of the schedule that we know will be outrated."



ence, it involves knowledge of mathematics and statistics, and most people don't understand it—including Congressmen. And most people, by the way, shouldn't be expected to understand it.

What most "anti" groups fail to realize, the services noted, is that when results differ it does not necessarily mean someone is inaccurate. The point is that different methods are not necessarily measuring the same thing.

An "audience" derived from a personal interview method, an "audience" derived from a diary method, an "audience" derived from a mechanical method, an "audience" derived from a telephone method—each is a different animal. They needn't necessarily correlate with each other. The services asserted that responsible persons within the industry using the material know how each service's reports should be analyzed and used. When all sampling claims to be accurate, they know this refers to precision—that statistical validity applies within a technique, not between them.

The networks were also quick to point out that "accuracy," and "influence" were separate questions. The presidents of ABC TV and CBS TV, and the executive v.p. of NBC TV concurred in the opinion that the ratings as they used them were *one tool* among many. Each pointed out recent strides in public service programming and in programming of limited appeal shows to indicate that other considerations also help govern their decisions.

Agency programming chiefs were virtually all in agreement that ratings were merely "one tool" (and a costly one) to be used in making a sponsorship decision. As to accuracy, most noted that their agencies had competent researchers of their own who, naturally, checked the rating services figures and found them valid.

Mary McKenna, highly respected v.p. and director of research for the Metropolitan Broadcasting Corp., stated the case for the independent, and most station and rep researchers fully agreed with her thoughts. On the matter of the accuracy of the rating services, she commented:

(Please turn to page 56)

DO SUMMER RERUNS MAKE A GOOD BUY?

➤ Nielsen's latest major analysis of reruns indicates that original and rerun shares of audience are similar

➤ Comparisons of originals and rerun in the areas of cost, frequency, program type and time are highlights

The newest major analysis of summer reruns has been released this week by A. C. Nielsen Co. Agency executives interested in comparisons of reruns vs. originals in the areas of audience shares, cost, frequency distribution, program type and time of night, will find much meat for thought in the study.

Essentially the findings of this analysis are similar to those of Nielsen's past summer rerun studies.

But an outstanding feature of the new analysis is the audience size and cost comparison (see accompanying

chart). This is due, mainly, to the restructuring of summer discounts by the networks in 1960.

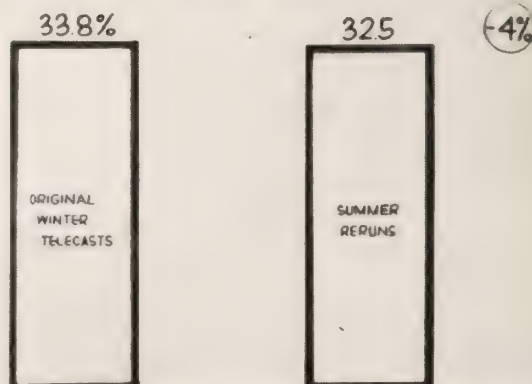
In all time periods the decrease in summer time charges under the latest network rate structures is greater than the audience loss in summer. Nielsen points out.

It should also be remembered that the talent and production costs incurred in airing reruns are usually much lower than the cost of the original telecast.

If production costs for the reruns are 40% below the cost of the orig-

SUMMER RERUN ANALYSIS - 1960 ORIGINAL VERSUS RERUN COMPARISON

SHARE OF AUDIENCE BASIS



HERE is Nielsen's original vs. rerun share of audience comparison based on 57 programs showing 4% overall decline in summer. Winter-summer range: 56.2-15.1 during winter—55.4-3.4 in summer.

How originals vs. reruns compare by program type

| | | AVERAGE SHARES | | | | |
|------------------|----------|----------------|--------------|----------------------|---------------|----------------|
| | | No. Programs | No. Episodes | Original Winter T.Cs | Summer Reruns | Percent Change |
| ADVENTURE | 30 Mins. | 2 | 16 | 22.9% | 24.0% | + 5% |
| MYSTERY DRAMA | 30 Mins. | 4 | 40 | 33.3 | 34.1 | + 2 |
| MYSTERY DRAMA | 60 Mins. | 5 | 57 | 34.1 | 34.8 | + 2 |
| ADVENTURE | 60 Mins. | 2 | 29 | 30.6 | 31.0 | + 1 |
| SUSPENSE DRAMA | 30 Mins. | 3 | 31 | 31.7 | 31.0 | - 2 |
| COMEDY SITUATION | 30 Mins. | 8 | 88 | 35.0 | 33.6 | - 4 |
| EVENING WESTERN | 60 Mins. | 7 | 93 | 38.6 | 37.2 | - 4 |
| EVENING WESTERN | 30 Mins. | 16 | 170 | 34.7 | 32.6 | - 6 |
| GENERAL DRAMA | 30 Mins. | 5 | 61 | 34.6 | 31.0 | -10 |

USING share of audience figures as basis of comparison Nielsen illustrates how reruns fared against originals by type of program. The highest plus and minus scores summer vs. winter are only 15 points apart.

inal telecast, then the total cost of airing the rerun will be at least 40% lower than the original and the rerun will represent as good a buy as the original on a cost per thousand basis, explains Nielsen.

While the findings are based on network shows, they are applicable to syndicated reruns as well.

The study was made by comparing the rerun and the original telecast of the same episode of a program by share of audience. The shares were used instead of ratings to eliminate seasonal differences.

Matched episodes were compared for rerun episodes of 57 programs during the year October 1959-September 1960. Most original telecasts were aired October-May, most reruns May-September. A total of 631 pairs of matched episodes were examined.

Here are some addition-

al highlights of the analysis:

- Rerun shares of audience average 4% below the original telecast.
- By program type, average shares of the reruns range from 5% above to 10% below the original.
- The loss of share, rerun versus

original telecast, is the same late evening as it is during early and prime evening hours.

- Reruns deliver a substantial percentage of homes that did not see original.

In the area of frequency distribution of share differences, rerun vs. original telecasts, Nielsen points out that "since averages tend to hide the degree of variation in the data averaged, the following distribution of share differences between the original and the rerun provide a measure of the range by which individual episodes gained a higher or lower share on the rerun than on the original.

While the Nielsen figures range from a 50% and over change for less than one percent of the total episodes, plus and minus, the majority of episodes were affected by a 10% or less change in

Summer discounts offset drop in audience rating

| | Decrease in A/A Rating | Avg. decrease In Time Charges |
|----------------|------------------------|-------------------------------|
| 6:00- 8:30 PM | 37% | 48% |
| 8:30- 9:00 PM | 33 | 45 |
| 9:00-10:30 PM | 24 | 40 |
| 10:30-11:00 PM | 15 | 44 |

WHILE average audience (A/A) ratings decrease in summer, the discount in time charges is great enough to make reruns highly efficient.

Reruns deliver a large number of homes that didn't see original, says Nielsen in new study

share. For instance, 23.5% of the episodes received from plus 0.1% to plus 9.9% share, while 26.8% of the total episodes received from minus 0.1% to minus 9.9% share.

As illustrated by this, individual reruns can vary considerably above or below the original telecast. Nielsen points out that this could be due to many factors such as change in competition; change in preceding or following program; weather; advertising repeat as result of good reviews of original telecast.

In general, however, the frequency distribution confirms the fact that on the average there is a slight share loss, Nielsen concluded.

The loss of share, rerun versus original telecast, appears to be the same during late evening as it is during early and prime evening hours, according to the study.

Again on a share of audience basis, Nielsen found that for original winter telecasts shown before 10 p.m., the share was 33.6% (based on 30 programs) while during summer it was 32.2%. By the same token, winter telecasts shown after 10 p.m., had a 34.1 share, as compared to a 32.7 share during summer (based on 27 programs).

The difference in both instances is minus four percent.

So far the study has shown that in terms of available audience, reruns do almost as well as originals. However, Nielsen pointed out, the fact that reruns cannot deliver as large audiences as originals cannot be ignored in view of the cost of tv advertising. Since the total volume of viewing during the summer is 30% less than it is during the winter peak, equal shares will result in audiences 30% smaller during the summer than in the winter. This prompted the networks to introduce new discount structures in 1960.

As mentioned above, under the new discount structures, the summer buy is still highly cost efficient, despite decrease in average audience rating.


Another area of question is whether or not reruns are capable of de-

livering *new* audiences or do they only add frequency in homes already reached by the original telecast. To determine this Nielsen compared the audience to one original and its rerun episode for five average-rated evening programs.

While the results show that some of the homes which saw the rerun had viewed the original episode, the greater part of them (9.6% of 15.8%) had not. At least half of the rerun audience was new in each of the five cases studied, the lowest being 53%. Although this example is obtained from only five cases, Nielsen claims its conclusion has been verified in similar analyses.

In concluding its analyses, Nielsen stresses that "each case has to be judged on its own merits." However the following general conclusions are drawn from the study:

- Reruns deliver only 4% less of the *available* audience in summer than in winter.
- They deliver from 15% to 37% fewer homes because of lower levels of set usage in the summer (when most reruns are aired).
- Over half the audience reached by reruns (in the cases studied) is new.
- Network time charges decrease more than program audiences during the summer. If production and talent costs decrease to the same extent reruns are as efficient as originals on a cost per 1,000 basis.

Nielsen's summer rerun studies are made annually, and don't always cover the same ground. Last year's study, for instance, compared summer rerun performance in relation to competitive environment. It demonstrated that shows facing the same competition during summer as during winter lost 7% in share of audience on an average. Shows facing different competition between July-Aug. and Jan.-Feb. lost only 2% of the share. There is a wide range involved in this computation. Nielsen pointed out that the number of viewers was down 38% during summer, but audience composition remained "pretty well unchanged." 

16 WAYS

Here's a handy check list of bright ideas for those who may have fallen into a rut

Don't let yourself get bogged down with monotonous straight announcements or jingles. There are literally hundreds of ways to sell creatively

1. PRODUCT-IN-ACTION SOUND EFFECTS:

Coffee comes to life in the percolator, as Maxwell House proved in its radio commercials. There are sounds relevant to just about every product, waiting to be employed as creative tools. Beyond the sound itself, how it's used can also make a big difference.

5. CALL ON COMEDY STARS:

For truly entertaining spots, you can use the guys whose job it is to be funny, such as Bob and Ray who've been quite active in this field. But don't let it fall flat; get real comedy material, either from the performer, if he writes, or from his writers.

9. SPEED UPS — SLOW DOWNS:

Often you can capture attention by tampering with the speed of sounds in radio commercials. If the "nutty squirls" could do so well on consumer phono records, why not in commercials? Caution: take care that important words don't get garbled in the process.

13. PUBLICITY-HUNGRY STARS:

No need to spend a fortune to enlist big names in your radio commercial cause. Check into which show business luminaries are a little short on work, and anxious to get back into the limelight. Chances are you can work out a satisfactory arrangement.

TO IMPROVE YOUR RADIO COPY

on radio. Those set down here are just a handful, but they are a start. From them you can branch out in many directions all leading to improved quality, attention value and impact for your radio message. The routine, run-of-the-mill commercial doesn't have much chance. It takes ingenuity to get past the defenses listeners build after hearing so many

commercials that sound the same. It is hoped that this check list can help provide the spark needed for commercials that break the listener resistance barrier.

Or, as McCann-Erickson v.p. Joe Stone characterizes the situation: "You need something a little different to get the commercial off its tail. First, you have to open that auto-

matic shut-off valve in the listener's ear. Follow that with a crow bar to keep the valve open.

"Hit 'em where they ain't," Stone advises. "Sing when everyone else is talking; talk when they're singing. And if you use music, make sure it's good music. It should sound like a consumer record, not like a commercial."

- 2. MIX 'EM UP:** Experiment with various combinations of jingle, dialogue, straight announcement, sound effects, music, etc., all in one commercial. Presented with this kind of variety, the listener is likely to be attentive, wondering what's coming next. The commercial can be a miniature show.
- 3. SYMBOLIC CHARACTER:** Have a distinctive voice represent your product. If it's indigenous to a foreign country, such as spaghetti and macaroni, the voice can hold listener attention by speaking with an accent typical of that country as does the venerable, Italianate "La Rosa Man."
- 4. TIE IN WITH STATIONS' FEATURES:** Integrate your commercials with the weather reports, time checks, musical styles, or even the call letters as in the case of Manischewitz wine's latest regional radio campaign. Any way you can sound less like an interruption to regular programming helps.
- 6. VARIATIONS ON A THEME:** Once you hit on the magic jingle, don't be content to present it at one tempo, over and over. "Winston tastes good," gets every treatment from cool jazz to old fashioned waltz, as does Schaefer beer's "What do you hear in the best of circles?"
- 7. TIE IN WITH CURRENT EVENTS:** What's going on in the world that has everyone interested? Is there a world's heavyweight championship fight in the works? Sign one of the fighters for your commercials, if the product lends itself to endorsement by a name from the world of sports.
- 8. AD LIBS:** For the height of realism, why not let your spokesmen call it the way they see it? The French Government Tourist Bureau found actors Claude Dauphin and Louis Jordan most articulate and convincing given the freedom to speak of their country's advantages for radio airing.
- 10. REAL LIFE INTERVIEWS:** Questioning the man (or woman) in the street about your product can turn up the kind of praise which, captured on tape, can serve to activate the listening audience. Inclusion of actual street noises in the sound tract helps to heighten the realism.
- 11. ORCHESTRATE SOUND EFFECTS:** For greater appeal to the listeners' imagination, let music simulate the sounds you're after in a commercial. You can establish the real sound, and follow with the musical treatment. The tempo of the product sound can be effectively translated to music.
- 12. USE REAL KIDS:** Where dialogue from youngsters is indicated, you may reach the heights of realism—and charm—by giving the part to actual children rather than character actors. With editing, the little scene stealers have been known to come up with top-notch copy through ad lib.
- 14. AUTHORITATIVE VOICE:** Radio listeners are accustomed to accepting the word of the commentators who bring them the news. That same voice—and the authority that goes with it—may be available for delivery of your sales message. Local and regional personalities may be of use.
- 15. USE A POPULAR OR STANDARD TUNE:** If you can get the rights to a familiar tune, you've taken a giant step toward bridging the gap between entertainment and the commercial. A recent example of this approach is Pepsi, currently making hay with "Makin' Whooppee."
- 16. CHARACTER SWITCH:** Play a trick or two on the listeners now and then to perk up their attention. Try introducing one type of character, say a gentle housewife, and have her enter screaming at her husband; or have a prize fighter talk like Casper Milque-toast.

PITY THE POOR TIMEBUYER

No matter how you look at it, for the timebuyer life is a rough go. Everything's against him. Even the elements.

Take, for example, the case of the 250 unfortunates who, earlier this month, spent the day in Bermuda as the guests of Capital Cities Broadcasting.

It was enough that in order to catch the 8 a.m. jet out of Idlewild, they had to take leave of their beds at the undignified hour of six. And, once ensconced in the plane, to forego the usual doughnut (or is it Danish?) and coffee for a champagne breakfast.

Bad enough, after the hour-and-a-half flight, to be forced to lay bare tender, winterized skins to a Bermuda sun. And, while looking over the isle, to be jolted along Hibiscus and Bougainvillea lined roads in convertibles.

Or to luncheon—*Al Fresco*—at Bermuda's Elbow Beach Surf Club, and later that evening, to wine and dine in the Club's formal dining room.

Sad enough to be tempted by the tantalizing beat of a steel combo into subjecting untried sacro-iliacs to the rigors (and related dangers) of a cha-cha. Those, that is, not already damaged by the relentless round of golf, water skiing, and swimming into which they had been thrown all day long, by their un-mindful hosts: Phil Beuth, W-TEN-WROW, promotion manager; W-TEN-WROW, Albany, manager Thomas S. Murphy; Robert Peebles, WROW manager; Joseph Dougherty, WPRO-TV, Providence, R. I. manager; Daniel Weinig, WPRO manager; and WTVD, Durham, manager Floyd Fletcher Frank Martin and Jim Richards of Blair, Petry's



FIRST TO touch Bermuda soil in Capital Cities 7th annual 'Time Out for Timebuyers' junket is BBD&O's Hope Martinez, followed by SPONSOR's senior editor, Jane Pinkerton

Mort Barrett and Avery-Knofel's Frank Carlson.

Weary of basking in the 80 degree sun and pining for the sting of wind-swept sleet, the harried lot were forced, when all was said and done, to keep hammering away at their Bermuda chores for four more than the bargained-for-hours.

The reason: and, par for the time-buyer course, fate had fouled things up. The elements in New York City came up with a plot to keep the return trip jets grounded.

Accustomed as they are to life's little set-backs, they took this with their usual *cum grano salis*.



BEARING UP beautifully under the stress of having to put in more than the bargained-for hours in the vacation-land are these staunch Philadelphians (l-r) John Coverly-Smith, Ayer; Charlott Bauman, Gray & Rogers; Paul Kizenberger, Ayer; and Len Stevens, Weighman.



. . . **AND IN** New York City it was sleet and slush up to here, that same day, as the 250 timebuyers 'roughed it' at a luncheon by the sea at Bermuda's posh Elbow Beach Surf Club



TRYING TO talk timebuyer turkey with a blaise British accented parrot at Bermuda's aquarium are (standing l-r) Steve Semons, Polly Langbort and Gary Pranzo, all of Y&R and (kneeling) Gene Grealish, also Y&R and Ethel Melcher of McCann-Erickson

And, unflinchingly, made the best of their plight. They consoled themselves with rum swizzles, and cha-cha-ed to Bermuda's official Militia Band (acquired specially by their hosts to ease away the day's lingering boredom).

It was a belabored timebuyer lot which sleepily called it a day (and then some) back home somewhere in the early morning hours of four or five, next day.



'THERE WAS this long climb, you see' inside Bermuda's Leamington cave with a guide in tow

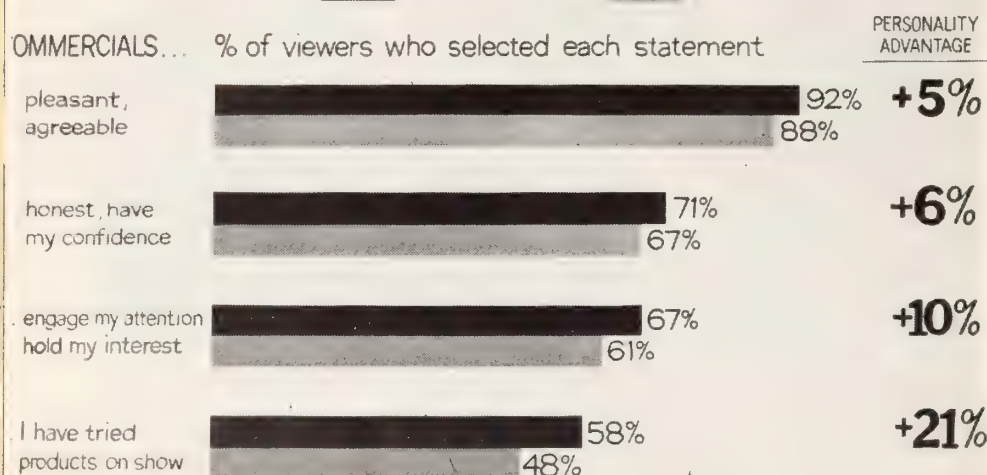
SMILING BRAVELY in the face of sunstroke and the prospect of a dreary motor jaunt over Hibiscus lined roads in chauffeured convertible is McCann-Erickson's Phil Stumbo (back seat, left) and Doug Humm of Charles W. Hoyt. In front is Pat George of Norman, Craig & Kummel



NBC TV ADDS A NEW ANSWER

- The extent of daytime viewer attentiveness has been a hot research topic for as long as video has existed
- The latest study, by NBC, gives daytime personalities the nod for both getting and holding viewer attention

NBC Personality vs. Non-Personality Competitors



THIS CHART indicates how viewers responded to "attitude toward personality vs. non-personality questions. The most significant margin, plus 21%, is for "I have tried products on show"

NBBC TV, which is making hay these days with a study on the effectiveness of daytime tv personalities, has, in the process, added another hunk of research evidence that daytime viewing is more attentive than commonly realized. The question of how attentive daytime viewers really are has been bothering advertisers for many years, and has been the subject of much research in the past (see accompanying box).

Among the highlights of the new NBC study is a comparison of viewer attentiveness and reaction to commercials delivered on personality and non-personality shows.

Here are some highlights of these comparisons:

- While 75% stated that advertising on personality shows tells them about down-to-earth matters in a simple, plain-spoken way, 72% felt the same way about non-personality show commercials.

- While 71% said that commercials on daytime personality shows are usually honest and accurate and have their confidence and trust, only 67% rated non-personality show commercials thus.

- While 67% felt that personality show commercials engage their attention and hold their interest, 61% felt this to be true for commercials on non-personality shows.

- While 65% thought that personality-delivered commercials provide them with many facts and ideas that are helpful and beneficial, 61% applied this to competitive non-personality shows.

- While 58% of daytime personality show viewers indicated that commercials on these shows motivated them to purchase advertised products, stating "I have tried products they told me about on this show," only 48% were similarly motivated by commercials on non-per-

sonality shows, a 21% advantage for personality programs.

Although differences in many of the above cases were not great, NBC apparently feels they are significant.

The study is based on 1,000 personal interviews with housewives during October 1960. It was conducted for NBC by O'Brien-Sherwood Associates, independent market researchers, in 20 U. S. markets. The research covered 16 shows on all three networks, including NBC programs featuring personalities plus competing programs on other networks.

Among the respondents, more people found master-of-ceremonies (personalities) commercials "reliable, friendly, sincere, sensible, honest and straightforward" than they did film commercials. Film commercials, however, scored best as "colorful, action-filled, informative, impressive, complete, appealing, useful and interesting."

According to the network, NBC daytime personalities were rated highly by their viewers not only for their friendliness and ability to communicate simply and agreeably but, also, for giving useful product information.

Of the housewives surveyed, according to the research bulletin:

- 96% described the personality they viewed as friendly.

- 91% found him a credit to his sponsor.

- 87% said he talks in a simple, agreeable manner.

- 85% claimed he knows how to hold their interest.

- 82% thought he does a good job telling about products.

- 71% felt he gives them helpful information.

- 53% reported he often sold them on the products he recommended.

The study also tested the question of how much a personality adds to a product he advertises, "by virtue of his personal association." For this, O'Brien-Sherwood used a "consumer preference" technique, developed for this project. This is how it worked.

TO AN OLD CLIENT QUESTION

People were shown a drawing of two cans of soup—each carrying a different and fictitious brand name, as well as different product claims. One can, the *Tasty* brand, carried the line “you heard about it from Bill Cullen,” (star of NBC’s *The Price Is Right*) while the other can, the *Supreme* brand had a line that read “you heard about it on *I Love Lucy* (CBS TV daytime reruns).

People were then asked to indicate their preference for either of the two brands on five image dimensions: reliability, better buy, better product, made by a better company, and choice of most people.

The same technique was used in this study for four other continuing NBC daytime personalities and the competitive non-personality programs scheduled opposite them. A different product was used in each case: cold cream, toothpaste, cleanser and bleach.

NBC further explains the method used as follows:

To control for brand name and product claims biases, two sets of cards were used. While brand and product claims remained the same in both sets, the personality and non-personality associations were reversed in the second set. Thus, for example while *Tasty* canned soup carried the Bill Cullen recommendation in the first set, it carried the *I Love Lucy* recommendation in the second set. The sets were alternated from one interview to the next.

How did this come out? In terms of overall favorability, products associated with daytime personalities were favored by 57% of the housewives in the sample. Conversely, only 13% of the housewives indicated preference for products endorsed by non-personality shows. Daytime personalities thus scored a 33% “Personality Plus” over non-personality shows. This advantage increased to 123% among those familiar with these personalities through viewing their shows. This “Personality Plus” was supported in each of the five master-of-ceremonies vs. competition

(Please turn to page 57)

These are some highlights of past key studies on daytime viewer attentiveness

1952—Procter & Gamble

“THERE IS virtually no difference in the attention women give to the set day or night; therefore, it is possible to compare day and night ratings directly without worrying about adjustment for loss of attention,” Procter & Gamble’s media department concluded from a 56,000-interview telephone coincidental study conducted for them by A. C. Nielsen, close to 10 years ago.

1953—CBS

“IN HOMES with sets-in-use between 9 a.m. and 5 p.m., someone was watching the set in 96% of the homes,” was a conclusion of a “mammoth Nielsen study” for CBS involving 67,785 coincidental phone calls. “Considering the women only, seven times as many housewives were watching as were ‘just listening,’ and for programs with adult appeal this ratio was much higher.”

1955—Ohio State

“OUT OF EVERY ten housewife listeners to daytime tv, only three are actually seated in the room with the tv set, and presumably giving all or most of their attention to the visual materials presented on the tv screen,” Ohio State concluded from 4,779 completed calls in Columbus. “Another three out of 10 in the same room with the tv were doing something else as well.”

1955—Daniel Starch Associates

“WHAT PERCENT of viewers of a program recall each commercial and what sales points do they recall?” was a question in the Starch survey known as “What’s Wrong with the Ohio State Viewer Activity Study?” It found that 67.7% recall daytime commercials, over 61% recalling nighttime commercials, and 51.3% recall sales points on daytime as compared to 32.1% at night.

1956—ARB

“IN COMPARING the percentage of tv “sets turned on” and of “attentively viewed sets” (that is, sets where someone was actually watching,” ARB discovered that nine times out of 10 someone was actually watching the program when the set was on during daytime. Using percentages, 13.5% of sets were in use with 12.4% viewers watching attentively, for 92% attention.

1956—NBC

DURING THE AFTERNOON (12-5 p.m.) the housewife was watching in three out of four homes using tv, NBC found in a Nielsen study. “However, during the average hour, in homes tuned to local shows, the housewife was watching in only 50% of the cases, and in homes tuned to network shows, the housewife was watching in 91% of the cases,” concluded the network.



CLEVELAND builder Al Mars, president of Alvin Homes there, points out features of a plot display to John Cameron Swayze, m.c. of ABC Radio's daily weather show sponsored by Lennox. Swayze's in town to plug Alvin as part of package offered for installing Lennox heating systems.

FURNACE WITH A PERSONALITY

◆ Lennox firm sells over 4,000 units in early stages of ABC Radio weather show, merchandising package

◆ Dealers tie in via purchase of 30-second tag; big builders who buy equipment get Swayze in person

A network radio show is turning out to be the 'ultimate weapon' in a heating/cooling system manufacturer's pitch to home builders.

Here it is but two months since Lennox Industries of Marshalltown, Iowa, initiated the first air media venture in its history, and two gigantic sales (over 1,000 units) plus a couple lesser victories are on the books—all directly attributable to the program. ABC's *Weather Show*

with John Cameron Swayze, and the merchandising package Lennox has built around it.

Lennox and its agency, the Biddle Co., Bloomington, Ill., were looking for an ad medium that could strike with frequency, provide tie-ins for the 5,000 local dealers who bring in the all-important new homes business, and serve as a merchandising vehicle.

They found all this, plus program

content related to the product, in ABC's newly created national weather show, and assigned it one-third of their formerly all print budget. The five-minute program runs Monday through Friday (6:40 p.m. EST). It includes an opening billboard, a one-minute national commercial delivered by Swayze, and a 30-second local segment, half weather, half available for a dealer spot. The original contract calls for 14 weeks.

The Lennox-Swayze merchandising package picks up where the national broadcasts and dealer spots leave off. Home builders are offered Swayze-centered billboards, tract brochures, and cardboard cut-outs for display in their model homes as part of the deal when they utilize Lennox equipment. Big builders get

Swayze himself for personal appearances and, if feasible, a remote broadcast of the weather show from one of their model homes. Builders who sign with Lennox also have access to radio spots cut for them by Swayze which they can place at their discretion.

Charter participant in the new package was Alvin Homes of Cleveland, one of the nation's largest builders. Swayze put in a full day in Cleveland (8 February), on behalf of Alvin not Lennox, though he had occasion to mention Lennox from time to time. There was a barrage of radio, tv and press interviews, in all of which he was asked what he was doing in Cleveland, and he told them.

Swayze's Cleveland day climaxed with the ABC weather show broadcast, which he relayed to the network directly from an Alvin model home. In the course of his program, Swayze mentioned the site of origination, which national publicity may not have been directly beneficial outside of Cleveland, but didn't hurt the builder's ego any. While in Cleveland, Swayze cut a series of e.t.'s for Alvin Homes, to insert into its substantial radio schedule.


The Lennox-Swayze road company next played Las Vegas where another large builder, Maslow Construction Corp., purchased the package. While no broadcast was involved because it took place on a Saturday (18 March), Swayze spread himself over a series of press, radio and tv interviews, plus talks with visitors to the site of the homes. His interviews with prospective buyers were taped for use by Maslow in its radio commercials. The builder got some national publicity when Swayze described his Las Vegas experience on the network show the following Monday.

In assessing the value of the network show, and concomitant benefits, Lennox ad manager Cal Floren had this to say: "Our entry into network radio has caused more enthusiasm among the Lennox organization than any other of its national advertising ventures. Never before have Lennox dealers had such an ideal opportunity to tie in directly with the national advertising effort of the company," Floren relates. "Not only

is a message going out to millions of listeners for Lennox, but our dealers are spending an equal or greater amount to tie in and promote Lennox," he points out.

The program is carried by 230 ABC stations, and in the bulk of the markets Lennox dealers have purchased the 30-second tag, according to Don Carter, senior v.p. at the Biddle Co. Says Carter, "On the basis of early results, the project looks like a monumental success. Substantial builder sales in several key markets

can definitely be traced to the program and merchandising package we're offering."

Lennox dealers have access to personalized radio commercials cut for them by Swayze, both for the 15-second tag to the network show and a separate series of 26 five-minute programs known as the *Swayze Notebook*. The *Notebook* consists of anecdotes gathered by Swayze. The dealer lines up station and time slot for the programs as he sees fit. He receives a series of Swayze spots. 

Here's the Lennox Industries sales team

CAL FLOREN is advertising manager of Lennox Industries, Marshalltown, Iowa. He reports the organization is more enthusiastic about the network radio show and merchandising package than it has been over any previous national advertising effort. Floren calls it the best opportunity for dealer tie-in thus far. Lennox moved one-third of its formerly all-print advertising budget into radio.



DON CARTER is senior vice president at the Biddle Co., Bloomington, Ill., which services the Lennox account. Carter reports that soon after the weather program started there were dealer tie-ins on well over half of the 230 ABC stations carrying it. And he feels that substantial sales already can be credited to the program and merchandising package developed to supplement it.



JOHN CAMERON SWAYZE has a large role in this operation consisting of Lennox commercials on his weather show and personal appearances on behalf of large home builders who install the Lennox equipment. He also cuts personalized radio commercials for participating builders to use in their own radio commercials. Lennox dealers also have the benefit of the Swayze voice for their spots.



How can advertisers best sell to the teenage market?

Stanley Newman, media director,
Richard K. Manoff Inc., New York

At my mother's knee, or thereabouts, I learned that the first rule of advertising is to tell your audience something of interest to them. In



Speak to teen in terms of his own needs, and in his own language and style

that one statement is the essence of how to sell the teenage market. Pick a medium to speak to teenagers, and tell them something of interest to them.

The teenage market today is a broad group consisting of over 18 million young Americans. While they are differentiated by numerous racial, social, geographic and economic differences within the market, they have in common more than just their ages.

The population group is important to virtually every manufacturer who wishes to establish brand preferences early in the individual's buying career. The teenage group is of particular interest to those manufacturers whose products appeal to the unique characteristics of teenagers—their penchant for party-giving and party-going; their self-consciousness and sensitivity about appearance; the need for special skin care, etc.

To sell a product to this particular market, an advertiser should follow the principles of selling any market group, and speak to the teenager 1) in his own medium, 2) in terms of his own needs, and 3) in his own language or style.

Several years ago, our client, The Welch Grape Juice Company, Inc., decided to enter the soft drink field with a non-carbonated grape drink to be sold in a can. We believed that the teenage market represented one of the best opportunities for this

product. Because we believe that television is the most dynamic and exciting selling medium available to a package goods advertiser today, we looked first to this medium for our teenage vehicle. Using a top network show and personality popular with the teens, we built our campaign accordingly. We sought to present our selling theme by employing the very elements that made the show attractive to this age group. First, the appeal and salesmanship of the personality. Second, a series of musical commercials featuring jazz themes, with dancing and band instruments highlighting the visual presentation.

To mass sell—i.e. advertise—to teenagers or any other particular market group, speak directly to that group. This means 1) to use the best possible vehicle for presenting your product to that specific group, 2) to take a selling proposition which will have particular meaning for that group, and 3) to package this selling proposition in the most appealing possible manner.

Dick Clark, host, *American Bandstand*,
ABC TV, New York

Advertisers must understand, first of all, that teenagers are not "kids." They are young people with special problems. When you talk to them, you must speak in terms of their lives and experience. Don't tell a teenager about the miseries of a cold; he knows all about that. Rather, remind him that he's likely to miss out on dates if he doesn't do something about his cold.

Next, teenagers are extremely discerning people. They'll soon learn if you're trying to push an inferior product on them. If Krispy-Krunchies aren't as good as your commercials say they are, you haven't merely lost a customer, you've made an enemy for life. Teenagers have impressionable minds, and frequently impressions are indelible.

You can't talk down to young peo-

ple. Their vocabularies and span of concentration are often greater than those of their elders. You're not selling to children, and the "have mommy buy this for you" approach is ridiculous. You are addressing young men and women who are keenly aware that they live in the space age and who represent a *nine billion dollar* annual market.

Finally, we understand that teenagers are a wonderfully loyal audience. If they like you, they'll stay with you forever.

What many sponsors fail to realize—and I've had many a hassle with agency men about this—is that the teen market is not really a homogeneous one. It consists of millions of male and female individuals whose ages range from 13 to 19. Their intelligence and needs vary as widely as any cross-section of the American public. There are boys who shave, and those who as yet do not. There are girls who have trouble warding off suitors, and girls who are wall-flowers. Some are literally on the verge of getting married, while others are just going out on their first date. There are college sophomores and eighth grade pupils.

When trying to reach the teenage market, you might remember as a



Don't tell teenager about miseries of a cold; tell him about dates he'll miss

rule of thumb that you are dealing with discerning young adults who have special problems and as many different tastes as you and I.

Frank Bartle, advertising manager,
Permacel, Div. of Johnson & Johnson,
New Brunswick, N. J.

No matter how fondly we remember the days when we were all teenagers and covet our memory of them.

young people are beset by many problems and frustrations. They are making the transition from carefree dependence to responsible independence. It has never been an easy task



Stress the fun of using a product; emphasize everyone's doing-it theme

and today it is probably more difficult than ever.

That is why young people, I believe, take such great pains to search out fun. They find it in games, in parties, in dances and even in their wearing apparel. These facts are of special interest to an advertiser wishing to reach the teenage market.

Let me illustrate with an example from our own experience. It was this youthful quest for fun which created a whole new market for one of our products, Bondex hot-iron patches. The youngsters themselves,

in their amazing inventiveness, took this product and developed a brand new use for it.

For years, Bondex patches were used to hide rips and holes in clothing. Then the teenagers discovered them. They found that, with this product, they could iron on medals, initials and just about anything else they wanted.

Girls used the patches as a ready, do-it-yourself fashion item, boys as a fad they could latch on to. And we uncovered a market we never would have dreamed of several years ago.


But how to capitalize on this market? We pondered the problem over many a board meeting, and finally came up with what we believed was a sound general approach to the problem. Take advantage of the teenage natural desire for do-it-yourself fun, and make a direct appeal to it. The approach was obviously a good one because it worked, and it's one I would heartily recommend to other advertisers.

In print we showed pictures of young girls having a wonderful time

ironing the patches onto various articles of clothing...jackets, sweaters, blue jeans, sweat shirts and even shoes. Everything was given a festive, party air.

On television, we carried through the theme. An extensive campaign through Permacel's agency, Young & Rubicam, told about and showed the fine times boys and girls could have with these patches.

In addition to stressing the fun in using our product, we also took advantage of the bandwagon spirit. "Everyone's doing it" was the implication. Teenagers, as we know, like to identify with things that are new and that belong (they feel) exclusively to themselves. Remember, these youngsters feel misunderstood by adults, and frequently they are right. So when a product comes along which is *their* product, business is certain to flourish. Such was the case with Bondex.

In summing up, it behooves manufacturers to remember the teen-ager's desire for fun, his wish to identify with something his very own and his marvelous inventiveness. 

Acceptance

...in the land of Profitunity!

The Big 28-County Sales Market in Central and West Coast Florida Served Best by WFLA-TV — including Tampa-St. Petersburg Metropolitan Market!

Monday-Friday Quarter-Hour
Leadership — 7 p.m. - 11 p.m.
(Homes Reached)

| | ARB | % |
|-------------|-----|-------|
| WFLA-TV | 50 | 62.5% |
| Station "B" | 30 | 37.5% |
| Station "C" | 0 | 0% |

| | NSI | % |
|-------------|-----|-------|
| WFLA-TV | 46 | 57.5% |
| Station "B" | 34 | 42.5% |
| Station "C" | 0 | 0% |

When people watch television most, week-nights, 7 p.m. - 11 p.m., the November 1960 ARB shows WFLA-TV leads in 50 out of 80 quarter-hour segments!

In addition, the same ARB indicates four of the top five syndicated programs are on WFLA-TV. December 1960 NSI agrees!

wfla-tv
TAMPA-ST. PETERSBURG

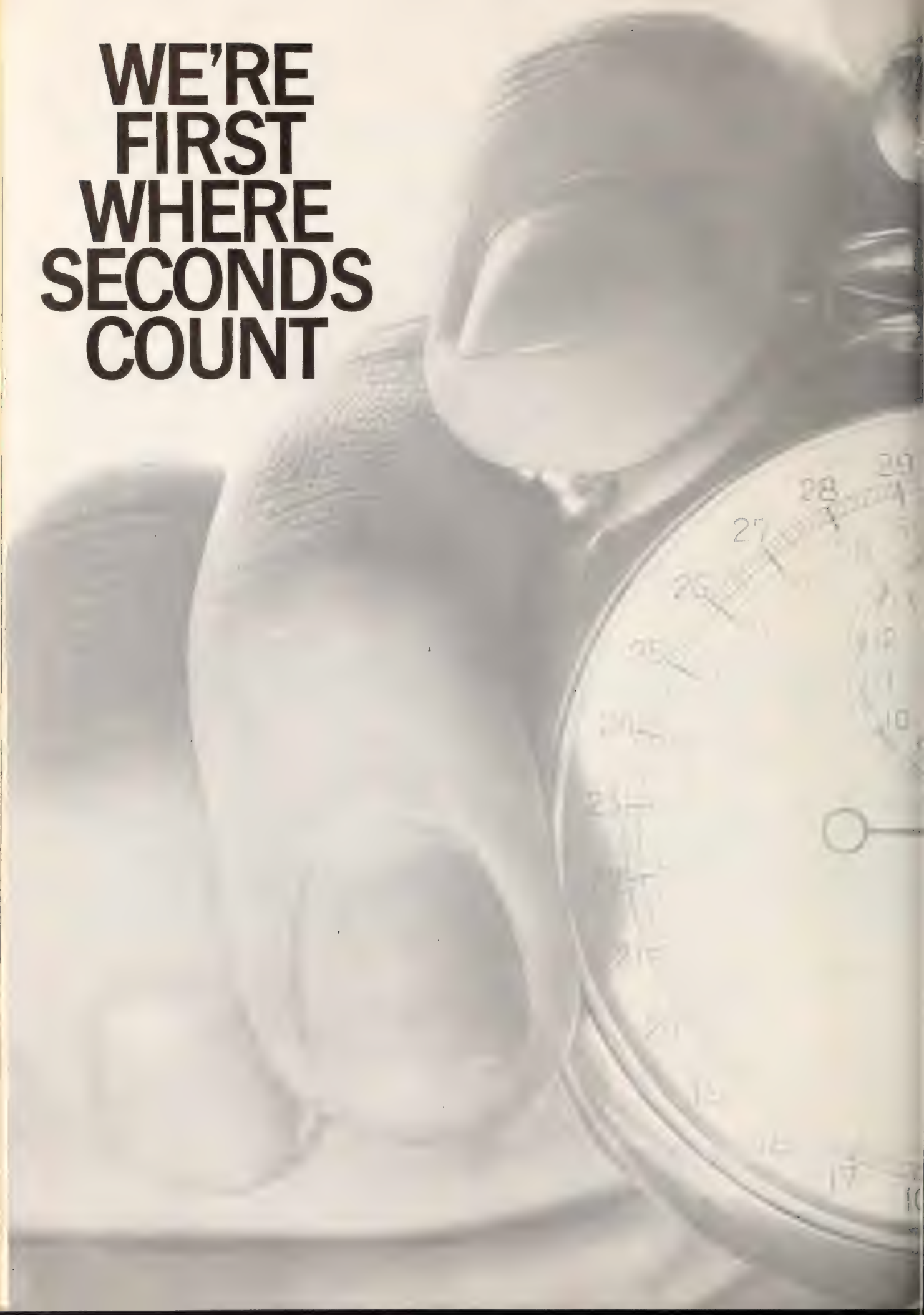


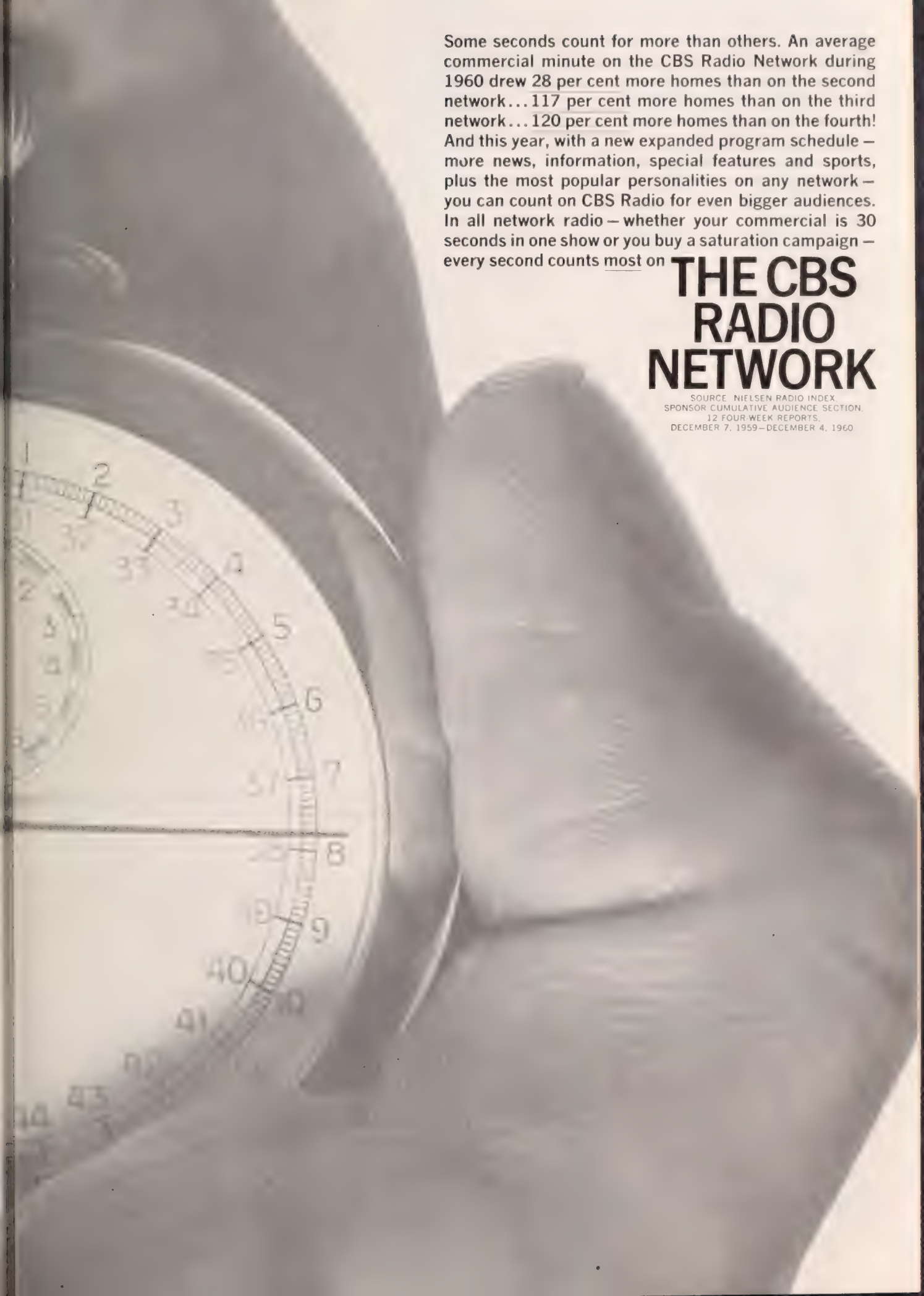
Channel 8

NATIONAL REPRESENTATIVES, BLAIR-TV



**WE'RE
FIRST
WHERE
SECONDS
COUNT**





Some seconds count for more than others. An average commercial minute on the CBS Radio Network during 1960 drew 28 per cent more homes than on the second network... 117 per cent more homes than on the third network... 120 per cent more homes than on the fourth! And this year, with a new expanded program schedule — more news, information, special features and sports, plus the most popular personalities on any network — you can count on CBS Radio for even bigger audiences. In all network radio — whether your commercial is 30 seconds in one show or you buy a saturation campaign — every second counts most on

THE CBS RADIO NETWORK

SOURCE: NIELSEN RADIO INDEX,
SPONSOR CUMULATIVE AUDIENCE SECTION,
12 FOUR-WEEK REPORTS,
DECEMBER 7, 1959—DECEMBER 4, 1960

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

**ORDER
YOUR
REPRINTS
NOW**

**FILL COUPON
WE'LL BILL YOU LATER**

Price Schedule

| | |
|------------------|---------------|
| 1 to 10..... | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100 | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READER SERVICE • RADIO BASICS
40 E. 49th Street, N.Y. 17, N.Y.

NAME.....
FIRM.....
ADDRESS.....
.....QUANTITY.....

National and regional buys

in work now or recently completed

SPOT BUYS

TV BUYS

P. Lorillard Co., New York: New activity on Old Gold Filter cigarettes with schedules starting 3 April in a large number of top markets. Prime I.D.'s and fringe night minutes are placed for 13 weeks, around six spots per week per market. Buyers: Betty Nasse and Irene Levy. Agency:

Procter & Gamble Co., Cincinnati: New schedules for Mr. Clean begin 4 April in about 50 markets. Placements are for 52 weeks with fringe night minutes being used, up to six per week per market. Buyer: Annette Malpede. Agency: Grey Advertising, New York.

Continental Casualty Co., Chicago: Two-week campaign to reach men and women over 65 starts 5 April. Day and late night minutes and I.D.'s are set in 15 markets. Buyer: Audrey Thorelius. Agency: George H. Hartman Co., Chicago.

International Latex Corp., New York: About 10 top markets will get Playtex schedules early next month. Moderate frequencies of night minutes have been set. Buyer: Greg Sullivan. Agency: Ted Bates & Co., New York.

Minute Maid Corp., Orlando, Fla.: Start dates for Snow Crop campaign, running eight to 12 weeks, in a market, are 20 March, 10, 17 and 24 April, 1 and 22 May, to total about 60 markets. The 1 May starts will be S-C introductory schedules for Minneapolis, Kansas City, Tulsa, Wichita, Denver, Sioux City, Des Moines, and the Quad Cities; 22 May new for Chicago, Cincinnati, Dayton, Detroit, Washington D. C., and Baltimore. About 18 spots per week per market are used, day and night minutes, 20's and I.D.'s. Buyer: Beryl Seidenberg. Agency: Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York.

RADIO BUYS

General Foods Corp., Jell-O Div., White Plains, N. Y.: Campaign for D-Zerta begins early April in about 25 top markets. Schedules are for minutes in women's appeal programs. Buyer: Peter Scott. Agency: Foote, Cone & Belding, New York.

Henri's Food Products Co., Inc., Milwaukee: Thirteen-week schedules for its salad dressings begin mid-April. About 30 markets will get day minutes, with saturation schedules, one station per market, in Illinois, Wisconsin, Indiana, and Michigan. Agency: W. B. Doner & Co., Milwaukee.

Quaker State Refining Corp., Oil City, Pa.: Summer campaign for its motor oils starts late May in about 75 markets. Two stations in a market will be bought, one coverage station and one based on highest Metro Pulse rating using six morning traffic minutes per station per week. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, Inc., New York.

J. Glen Taylor

president, Tidewater Teleradio, Inc.
WAVY-TV Norfolk, Portsmouth, Newport News, Va.



Why WAVY-TV bought
Warner's "Films of the 50's"

Says J. Glen Taylor

"We bought the Seven Arts Warner pictures
because they balance out our feature library.
We need

**to keep the
number of viewers
on the climb**

in Tidewater, Virginia, America's 27th fast-grow-
ing market. This package of 'Films from the
Fabulous 50's' will do the job!"

Warner's Films of the 50's...
Money makers of the 60's



**SEVEN ARTS
ASSOCIATED
CORP.**

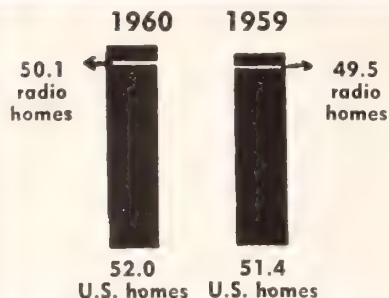
NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill • OR 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming
Warner's Films of the 50's see Page
One SRDS (Spot TV Rates and Data)

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

End of February 1961

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,556 | 138 | 596 | 170 |
| Fm | 839 | 204 | 76 | 28 |

End of February 1960

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|----|-----------------|-----------------|----------------------|------------------------------|
| Am | 3,462 | 79 | 583 | 241 |
| Fm | 696 | 152 | 78 | 36 |

Source: FCC monthly reports, commercial stations. *December

Radio set index

| Set location | 1960 | 1959 |
|---------------|--------------------|--------------------|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| Total | 156,394,544 | 146,200,000 |

Source: RAB, 1 Jan. 1960, 1 Jan. 1959. sets in working order. *No current information

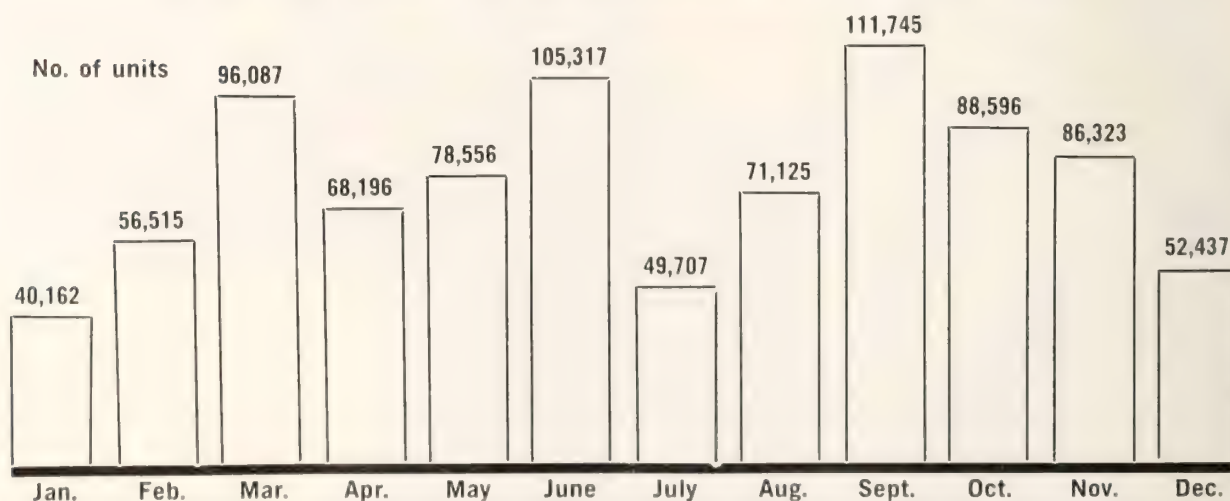
Radio set sales index

| Type | Jan. 1961 | Jan. 1960 | 12 months 1960 | 12 months 1959 |
|--------------|----------------|------------------|-------------------|-------------------|
| Home | 580,680 | 803,388 | 10,705,128 | 8,897,451 |
| Auto | 387,136 | 632,461 | 6,432,212 | 5,555,155 |
| Total | 967,816 | 1,435,849 | 17,137,340 | 14,452,606 |

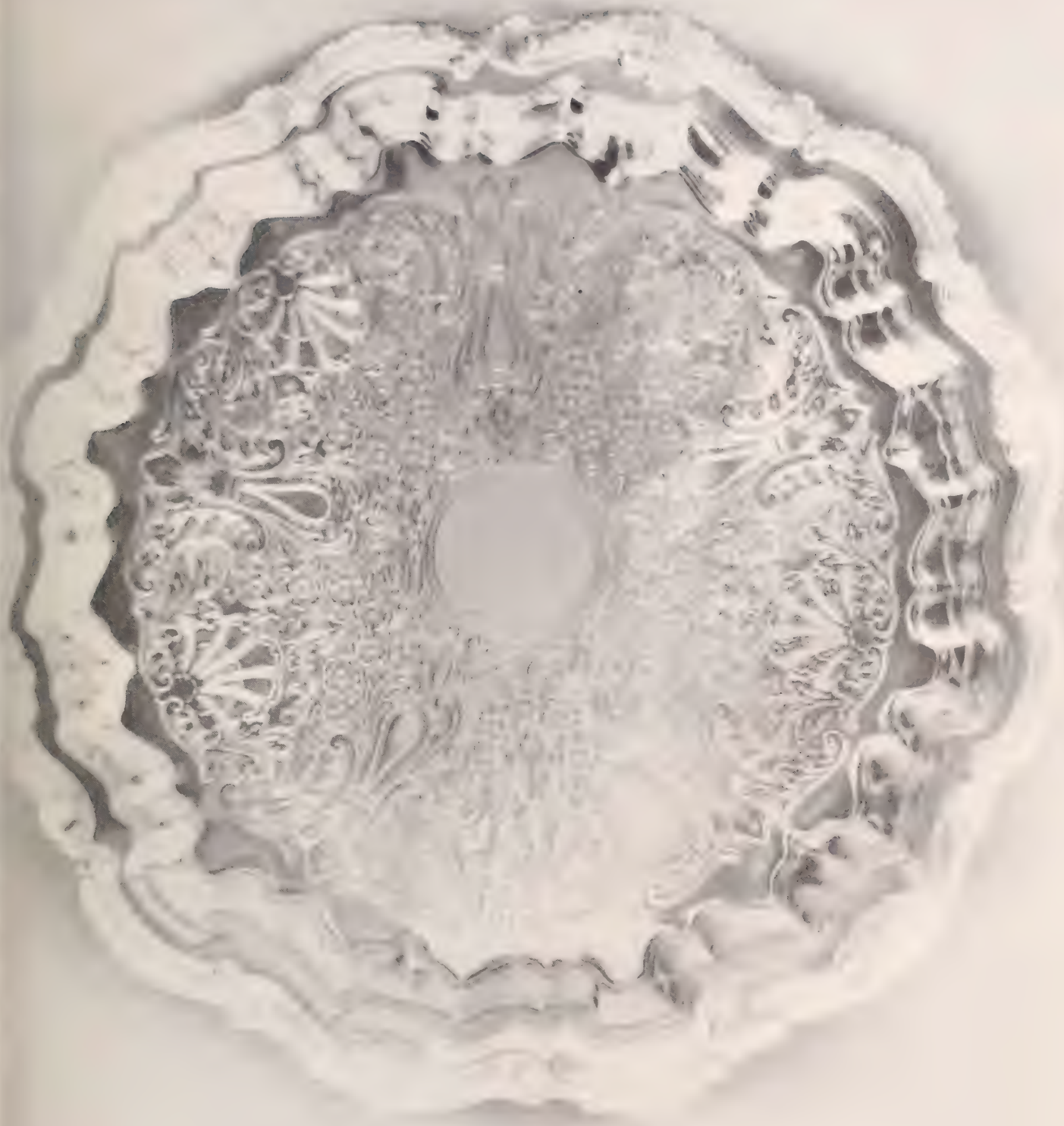
Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to home sales figures. Figures are subject to change.

2. CURRENT PRODUCTION PATTERNS

U. S. fm radio set production by months, 1960



Source: Electronic Industries Assn.



On a Silver Platter

Help yourself to *the best the West has to offer*. For the first time — it's yours on a silver platter. ABC Radio West—combining these great networks —ABC Pacific, Intermountain and Arizona—covering ten Western states with 104 radio stations. Now this completely new radio network is ready to help you serve 26,000,000 people who make up the fastest growing region in the United States. Western families are growing faster — spending more money for more products — fast becoming the most prosperous marketing area in the country.

Now ABC Radio West offers every national advertiser — every Western regional advertiser the kind of programming that westerners listen to and enjoy. Western favorites such as Frank Hemmingway and Cliff Engle. Along with News, Weather & Sports, presented in the West by the West, for the West.

So have one, one great new Western Network — one more great new advantage for you with ABC Radio

ABC Radio West Represented Nationally
by Aarons-Knodel
Incorporated



Why sun yourself only at the water's edge?

... when **WJXT** television in Jacksonville puts you in
the swim of booming business in the *entire* Northeast
Florida—South Georgia region. An effective advertising effort requires
the coverage *only* WJXT offers: 65 vs. 39 counties in the market
as a whole! With 20 of the top 25 rated programs and thundering
leads in homes delivered according to Nielsen, WJXT *consistently*
delivers *more* viewers, more coverage, *more* opportunities to dip
into a prime market!



JACKSONVILLE, FLORIDA

Represented by CBS Television Spot Sales

Operated by The Washington Post Broadcast Division:

WJXT channel 4, Jacksonville, Florida **WTOP RADIO** Washington, D.C. **WTOP-TV** channel 9, Washington, D.C.

RATINGS

(Continued from page 36)

"As sellers of time, we cannot afford to be unaware of the survey by which a timebuyer evaluates our submissions. It would be of little value if we submitted a schedule showing Nielsen ratings to an agency buyer who used only ARB. There is a second benefit for all advertisers and stations, however, in maintaining at least two strong rating services . . . namely, that competition spurs improvement in research techniques.

"Most usually," she continued, "the criticism of ratings hinges upon the subject of sample size. This criticism most generally originates with people having only a casual acquaintance with research techniques, who translate size of sample into a measure of accuracy.

"The requirements of a sample are usually determined by the scope and complexity of the measurement problem, the measurement technique to be used, and the quantification needs in regard to the findings," she explained. "It just so happens that through the healthy competition in the research services, we have a fairly good demonstration of how well a small sample can function.

"In New York, two rival research companies (Nielsen and ARB) are measuring tv tuning in homes via very similar methods (electronic set tuning reported to a central source). Both companies selected representative home samples of similar size (Nielsen 225; ARB 203). Both services report similar findings."

Mrs. McKenna also tackled the question of whether stations allow ratings to unduly influence their choice of programing. "On our own programs (programs created by Metropolitan), we have achieved ratings with totally untried formats. When we produced and scheduled these programs, we had no foreknowledge and could not estimate what we might achieve in terms of ratings. We presented these programs because we felt they were worthwhile.

"Some of them (*Remember Us, Bullfight, Nervous Tension*) achieved spectacular ratings," she said. "Others (*Churchill, Chopin*) achieved respectable ratings. We have been scheduling *An Age of Kings*, a chronological presentation of Shakespeare's historical plays (produced by the BBC). We purchased this series with

no idea of what the ratings might be, but knew that it constituted good television.

"Standard Oil (New Jersey) had similar sentiments and is sponsoring this series on our stations in New York and Washington. Some of the plays in the series have achieved excellent ratings. But in this case, the play, not the rating, was the thing."

Following are the statements to SPONSOR by the representatives of the major television networks:

Oliver Treyz, president, ABC TV: "Ratings are an indication—one of several—of public acceptance of a network's programing and of competitive strength. But to say that ratings 'rule' the networks is to give lip-service to an injustice.

"Members of the nation's Congress pay close attention to public opinion, sampled in various ways—through personal visits home, through visitors to Washington, through mail and through surveys. Congressmen serve their constituents by learning what they want—but that doesn't mean a legislator is 'ruled' by anyone or anything save his conscience.

"In television, we too are serving the people. We serve by bringing . . . entertainment programs . . . into the nation's homes . . . with fast, accurate news reports; with live coverage of important events; with detailed, perceptive documentaries—such as the award-winning *Bell & Howell Close-Up!* series; by expanding sports coverage. . . . And we serve by constantly examining and improving programs we broadcast.

"It never has been a secret that at ABC TV we always consider the public's desire first in our programing. The rapid and solid growth of the network has proved the soundness of this philosophy. But ratings are only one way of telling how successfully we are achieving our objective. Another way we 'feel the public pulse' is through the managers of our more than 200 affiliates, leaders in their communities who are in close touch with the people who control the tv dials. Mail, telephone response and word of mouth comment also aid us in evaluating the effect of our schedule.

"If we at ABC TV are 'ruled' by any one thing, it is by our desire to provide viewers with top quality programing, whether it be in the area of

entertainment, news or public affairs."

James T. Aubrey Jr., president, CBS TV: "Two basic questions arise in any critique of the rating system. The first concerns accuracy. The second concerns the use of ratings.

"With regard to accuracy, it should be made clear that we continuously evaluate and re-evaluate the methods by which ratings are obtained, and on the basis of this evaluation we are convinced that ratings are sufficiently accurate to justify the use we make of them.

"We are equally convinced that the way we use ratings is, in essence, satisfactory. To operate a medium of mass communications effectively, it is obviously of the utmost importance to know what people watch and what they don't watch. This essentially is the information we glean from rating services. We don't regard them as final or fool-proof. We use them as a guidepost.

"However, it should be understood that ratings are not our only guide. Value judgements concerning good taste and significance also play an important role in guiding our policies. We recognize that television, regardless of ratings, must serve as an instrument of information and enlightenment. We also recognize the need to maintain a balanced program schedule.

"Finally, we feel that it is our responsibility as broadcasters to present programs that help to advance the general level of public taste. All of these factors play an important part in our thinking and planning along with our use of the rating system."

Walter D. Scott, executive v.p. NBC TV: "The present ratings systems are certainly not perfect, but they are the best available guide to the number and kinds of people who watch our shows. It should be noted however, that popularity and our ratings are not the sole criteria for judging a program. Many programs which attract a relatively small audience meet the demands of networks and sponsors and enjoy long runs.

"Often networks will insert programs in the heart of their schedule when they know they will be outrated by their competition. This is true of virtually everyone of the new specials presented during peak evening hours."

(Continued from page 13)

comparisons, NBC reported.

For example, brands associated with Bill Cullen were chosen by 57% of the housewives in the sample compared to 13% who favored brands carrying the I Love Lucy recommendation. Thus, "Personality Plus" of Bill Cullen over I Love Lucy was 63%, with this advantage increased to 94% among the viewers of Price Is Right. Hugh Downs showed an advantage of 103% over *Clear Horizon* among all housewives, while Bob Barker's "Personality Plus" was 22% over Love of Life.

The question of whether women actually "watch" daytime tv or just "listen" to it is a recurrent one. The NBC study seems to substantiate the view that "women are watching and listening" in daytime.

Research studies on the subject date as far back as 1952 when Procter & Gamble found that "there is virtually no difference in the attention women give to the set day and night." In 1956, P&G substantiated this stand by concluding that "close attention to the set was 89% as high during the day as it was at night."

Most of the research on the subject coming out of networks, research services and advertisers is positive. However, the Ohio State viewer activity study done in 1955 presented a negative side to the picture. Among its conclusions: "only three out of every ten housewife listeners to daytime tv are actually seated in the room with the tv set, and presumably are giving all or most of their attention to the visual materials presented on the tv screen.

"Another three out of ten are in the same room with the tv set but are doing something else as well as listening to or viewing the program.

"Four listeners out of ten are very literally listeners and nothing else—they are in a part of the house other than the room in which the television set is located.

"Doing something else consisted of ironing, sewing and mending, working in the kitchen, caring for the children, reading, eating, cleaning, doing paper work."

Based on Starch Associates data in the same year, "the Ohio State study made two serious errors." These were: "it assumed all women in an-

other room could not see the set, and that other activities at time of call were uniformly distractive. . ."

Among the Starch findings in a study on "do commercials register?" are:

- Daytime commercials are recalled by 67.7% of the viewers while the same commercials at night are recalled by 61.0% of the viewers. Carrying this further, 51.3% of daytime viewers could recall one or more sales points while 32.1% of the nighttime viewers could recall sales points.
- Not all daytime commercials ex-

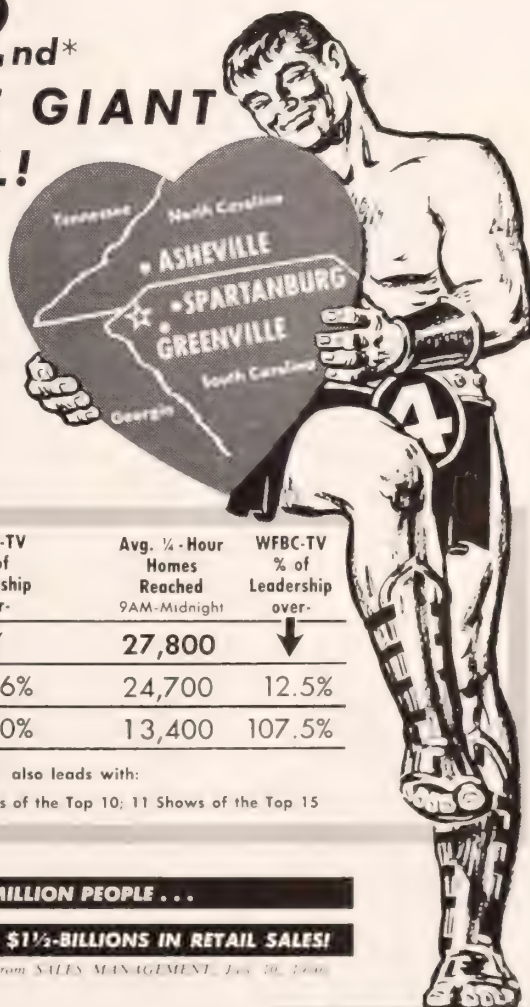
ceed their nighttime counterparts, says Starch, but the overall average turns out quite favorable. Summarizing the results of all available matched pairs of daytime and nighttime commercials, Starch finds that 57% of the viewers of daytime programs recalled seeing the commercials. The comparable figure for nighttime programs was 65%. Thus daytime programs were 88% as effective as nighttime programs in eliciting recollection of the average commercial, and 93% as effective in producing playback of the content. ▼

THE 42nd* LOVES THAT GIANT BEST OF ALL!

*THE NOVEMBER 1960 A.R.B. shows that WFBC-TV leads in its 4-state market in nearly every important category. Ranked 42nd in the U.S. by TELEVISION MAGAZINE for Dec. 1960 "The Giant's Market" includes the metropolitan area of . . .

Greenville-Spartanburg-Asheville

. . . the hub of a region which has America's greatest concentration of textile manufacturing, and has also the fabulous Smoky Mountains—Blue Ridge resort and tourist mecca for millions. Here are the figures from A.R.B., November 1960



| | Metro Share of Audience | WFBC-TV % of Leadership over- | Avg. 1/4-Hour Homes Reached 9AM-Midnight | WFBC-TV % of Leadership over- |
|--------------------|-------------------------|-------------------------------|--|-------------------------------|
| WFBC-TV | 38.0 | ↓ | 27,800 | ↓ |
| STATION "B" | 31.0 | 22.6% | 24,700 | 12.5% |
| STATION "C" | 21.1 | 80.0% | 13,400 | 107.5% |

WFBC-TV also leads with:


4 Shows of the Top 5; 7 Shows of the Top 10; 11 Shows of the Top 15

THE GIANT'S MARKET HAS 2 MILLION PEOPLE . . .

\$2-BILLIONS IN INCOMES . . . \$1½-BILLIONS IN RETAIL SALES!

(Population, Incomes & Retail Sales data from SALES MANAGEMENT, Jan. 30, 1960)

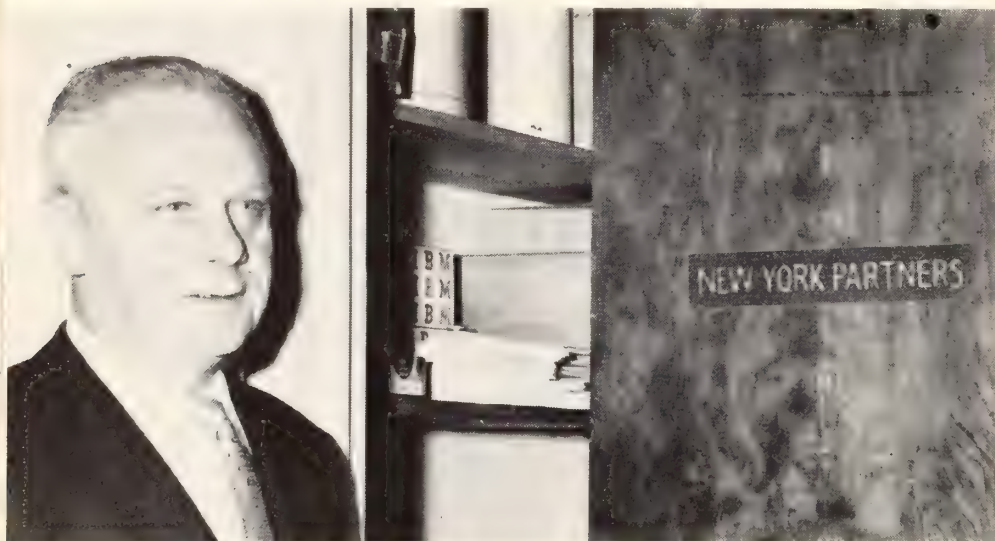
For complete details of the latest A.R.B., for information about "The Giant's Market," for rates and availabilities, contact the Station or our National Representatives

sold by
 **EVERY-KNODEL**



SPONSOR WEEK WRAP-UP

VIP treatment was the order of the day for H-R Representative's New York partners, (Frank Headley and Frank Pellegrin), until the Chicago firm's exec. vice president, Dwight 'Doc' Reed, opened the door of their 'official' office—the company supply room



EXERCISE QUEEN, Debbie Drake, charmed Atlanta by her personal appearance. WSB-TV's publicity director, Jean Hendrix, was on hand to greet the girl who turned the nation's eye toward a reduced waistline. It was one of the station's most successful tours



Advertisers

General Mills, which has gone high on color cartoons for its cereals will have one on NBC TV of a Sunday this fall.

The time: 6:30-7 p.m. EST.

The title of the series: Bullwinkle.

Meantime the account's trying to place its weekday strip, which ABC TV isn't apparently anxious to retain.

Campaigns:

- **Ayds**, Campana's reducing plan candy, is trying out television for the first time with participations in ABC TV's daytimers: *Number Please*, *Who Do You Trust*, *Seven Keys*, *Day in Court*, *Morning Court*, and *Camouflage*. Agency: Erwin Wasey, Ruthrauff & Ryan.

- **Shulton** is getting set to break out its new-formula Old Spice Super Smooth Shave with the help of a nation-wide spot radio coverage plan next month.

- **Sheaffer Pen** has bought spot participations in NBC TV's *Jack Paar* and *Dave Garroway* shows for a



NOMINATED Miss Advertising, Betty Conner, radio/tv major at the University of Houston is feted at this year's Advertising Week banquet. Tim Alban, student pres. of Alpha Delta Sigma, and Scott Noxon, m.c., agree

3 May to 16 June stint to push its products this spring. Agency: BBD&O.

• **Buitoni Foods** is mapping out its most extensive tv campaign to-date for its Popeye Spinach Macaroni. CBS TV's *Captain Kangaroo*, seen in more than 150 cities, is slated for the largest chunk of the ad money. Agency: Albert Frank-Guenther Law.

• **Purolator Products** will allocate the bulk of its advertising dollars to a spot radio push in 78 of the nation's top auto markets to tell motorists about its oil, air and fuel filters. The theme: *Listen to the Man*. Agency: J. Walter Thompson.

• **Topps Chewing Gum** last week launched a large-scale tv campaign for its Bazooka Bubble Gum in New York City and Metropolitan New Jersey. In New York City Bazooka spots are being shown over WNEW-TV, WOR-TV and WPIX at the rate of 20 spots per week. It's scheduled to run through June. Agency: Wexton.

PEOPLE ON THE MOVE: John Ciezarek, from director of sales analysis. Helene Curtis, to director of

marketing research. Alberto Culver . . . **William Pershing Most**, to advertising and sales promotion manager, Remington Portable Typewriter Division, Sperry Rand.

Agencies

Grey's Lawrence Deckinger made some pertinent economic comments in a talk last week before an ANA meeting in Santa Barbara on what agencies expect from advertisers.

The referred to passages in toto:

"It costs about 20% more in real dollars for an advertiser to obtain the same schedule as four years ago in major media. He gets 15% less coverage for a given dollar as he got four years ago.

"Three influences have been mainly responsible for the higher costs of maintaining schedules. They are: inflation, changes in coverage and increased competitive pressures."

Agency appointments: Magnus Organ Company, to Wexton . . .

Greenwood Foods, Waterloo, N. Y., Triumph Hosiery Mills, York, Pa., Danskin, New York City, Forstner, Irvington, N. J. and Pearls by Deltah, Pawtucket, R. I., all to the **Irving Berk Division, J. M. Keeslinger**, New York City . . . Chevrolet Dealers of Greater Detroit (36 member organization), to **Stone and Simons**, Detroit . . . United States Tobacco (about \$1.3 million) from LaRoche, to **Doherty, Clifford, Steers & Shenfield** (Copenhagen Snuff, Old Briar, Dill's Best smoking tobaccos, Encore cigarettes and new unannounced product), and **Donahue & Coe** (King Sano, Sano cigarettes, Model smoking tobacco, Lion Head, White Cloud and Antique Mixture No. 38 premium smoking tobaccos, Skoal chewing tobacco, trade advertising and an unannounced new product) . . . General Savings & Loan, Sacramento, to **Albert Frank-Guenther Law**, San Francisco . . . University Apartments, Chicago, Town Center Plaza, Washington, and Westchester Town House, Yonkers, N. Y., to **Webb & Knapp**.

REVIEWING their own campaign techniques, two Republican candidates for state educational posts, John S. Pingel (left), exec. v.p. of Ross Roy, BSF & D, and Thomas B. Adams, president of Campbell-Ewald



PUBLIC RELATIONS on a grand scale was the job done by lovely Donna Jean Shepard for WOOD-WOOD-TV, Grand Rapids, Michigan, who signed autographs and took pictures of over 1,000 visitors



OLYMPIC STAR skier, Penny Pitou, explains her unique license plate—being a medal winner, it spells out her name—to George Oullette, host of WMTV-TV, Gilford, New Hampshire's 'Ski Trails' program. Penny participated in a slalom held there

More agency appointments: M & M Chemical, Braintree, Mass., to **Jerome O'Leary**, Boston, for its new Vinyloid . . . The Farmers & Mechanics Savings Bank of Minneapolis, to **Knox Reeves** . . . British Broadcasting Corp. to **Lester M. Malitz**, New York City, for United States representation (sporting and remote events programs) . . . Henry Heide (candies) to **Fuller & Smith & Ross**.

New quarters: **Mohr & Eicoff**, Chicago, at 155 E. Ohio Street, 1 April . . . **Dentsu Advertising Ltd.**, Time and Life Building, New York City.

Happy anniversary: **Tatham-Laird**, Chicago, celebrating 15 years' operation this month.

Merger: Albert A. Kohler Company, Inc., Old Greenwich, Conn., with The Pickering Advertising Agency of Oakland, Calif.

PEOPLE ON THE MOVE: **George R. Gibson**, from Gardner to senior account executive, Listerine Antiseptic account, Lambert & Feasley . . . **Howard Brock** from account executive, Raymond C. Mayer, to public relations supervisor, Chester Gore . . . **Robert B. Saul**, to account executive, Fletcher Richards, Calkins & Holden . . . **Charles de la Fuente**, from Walt Disney Studios recording director, to creative director, Harwood, Tucson . . . **Tom Barbett**, from Lambert & Feasley, and **Robert Webb**, from Wilson, Haight & Welsh, to Doyle Dane Bernbach as account executives . . . **Jane Haerberly**, from tv producer Doherty Clifford, Steers & Shenfield, to tv producer and account executive, Chester Gore . . . **Hadley Atlass**, Y&R v.p. and associate director merchandising, named director merchandising department that company . . . **Dudley D. Carroll, Jr.**, from Time, Inc., to BBD&O as account group head . . . **William J. McGoogan, Jr.**, from Gardner to Hebert Advertising, St. Louis, as account executive and client service coordinator . . . **Frank M. Mitchell**, from Glenn, Fort Worth, to v.p. account supervisor, Ted Workman, Dallas . . . **Hugh H. Foss**, from C. J.

La Roche, to Vanguard, as v.p. client relations.

MORE PEOPLE ON THE MOVE: **Harry Torp**, from Grant, **Edward Kobza**, from Kenyon & Eckhardt, and **John Scanlan**, from Benton & Bowles, all to media department, Bates . . . **Frank Miller**, from copy supervisor and copy director, Knox-Reeves, to account executive, Iowa Power and Light Co. account, Campbell-Mithun . . . **Richard R. Hoffman**, from Gould, Gleiss & Penn, Chicago, to research manager, L.A. office, BBD&O . . . **Bill Diehl**, from manager, production department, to manager of production and traffic, Kudner . . . **Raymond M. Schwarz**, from production manager WJRT, Flint, Mich., to broadcast service manager, Gardner, St. Louis . . . **Arthur A. Reagan**, from Dow Chemical, to copy and contact staff, Western Advertising, Chicago . . . **James R. Roberts**, from Derby Refining, to account service representative, Associated Advertising, Wichita, Kansas . . . **Stephen P. Bell**, from account supervisor, BBD&O, and **Joseph L. Gornick**, from account executive, McCann-Erickson, to account executive staff, Needham, Louis and Brorby, New York City.

Resigns: **John S. Fullerton**, as account service representative, Ayer, New York City.

They were elected v.p.'s: **Pierre Garai**, at OB&M . . . **Kenneth E. Hegard**, at Cramer-Krasselt . . . **John D. Leinbach** and **John E. Doble**, at BBD&O . . . **Sylvia Dowling**, at Benton & Bowles . . . **Leonard Carlton** and **Carroll Pfeifer**, at Kenyon & Eckhardt . . . **Feb Grumman**, at Kastor, Hilton, Chesley, Clifford & Atherton.

Retiring: **Hugh H. Johnson**, Kudner media director, after 17 years.

Tv Stations

Within 48 hours after it put the Sebring sports car endurance races on the market Triangle had the documentary sold on every one of its tv and radio stations.

The tv sponsors: WFIL-TV, Philadelphia, Schmidt's Beer; WNHC-TV, New Haven, Norelco; WLYH-TV, Lebanon, Pa., Ladd Motors; WBNF-

TV, Binghamton, Midas Muffler; KFRE-TV, Fresno, local tire dealer.

The radio sponsors: WFIL, Household Finance; WHNC, local car sports dealer; WBNF, Binghamton Laundry; KFRE, Stanley-Warner Theatres.

Westinghouse Broadcasting's West Coast v.p. Philip G. Lasky in a talk before the Oregon Ad Club in Portland last week suggested that ad men back up their faith in advertising.

Excerpts from his talk captioned *Advertising is the Best Pump Primer*:

- "Advertising is wholly effective as the fundamental sales tool only when we in the industry, evince our complete faith in advertising."

- "It is high time that all of us in the advertising industry hold up our heads and look our critics in the eye and tell them: there is no question about advertising being good for our economy."

- "We in advertising constitute the link between the man who creates new services and things for better living and the man who wants to enjoy a better life."

Winner of the 1961 Du Pont Award in tv: **KDKA-TV**, Pittsburgh, for "management policies which seek to enlarge the station's understanding of the interest, activities, and needs of the community and region served, as well as for a responsible programing policy resulting in a wide variety of cultural, scientific, editorial, educational and public affairs programs, superior in production quality, and often broadcast at prime time." . . . Special mention went to **WNTA-TV**, Newark, N. J.

Kudos: **WISN-TV**, Milwaukee, v.p. and general manager **William C. Goodnow** and **WISN** radio v.p. and general manager **James T. Butler**, recipients of Muscular Dystrophy Association Citations of Merit in recognition of their services as co-chairmen of the 1960 Milwaukee area *March Against Muscular Dystrophy* fund raiser.

PEOPLE ON THE MOVE: **John E. Crawford**, from Young-TV, New York City, to national sales manager, **Ben Purvis**, to regional sales manager, and **Lynn Avery**, to local sales

manager, all WTVM, Columbus, Ga. . . **Dick King** to sales staff, KMSP-TV, Minneapolis-St. Paul . . . **Glen Huston**, from program director, WEAU-TV, Eau Claire, Wisconsin, to program director, KNTV, San Jose . . . **Richard J. Wright**, from Pacific National Advertising, Spokane, to publicity and promotion director, KGW-TV, Portland, Ore. . . **John W. Kluge**, Metropolitan Broadcasting president, named to board of directors, Advertising Council.

Radio Stations

Two publications not connected with the broadcasting industry—one national, the other international—in upcoming issues are relating station operation stories.

The stations—the magazines—and what they're saying:

• **WBT** and **WBTW**, Charlotte, N. C., are spotlighted as "good examples of well-run American radio and television stations" in the current issue of the U. S. Information Agency's Russia distributed magazine, *America Illustrated*. Entitled *Behind the Broad-*

cast, the story is an inside-the-studio report with heavy emphasis on the station's public service activities.

• **KABL**, San Francisco, head, Gordon B. McLendon will be profiled in the May issue of *Coronet* in a story which tells how he built up his stations. Entitled *Radio's Merry Maverick*, the piece will devote considerable space to KABL and the various promotions used to build up audiences.

Westinghouse Broadcasting premieres today (27) a nightly news show of its own, compiled by the group's national and international news bureaus.

Broadcast time: 7 p.m. EST.

The format will include the "voices of people making the day's news and sounds of geographic locations at the very moment that the news is being made."

Ideas at work:

• **WSAI**, Cincinnati, Ohio, in a special St. Patrick's Day contest, had its listeners scurrying around searching for little green men. The station hid in obscure places around town

some two dozen green gremlin dolls and gave away prizes of record albums and copies of the new Columbia recording—*Little Green Men*—to finders. Several of the gremlin dolls were tagged with code numbers which entitled the finder to a bonus prize of a transistor radio.

• **KALL**, Salt Lake City, Utah, ran a pre-Easter contest giving listeners a chance to vie for a visit, on Easter Day, of a KALL bunny carrying a huge Easter basket. Here's how it was worked: Listeners were asked to send in guesses (with the help of hourly aired clues) as to the contents of five large eggs in the Easter basket. The one who came up with the most descriptive guess won an Easter Day scheduled visit from the KALL bunny.

This 'n' data: **WIL**, St. Louis, documented its mobile news and beeper phone reports aired during the 13-26 February period . . . **KFAB**, Omaha, who switched to stereophonic broadcasting for its 6 p.m. to midnight segment, bought 15 minutes on tv station KMTV so that Lyell Bremser, its general manager, could ex-

(Please turn to page 68)

This 1 does it all! WSPD—Radio . . .

today's hardest working salesclerk delivers all the goods in Toledo!

One does it all! WSPD delivers the entire Toledo area market. And what a market of Ohio's big spending families . . . 400,000 of them:

- 1,228,800 customers for your products.
- Total effective consumer buying income of \$2,465,996,000.
- Toledo is first in per capita income in Ohio . . . leads all Metropolitan areas of Ohio.
- A whopping big \$355,103,000 market for food products.*

And WSPD delivers it all! Your Katz Representative, utilizing the latest circulation figures, will be happy to work out a sample schedule showing how one station — one schedule — one buy delivers the entire Toledo market.

*Data from Sales Management's 1960 Survey of Buying Power

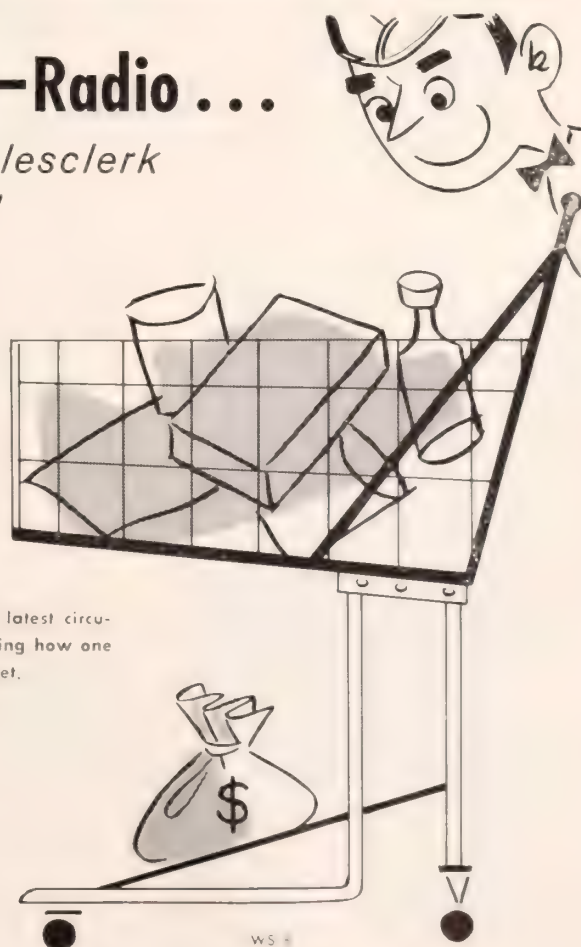


WSPD—Radio NBC • Toledo

a STORER station

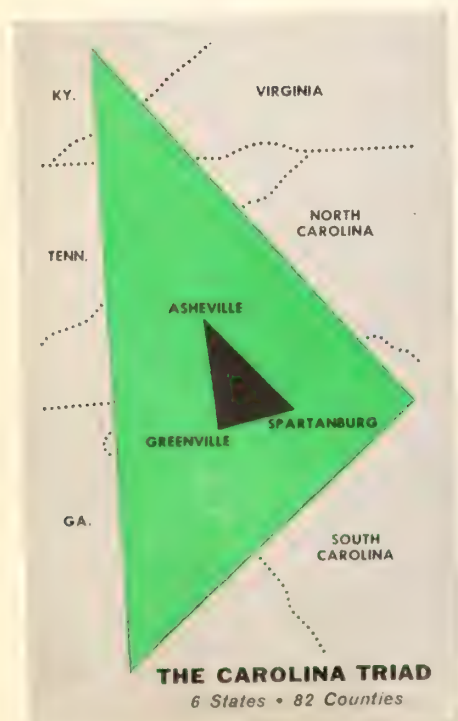
National Sales Offices

230 N. Michigan Ave., Chicago 1 • 625 Madison Ave., N. Y. 22





**ONLY WLOS-TV HAS
THE CAROLINA TRIAD
COVERED!**



THE CAROLINA TRIAD...a two-billion-dollar market... stretches across 82 counties in 6 states!

ONLY WLOS-TV covers the Carolina Triad with unduplicated network signal... gives you net weekly circulation of 301,600*!

*1960 ARB coverage study

WLOS-TV 

Serving
GREENVILLE — ASHEVILLE — SPARTANBURG

A Wometco Enterprises, Inc., Station



Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

WASHINGTON WEEK

27 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Paul Rand Dixon was sworn in as chairman of the FTC: the event took place, quite by coincidence, within days after a flurry of FTC activity on the "false and misleading ad" front.

Another coincidence was involved: Dixon had told the Senate Commerce Committee at his confirmation hearings that he would try to work on an industry-wide basis insofar as possible. This, in preference to complaints against individual companies, which **might put them at a competitive disadvantage with respect to competitors using the same practices, but not yet hit by complaints.**

The Dixon swearing-in was on Tuesday. On Monday, the Commission made public a series of complaints against tv commercials, and some ads in print media, on behalf of leading pain relievers.

Involved were Anacin, Bufferin, Bayer Aspirin, Bayer Aspirin for Children, St. Joseph Aspirin and Excedrin. Complaint said no pain reliever works faster than any other.

At almost the same time, it was announced that Aluminum Co. of America and ad agency Ketchum, MacLeod & Grove had taken the consent order route to kill their tv demonstration of Alcoa Wrap. Allegation was that the commercial picked out a dried ham for Brand X, and further, **deliberately tore and wrinkled the "competing" wrap before filming.**

This was an impressive list of actions for a single week. However, it was entirely coincidental, since all had been in the works for a long time.

The fact remains that the FTC is quite likely to toughen up.

Dixon was given quite a lecture on increasing FTC monitoring of radio/tv for false, misleading and even borderline ad claims. Giving the lecture was that expert at dressing down agency heads, Sen. Warren Magnuson, who heads the Senate Commerce Committee which has jurisdiction over both FCC and FTC.

The lecture wasn't as important as Dixon agreement, because Magnuson has never been too unhappy when his dictates are ignored, and has sometimes been unhappy when they have been heeded. **Dixon is on record as favoring a closer FTC eye on broadcast advertising.**

If what was really coincidence actually pointed the way toward tougher regulation by the FTC, and this is the way it appears, the same thing is also true over at the FCC.

There five stations were revealed to have had, or to be having, **trouble having their licenses renewed.** Most prominent was WADO, New York City, which did get a full-term renewal with Commissioner Ford dissenting. There were two short-term renewals and two orders for hearings on license cancellation.

Also, the Commission tentatively decided to take tv channel 7 away from Biscayne TV and to toss out two other original applicants for the channel, all on the grounds of improper activities during the contest. **Sunbeam TV would get the channel as the lone remaining original applicant.**

Further, the broadcast bureau has asked the FCC to refuse to renew the license of KRLA, Pasadena-Los Angeles, because of **allegedly phony on-the-air contests, failure to live up to programing promises, unauthorized transfer of control and furnishing false information to the FCC.**

Again, all of these actions and proposed actions were underway long before any changes in top FCC leadership. But, again, they point the way very clearly in the direction the **Commission is going toward tougher regulation.**

FILM-SCOPE

27 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

It's understood that MGM-TV will break open its cask of post-1948 feature films at the NAB convention.

Reports are that a package of 39 features will be offered, and not anything like the entire library of all the post-1948 pictures MGM made or distributed.

Look for the 1961-62 syndication selling season to show signs of starting in earnest in the next week or two.

Two syndicators are already out with new shows with established syndication stars of the order of Rod Cameron and Broderick Crawford.

The selling season will also get added impetus from the firming up of the network picture and some pilots held up to date will shortly be released for syndication sale.

Department of the crystal ball: new shows in syndication next year will just about have the same over-all complexion, content and extent as this season.

Those tv film department stores will be transferring network shows over to their syndication counters for re-run sales this year.

Besides MCA (Riverboat and three other shows), new re-run candidates are shows at CBS Films (Angel), MGM (Islanders and National Velvet), Screen Gems (My Sister Eileen) and Ziv-UA (Klondike and Bat Masterson).

But what will happen to off-network shows produced by companies without a syndication arm? Are new distribution liaisons about to be formed?

Here are such producers with re-run candidates coming off the networks:

- **Desilu:** Guestward Ho, Ann Sothern, Harrigan & Son.
- **Four Star:** Dante, Stagecoach West, Tom Ewell, Wanted Dead or Alive, Peter Loves Mary, Zane Grey, Robert Taylor's Detectives, Law & Mr. Jones, Michael Shayne.
- **Goodson-Todman:** The Rebel, One Happy Family.
- **Warner Bros.:** Maverick.

And from various producers: Peter Gunn, Wyatt Earp, Tab Hunter, Bringing Up Buddy, and Happy.

Sponsor sales of post-1948 feature films are on the way up.

Seven Arts Associated's Warner Films of the 50's group has two such sales:

- **DeRoy Jewelers** (Jay Reich) on WJAC-TV, Johnstown.
- **San Diego Glass & Paint and Nurseryland plants** on KOGO-TV, San Diego. The two sales bring totals on the 40-picture package to 49 stations.

Screen Gems' Talahassee 7000, just about the only newly produced action-adventure series to come out in syndication in recent months, has made a total of 48 sales since December.

The series kicked off on WCSB-TV, New York, with an 11.1 ARB in January.

Latest sales include WISN-TV, Milwaukee; KPLR-TV, St. Louis; KMSP-TV, Minneapolis; WISH-TV, Indianapolis; WKY-TV, Oklahoma City; WCKT, Miami; KXLY-TV, Spokane, and WRGB-TV, Schenectady.

The 26-week series, location-produced in Florida, has lent itself well to a winter start pattern in many cities.

The complex question of how (and if) full-hour re-runs are to be syndicated by stations is still widely discussed throughout the industry.

Latest understanding is that the proposed Warner Bros.-ABC re-run deal for full-hours in post-11 p.m. time periods is definitely off, probably because of the price the producer wanted and the difficulty of assuring clearances.

Calmly ignoring the wake of the controversy is **MCA, which has a considerable head start on all the competition in its sale this week of a large group of full-hour re-runs to seven additional stations for a total of 20.**

Most recent stations are WISN-TV, Milwaukee; WCCO-TV, Minneapolis; WCOP-TV, Cincinnati; WOAI-TV, San Antonio; WFBC-TV, Greenville; KTSM-TV, El Paso, and WNEM-TV, Saginaw-Bay City.

Although MCA sold to independents in markets such as New York and Los Angeles (see **FILM-SCOPE**, 13 March), most sales were to network affiliates.

Don't get the idea that tv movie packages are a fixed item like hard goods.

Apart from the fact that the justice department has a special interest in so-called block-booking, there are natural factors that keep tv movie packages loose.

First of all, stations buy different groupings out of the same studio backlogs: **some stations pay a premium and limit the quantity they buy, while others need films and take more for a lower average price.**

Another factor is tv availability, far from a cut and dried matter: a few pictures now being sold won't come out of theatrical release for some months or years and others are to be withdrawn from tv for re-release later in theaters.

Several new distribution rearrangements were completed this week.

They are:

- **UAA** takes over formal distribution of Lopert feature films.
- **Cinema-Vue** has acquired national distribution rights to the Bernard L. Schubert half-hour syndicated properties.
- **Peter M. Roebeck** will handle BBC Age of Kings tapes.

The question of the feasibility of market-by-market selling in syndication is raised indirectly by the new role taken by Filmaster.

From its role as producer of network and national spot film series (Death Valley Days for Pacific Borax) Filmaster has branched into distribution lately but won't, it says, pay much attention to the market-by-market route.

First result of Filmaster's policy is **sale of Beachcomber with Rod Cameron to Tv Stations Inc., covering up to 71 stations.**

The "no man's land" between commercial and educational tv is rapidly vanishing.

Quite a few syndicated series list both commercial and educational stations among their outlets. Two are: Play of the Week and Robert Herridge.

The latest series in this category is An Age of Kings, 15 hour-long BBC-produced tapes of Shakespeare history plays. Already on WNEW-TV, New York, and WTTG, Washington, **the series has been sold to 50 NET educational stations**, and is now to be distributed generally by Peter M. Robeck of New York.

Standard Oil of New Jersey already sponsors An Age of Kings in New York and Washington.

SPONSOR HEARS

27 MARCH 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Prevailing at Compton is a situation which would be envied by any agency. It's got six new P&G products any one of which could, assuming a click, amount to \$10 million in billings.

In other words, one of these products is enough to kick off an agency.

As the soundtrack voices of Calvin & the Colonel (Lever-American Home-ABC TV), Amos 'n' Andy have in the field of entertainment completed the full circle.

They started off their blackface routine in the mid-20's playing split weeks in vaudeville houses around the midwest, **hopped into radio in 1930 via WGN, Chicago**, made the big-time networkwise the following year as **Pepsodent salesmen**, made a couple **Hollywood features** and as producers were among the pioneers of the **filmed tv situation comedy**.

Worthy of note: here are a couple of eminently successful entertainers **who have stayed out of the personal publicity limelight** and concentrated on their craft instead of engaging in folderol feuds and the like.

General Mills (DFS) and ABC TV have apparently come to a parting of the ways with regard to their alliance in the 5:30-6 p.m. kid strip.

The cereal packager is talking to NBC TV and CBS TV about spotting the **Rocky & His Friends** and **King Leonardo** cartoon strips and ABC TV is wooing Kellogg for the five-times-a-week period.

With General Mills sponsoring but four of the 10 segments ABC TV hasn't been overly happy about the situation: **it's had a hard time selling the remaining pieces**.

The miller says this situation is not of its making. It contends that **the network is having some trouble getting station clearances**, because the affiliates prefer to esconce their own kid shows in this period.

Not all the huge packagers in the grocery field have found it necessary to diversify in order to maintain their pace of dollar growth.

An outstanding exception is **Kellogg**, which sells but one product, **breakfast food**.

It also packages a **dog food**, but that's pretty much of a by-product of its breakfast cereal line.

Incidentally, Kellogg outspends General Mills two to one to get the job done.

According to Madison Avenue cognoscenti, nothing can stop the boom in tv cartoon programing the next three or four seasons but the thinning out of creative and technical talent in that field.

And boom it is when you consider the amount of **actually committed product** on the boards.

An interesting angle: what has contributed much to the boom is the **development of techniques which make the half-hour cartoon show economically feasible**. The producers, leaving Disney to his high level of perfection, have found shortcuts, **reducing the number of drawings to 300 as against the once traditional 700**.

The result: a house like **Producers Associates of Tv** (Bob Travers-Pete Pietch) are able to sell their half-hour product at **\$60,000 for four uses**, compared to the **Hanna Barbera** (Flintstone, Top Cat) pricing of **\$68,000 for two uses**.



THEY
LIVE IT

UP... AND LOVE IT... in the fabulous KSLA

market. Oil-rich, timber-rich, cattle-rich, and growing industrially... this tri-state area hardly knows recession. Its people play hard, work hard and have the money to buy. They look to KSLA-TV for news they believe... programs they enjoy.

Ask our reps (Harrington, Righter and Parsons) about the fabulous KSLA market!



KSLA-TV SHREVEPORT LOUISIANA

WRAP-UP

(Continued from page 61)

plain to viewers how the new stereo broadcasting works . . . **WICE**, Providence, R. I., is making available to local, regional and national advertisers its first Consumer Panel Research Report. It contains available brand preference information in the Rhode Island area; a market data section regarding the state and its population; and special reports to advertisers for precise sample and survey of the community . . . **WRCB**, Philadelphia, received some 11,624 replies to the station request for listener reaction to its new Big Band Sound format . . . **WGH**, Newport News, Va., observed Washington's Birthday by selling a thousand silver dollars for fifty cents each at a downtown shopping center.

Winner of the 1961 Du Pont award in radio: **WAVZ**, New Haven, Conn., for "active and helpful participation in the political, economic, and cultural life of the community, resulting in editorial investigation and advocacy, aggressive re-

porting of public affairs, and such meritorious projects as the series of programs designed to acquaint young people with the problems of young people in other lands, with the distribution of teaching aids to local schools."

PEOPLE ON THE MOVE: **Earl Burnam**, from general manager **KSYD**, Wichita Falls, Tex., to station manager, **KOOL**, Phoenix . . . **Hal Shore**, to managing director **WKMF**, Flint, Mich. . . **Walter A. Schwartz**, from am radio sales, Detroit, to national radio sales manager, Westinghouse Broadcasting . . . **Sandy Jackson**, **KOIL-AM-FM**, Omaha, Neb., operations director, taking on assistant managership duties that station . . . **Joel Deutsch**, from merchandising director, Strassler-Johnson, to assistant director promotion, **WIP**, Philadelphia . . . **George A. Crandall**, from sales staff, **WCAR**, Detroit, to general sales manager, **WJBK**, that city . . . **John M. Carroll, Jr.**, from sales staff, **WNOK**, Columbia, S. C., to local sales staff, **WIS**, that city . . . **Paul E. Burnell**,

from sales department, Capitol Airlines, and **Robert J. George**, from account executive, Martha White Mills, both to account executives, **WBOY**, Clarksburg, W. Va.

MORE PEOPLE ON THE MOVE: **Don Beck**, from sales manager, **KORK**, Las Vegas, to account executive, **KRAK**, Sacramento, Calif. . . **Bill Fallon**, to national sales manager, **WICE**, Providence, R. I. . . **John L. Williams**, to assistant program manager, **WBZ**, Boston . . . **Kenny Doll** and **Ed Davis** to announcing staff, **WBOY**, Clarksburg, W. Va. . . **Phyllis Frick**, promoted to head of continuity department, **WSBT**, South Bend, Ind.

Networks

NBC, in an effort to pinpoint the popularity ratings of its programs ran a *You're The Critic* contest on a local station level and came up with the ten most liked shows.

The favorites, according to 12,000,000 viewers: *Wagon Train*, *Perry Como's Kraft Music Hall*, *The Price is Right*, *Bonanza*, *Laramie*, *The Ford Show*, *The Dinah Shore Chevy Show*, *Outlaws*, *Thriller*, and *The Groucho Show*.

The contest, suggested by **KPRC-TV**, Houston, general-manager Jack Harris, was a highlight of NBC's third annual promotion managers awards competition.

Net tv sales: NBC-TV's *JFK-Report* No. 2, 11 April, to be sponsored by Procter & Gamble (Benton & Bowles) . . . ABC-TV's *Silents Please* and *Walt Disney Presents* sponsorship to be shared by Campbell Soup (Needham, Louis and Brorby), Ralston Purina (Guild, Bascom & Bonfigli) and Consolidated Cigar (Erwin Wasey, Ruthrauff & Ryan) . . . NBC-TV's *Cain's Hundred* to be sponsored by Lorillard (Lennen & Newell).

New affiliates: **WEMJ**, Laconia, N. H. with **CBS Radio** . . . **WISN-TV**, Milwaukee, with **CBS-TV**.

Kudos: ABC TV's *Expedition* winner of the 1960 Thomas Alva Edison Foundation National Mass Media

More people
will see

'The American Civil War' on
television in

1961...

Than
there were
in the entire USA in

1861!

HERE'S HOW TO GET YOUR
SHARE OF THIS AUDIENCE . . .

Send for the handsome KIT (includes a complete sponsor list, promotional tie-ins and case histories). Audition prints available for immediate screenings.

THE AMERICAN CIVIL WAR

Thirteen (13) half-hour Sylvania Award programs
Produced by the Westinghouse Broadcasting Company

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, New York 22, N. Y. • PL 1-3110 • Los Angeles • Chicago

**VIDEO
TAPE**
is the shape of
QUALITY
TV commercials
TODAY!



SPECIAL EFFECTS: 1001 special reasons why your commercials should be on SCOTCH® BRAND Live-Action Video Tape!

There is nothing new about special optical effects in TV. What is new . . . excitingly new in video-taping special effects on "SCOTCH" BRAND Video Tape is the instantaneous speed, ease and economy with which tape does the whole bag-of-tricks . . . does 90 per cent of them merely by pushing a button! No waiting for days, weeks, while lab work and processing laboriously create an "effect." On video tape you create electronically, instantaneously. And "1001" is just a number—in creative hands there is no limit!

By pushbutton and an electronic special-effects generator you can create thousands of variations . . . wipes, dissolves, fade-outs . . . you can matte a person or product from one scene into an entirely different one . . . combine several images of the same person on the screen . . . introduce pixie or giant characters with normal-size people . . . do split-screen "before and afters," or a montage of different scenes . . . combine photographs, miniature sets, drawings, cartoons, movies, with live or tape

scenes . . . produce pop-on overlay effects, faces, product labels . . . do limited animation of titles, cartoons, as well as smoothly integrating film animation with tape . . . create rain, snow, fire, smoke, even dream sequences—you name it!

And special effects are just the dressing on the salad. Basic video tape advantages for black and white and color, include: (1) new picture quality, "real-life" presence, (2) immediate playback that eliminates errors . . . provides "how're we doin'?" feedback, (3) time and money savings.

Get the tape story! Next TV storyboard you produce, take to your local video tape house for analysis—and a bid that will surprise you. No cost or obligation. **FREE ILLUSTRATED BOOKLET:** "Techniques of Editing Video Tape"—a sampling of ideas used by video tape editors in building shows from tapes, splicing and special effects. Send to: 3M Company, St. Paul 6, Minn.

"SCOTCH" is a registered trademark of 3M Company. © 1961, 3M Co.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW



Award . . . *Bell & Howell Close-Up* series program *Cast the First Stone* over ABC-TV, recipient of citation from the Edison Foundation.

PEOPLE ON THE MOVE: **Burroughs H. Prince**, from managing editor NBC Radio's Monitor to NBC's New York News manager . . . **Arthur Wakelee**, from manager special projects to news producer, NBC Radio . . . **Gerald E. Marenoff**, from director of auditing, CBS Television Stations division to business manager, CBS Television Spot Sales.

Representatives

The Chicago chapter of the Station Representatives Association will hold its Timebuyer of the Year award luncheon 3 May at the Ambassador Hotel.

That'll be day-and-date with a similar event held in New York.

The only difference: the New York reps add a Gold Key award to the occasion.

Rep appointments: **WLKW**, Providence, R. I., to **Foster and Creed** for New England representation . . . **WSVA-TV** and **WSVA-AM**, Harrisonburg, Va., to **Venard, Rintoul & McConnell** . . . **WLEU**, Erie, Pa., to **Everett-McKinney**.

Kudos: H-R Television's v.p. of sales development, Miss Avery Gibson, elected to research advisory committee, TvB.

PEOPLE ON THE MOVE: **Ben Margolis**, from business manager, CBS Television Spot Sales, to TvAR as administrative assistant to the general manager . . . **James Theiss** to sales manager eastern states, and **Lloyd Heaney**, sales manager western states, Blair . . . **Griffith E. Fulton**, from Katz to sales staff, Blair-TV . . . **B. Gail Yingling**, from assistant to the comptroller, Grey, to comptroller and treasurer, Storer Television Sales.

Venard, Rintoul & McConnell adds five account executives: In New York City, **Donald Barrabee**, from Lambert & Feasley, and **Norman Alpert**, from WTVU-TV, Scranton, Pa.; Chicago office: **Ted Cham-**

bon, from Northwest Airlines, and **James Fox** from Rollins Broadcasting; Los Angeles office: **Jack Kabateck**, from Headley-Reed.

Film

Important personnel changes and advancements this week were symptomatic of syndication's tooling-up for a new sales season.

Filmaster, in a major expansion, named these three new regional managers:

- **Andrew Jaeger** in the north-east.
- **Jacques Liebenguth** in the middle eastern states.
- **James Strain** in the west.

At the same time **Stan Yentes** was named sales service manager.

At **ABC Films** there was a general realignment of five division managers, as follows:

- **Albert G. Hartigan** in the east.
- **James Delaney** in the south.
- **Michael G. Gould** in the central states.
- **James Tobin** in the west. Tobin was also named network-regional representative and production representative.
- **William D. Hannah** in Canada.

Sales: NTA's *Play of the Week* to **WTMJ-TV**, Milwaukee; **WTVR**, Richmond; **WKOW-TV**, Madison; **WFSU-TV**, Tallahassee (Univ. of Florida); **KGLO-TV**, Mason City; and **WTVT**, Tampa . . . **Gordon Foods** (Kirkland, White & Schell) to sponsor *Art Linkletter and the Kids* in 49 markets . . . **ITC** reports sales rise of 43% for January and February over 1960 . . . **Sextant's** Franklin D. Roosevelt series sold to **ABC TV** for 1962-63.

Programs & producers: **Industrials Illustrated** shooting background footage for a series on a Brookland Eagle reporter . . . **Video-Craft Productions** of New York enters production field with *New Adventures of Pinocchio*, a series of 130 five-minute cartoons — already sold to **WGN-TV**, Chicago; **KPRC-TV**, Houston; **KLZ-TV**, Denver; **KRON-TV**, San Francisco; **WAGA-TV**, Atlanta; **WHIC**, Pittsburgh; **KIRO-TV**, Seattle; **KRLD-TV**, Dallas; **CKLW-TV**, Detroit, and **WDSU-TV**, New Orleans.

Ratings: CBS Films' *Robert Herridge Theater* scored a 25.5 Nielsen for February on **WHAS-TV**, Louisville . . . Screen Gems' post-1948 Columbia feature *Abandon Ship* earned 25.2 average Arbitron on Late Show 11 March on **WCBS-TV**, New York.

PEOPLE ON THE MOVE: **J. Remi Crasto** appointed foreign sales supervisor for NTA . . . **Russ Raycroft** appointed v.p. and general assistant to Seymour Reed, president of Official Films . . . **Robert Kraus** is account executive for Sterling Television.

Public Service

Public service in action: **WLIB**, New York City, began broadcasting *Washington Report* by Congressman Adam Clayton Powell, an up-to-the-minute weekly report on problems and projects undertaken by his committee and their effects on the New York community. . . . **WRCV**, Philadelphia, inaugurated a weekly legal series, *Law in Action* . . . **KMTV**, Omaha, aired *The Road to Somewhere*, locally produced documentary on the Nebraska Women's Reformatory at York . . . **WBOY** radio and **WBOY-TV**, programming weekly editorials emphasizing local and area news, *A Well Informed Community*, *Is a Better Community* . . . **WTOP-TV**, Washington, will air the last of its three-part series on federal income tax, *Operation 1040*, on 1 April . . . **WNTA**, Newark, N. J., programming *The Helping Hand* every week day evening.

More public service action: **WDOK**, Cleveland, is taking an editorial stand against the needy sick services curtailment action by the city's St. Vincent Charity hospital . . . **WJBK**, Detroit, is informing listeners of specific job openings through its program *Job Alert*.

Kudos: **WRCV-TV**, Philadelphia, recipient of the 1961 Distinguished Service Award of the Drizin-Weiss Post No. 215 of the Jewish War Veterans in "recognition of outstanding service in furthering community relations" . . . **WCKT**, Miami, awarded public service award by the Miami Chapter of United Cerebral Palsy.

KETV... Bubbling Over

with Biggest Audience in Omaha Market

FIRST IN SETS IN USE

KETV is the leading station in Omaha from 9:00 a.m. to midnight — and from 6:00 p.m. to midnight — every night of the week:

| 9 a.m. to Midnight | 6 p.m. to Midnight |
|--------------------|--------------------|
| KETV 34.4 | KETV 39.5 |
| Station Y 32.6 | Station Y 29.8 |
| Station Z 33.6 | Station Z 30.8 |

FIRST IN HOMES REACHED BY A NETWORK SHOW

Lawrence Welk reaches 115,000 homes, more than any Omaha station in Nebraska and Iowa!



FIRST IN HOMES DELIVERED

More people in Nebraska and Iowa watch KETV from 6:00 p.m. to midnight — every night of the week:

| | |
|-----------|--------------|
| KETV | 44,600 homes |
| Station Y | 37,400 homes |
| Station Z | 41,500 homes |

FIRST IN MOVIES

KETV is the movie station in Omaha for the 15th consecutive rating period. KETV's Movie Masterpiece has 75% of the nighttime movie audience.

FIRST IN TOP NETWORK SHOWS

KETV has 3 out of the top 5 network shows in Omaha:

| | | |
|------------------|------|------|
| The Untouchables | KETV | 43.3 |
| Gunsmoke | | 41.5 |
| Lawrence Welk | KETV | 41.0 |
| Candid Camera | | 41.0 |
| My Three Sons | KETV | 39.5 |

Minutes and 20s available in and around these leading shows.

CALL H-R NOW

Source:
ARB,
Jan.-Feb., 1961

Ben H. Cowdery,
President
Eugene S. Thomas,
V. P. and Gen. Mgr.



OMAHA WORLD-HERALD STATION
A B C TELEVISION NETWORK

RADIO BASICS

AM & FM

You'll find comprehensive data on in and out of home listening, SPOT and network trends, set production, seasonal changes, hour by hour patterns and the unique and growing auto audience.

It should be on every desk of every one in your shop who is in any way involved in the purchase of radio time. They're so reasonably priced you just can't afford to be without them.

ORDER YOUR REPRINTS NOW

FILL COUPON
WE'LL BILL YOU LATER

Price Schedule

| | |
|------------------|---------------|
| 1 to 10 | 40 cents each |
| 10 to 50..... | 30 cents each |
| 50 to 100..... | 25 cents each |
| 100 to 500..... | 20 cents each |
| 500 or more..... | 15 cents each |

SPONSOR READER SERVICE • RADIO BASICS
40 E. 49th Street, N.Y. 17, N.Y.

NAME.....
FIRM.....
ADDRESS.....
.....QUANTITY

Tv and radio NEWSMAKERS



Casey Cohlmlia, WFAA-TV, Dallas, Texas, newsman for the past two years, has been named director of promotion and publicity for WFAA radio and tv. Before joining the WFAA stations, Cohlmlia spent five years with several Oklahoma radio and tv stations in news, sports and promotion capacities. Prior to entering the broadcast field, he had worked as sports editor, managing editor, and assistant city editor, on newspapers in Enid, Norman and Tulsa, Okla. He also did publicity at the U. of Tulsa.

John F. Cundiff, general sales manager of WNHC-TV, Triangle Stations' Hartford-New Haven, Conn., television outlet, has been appointed manager of the station. The appointment is in addition to his existing duties as general sales manager. Cundiff, who began his broadcasting career as an announcer-engineer with WTCM, Traverse City, Mich., in 1945, joined Triangle as general sales manager of WNHC-TV in 1957. He was sales manager of KCRG, Cedar Rapids, Iowa. KWWL-TV, Waterloo, Ia.



Raymond M. Schwarz, former production manager of WJRT, Flint, Mich., has been named broadcast service manager at the St. Louis office of Gardner Advertising. He replaces Robert Hughes who has been appointed a program supervisor. A native New Yorker, Schwarz attended N. Y. U. and the School of Radio Technique in N. Y. C. He has been on the staffs of WOR-TV, N. Y.; WHP-TV, Harrisburg, Pa.; and WCAU-TV, Philadelphia, where he produced and directed network shows for CBS.

James F. O'Grady, executive v.p. of Adam Young's television company since 1958, has been named executive vice-president of the parent company. O'Grady, a member of the New York State bar, joined Young-TV as account executive in 1951. After a promotion to assistant sales manager, he was transferred to Chicago as v.p. midwest sales manager. He returned to N. Y. C. in 1958 as v.p. in charge of tv sales, and later, that year, named executive vice president. He was manager, sales service, DuMont TV network



The seller's viewpoint

'It's not bad copy, it's bad thinking,' says Erwin Rosner, general manager of WPEN, Philadelphia, Pa., when he refers to radio salesmen who complain about agency mal-function in this area. 'Where is the great copy?' It's rare, and here is a man who knows—a former copywriter who has no sympathy for non-professionals. A working solution has, he feels, been found. Radio effectiveness depends, not on mechanical computations, but on knowledgeable human beings. This turns average copy into better than average sales.



Personality sell

A great wave of pity overwhelms me every time I hear a radio salesman complain that the agencies aren't supplying good radio copy. Every medium can issue this same complaint—but more important, these salesmen are overlooking one of radio's great advantages.

It's true that many agencies do not devote the time and talent they should to radio copy. The result is that radio commercials submitted to us are sometimes less than great. But look through today's newspaper or magazine or watch TV or the billboards. How much really great copy do you see there? Outstanding copy in any medium is very rare indeed. I think the general level of all copy is actually improving—so that copy that is merely good has become commonplace. Strokes of genius are rare. Most copy is adequate and workmanlike, and that's about the best we can say for it. That's why they give medals every year to the few great pieces of copy that stand out.

When copy that is merely adequate appears in a newspaper, magazine, or billboard, it has to stand or fall on its own. There's no help for it from any source.

And here is one of radio's greatest assets. When merely adequate copy appears on a program run by an experienced, professional personality—the personality will actually *help* the copy. A personality who is sales-minded will take those same old words and, by intelligent interpretation, and emphasis, turn them into a real sales message.

It has gotten to the point where many agencies—especially local ones—don't even try to write copy. When they find good personalities they are content to just give them the facts and let the personalities sell in their own way. What comes out on the air is generally more natural and believable—and sells the merchandise.

During the past several months we've begun to see many of the largest agencies becoming more aware of these values. We have even had specific instances where the agency has given our personalities live copy instead of the recorded message that is being used nationally. This is really using spot radio to its fullest advantage.

Even when the agency insists on a transcribed spot, the appearance in the program of an established and mature personality can lend extra value to it. Just a word or two from the personality stating that he believes the message is important adds credence and personal involvement.

Every year a few commercials come along that can stand on their own and be earth shakers without this assistance. But even the very best commercials enjoy an extra measure of sales effectiveness when they have this help.

This kind of thinking is nothing new to the advertising business. In buying any kind of print media the advertiser is always concerned about the editorial content. Circulation is certainly of major importance but the buyer is always aware that even the inanimate newspaper or magazine can add to or detract from his sales message. Doesn't it seem strange that this factor is often overlooked in the medium that can add this important dimension best? No printed page can even approach the personal rapport between the personality and his audience. How many times have you bought a product just because a friend said the simple words, "it's good."

All of us get so absorbed with figures and CPM's and whatnot, that we sometimes forget that advertising's objective is to sell merchandise. Adequate circulation is necessary to do this job. But circulation alone is never enough.

Employing 1961 radio just for mass exposure and showing clients our boxcar figures tells only part of the story and leaves a major reason for our vitality untold. Just about everyone accepts the fact that no rating service has yet been able to measure *all* radio listening. So why should we be content with presenting only a fraction of our whole story? I am encouraged to see a growing trend among timebuyers and advertisers to spend more time investigating facts about station programing and approach. After all, the circulation figures can be computed by a machine, but the other factors that make radio effective will always have to be determined by a human being who knows the product, the market, and the station.

SPONSOR SPEAKS

Rating madness in reverse

Some years ago, SPONSOR ran a series of articles entitled "Rating madness" in which we attacked the over-idolatrous view of broadcast ratings by certain agencies and advertisers.

Our stand provoked a great deal of criticism. But we did not hesitate to speak out and fight against what we thought (and still think) is a major industry evil.

Today, however, a great many forces outside our business have taken up the clamor about ratings (see page 33) and we believe that their position is often unreasonable.

Actually, it is "rating madness in reverse."

These gentlemen, many of them in Washington, seem to argue thus: 1) I don't like what I see on tv; 2) the tv industry depends on ratings; 3) therefore the rating systems must be phoney, sinister, and inaccurate; and 4) we ought to investigate them.

Such reasoning misses the whole point about ratings.

To begin with, the rating systems are services which are entirely supported by advertisers, agencies and broadcasters, who have an even greater stake than do the critics, in seeing that they are as accurate as possible.

In the second place, the services are briskly competitive, and salesmen for each are even more anxious to spot and expose possible flaws in the competition's techniques, than are Congressmen or educational consultants.

In the third place the rating systems are expensive, terribly expensive, in the opinion of many agencies. Their subscribers are not buying them for the sheer whimsical fun of throwing money around, or to try to put something over on the American people, but for solid, sober, practical business reasons.

The sooner Washington's anti-rating-systems critics begin to recognize these facts of life, the sooner they will think clearly about the real rating problem.

The real dilemma about ratings is not whether the systems themselves are accurate (SPONSOR believes they tend to be as accurate as the economics of the business will allow).

The real dilemma is—what criteria over and beyond ratings must be applied to radio and tv programing? And how can more advertisers, agencies and broadcasters be persuaded to employ these standards?

10-SECOND SPOTS

More trouble? ABC TV's next episode of *The Untouchables* should soothe the Italian-American pickets who have been marching in front of the 66th street, N. Y., studios demanding that the series stop using Italian names for most of the crooks. The network says those names are only used when they describe actual hoods of the 20's and 30's. The lineup this week includes *Langley*, *Bryson*, *O'Malley* and *Wolinski*.

Fashion's spell: Letter for letter from a CBS TV affiliate's release—"Rita Gam" will point out the 1961 style innovations which bear nostalgic reminders of the 1920 flapper era, minimizing the bosom, dropping the waistline and flaring the short skirts. (Orson) Bean will reflect the mail point of view." *Sort of a stamp of approval.*

Keep in touch: Latest news from Barney Keep, KEX, Portland, Ore., disc jockey, is that a local auto agency is holding an open house featuring a new location, new building, and new speedometer settings on the used cars. Also, he reports, one of his new sponsors is Glob toothpaste. "It contains food particles for people who can't eat between brushings."

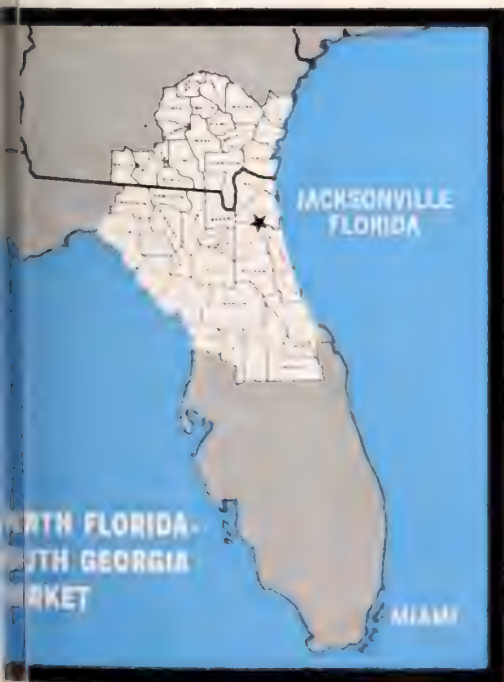
Disagreement: The N. Y. State Assembly a bunch of immigrants—has approved and sent to the Senate a bill to give the state an official song. Written by Assemblywoman Bessie A. Buchanan, it contains lyrics like: "In every way we honor and revere/The sight and sound of all we love so dear/From the beauty of the mountains to the magic of the streams..."

But the original settlers, aided by WEBR, Buffalo, don't dig the lady's sounds because a new dam will soon inundate their homeland. The "sing along" station has been airing another song, written by a Seneca Indian. Some of the lyrics:

"I feel like fight; I got no gun/
Great White Father make me run.
The water come, squeeze through my door:/The water come all over floor./
Goodby deer and beaver, too;/Great Spirit I'll come home to you." *For the Senecas, it's sink along.*



WFGA-TV captures a big 51.0% share of audience in November ARB!



From 9 a.m. to midnight, 7 days a week, WFGA-TV corrals a 51% metro share of sets-in-use in Jacksonville. For the biggest return on your advertising dollar, see your PGW Colonel about WFGA-TV.

WFGA-TV

JACKSONVILLE



REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.



WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

NEW TIMES NEW FEATURES⁺ NEW FACES⁺ = **MORE VIEWERS**

Sioux City has a new and multiple personality at 5:45 and 10:00 P.M.—new times, new faces and its most exciting and comprehensive news coverage in the Sioux City area.

5:45 FEATURE NEWS

A new program on KVTU that amplifies and expands on the top area news story of the day.

5:50 MARKET BRIEFS

Warren Kenter reports in brief stock transactions at the Sioux City Stockyards and predicts tomorrow's trading.

5:55 SPORTS AT FIVE

Les Davis gives a comprehensive report of sporting events that have and will happen in Siouxland.

6:00 NEWS ROUNDUP

Charles Powell reports the news of the day with special emphasis on the local scene.

6:10 WEATHER

Gene Edward, KVTU's new weather man, predicts accurate weather conditions for Siouxland and the nation.

6:15 DOUGLAS EDWARDS WITH THE NEWS

A fast-paced evening news report on the CBS Television Network for the latest in world and national developments.

This exciting line-up means more viewers—more customers for KVTU sponsors. Your Katz man can get you in the picture.



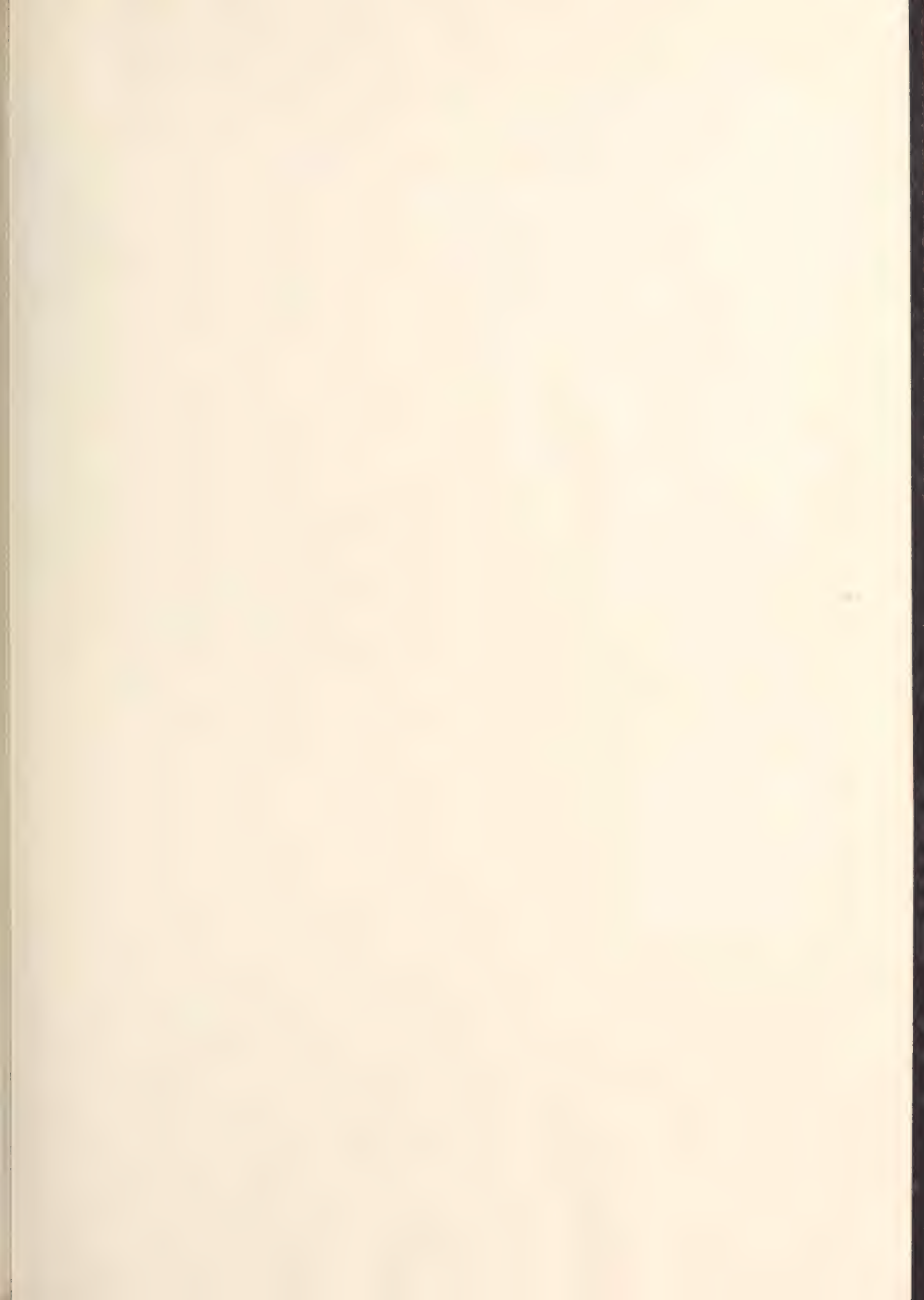
CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC

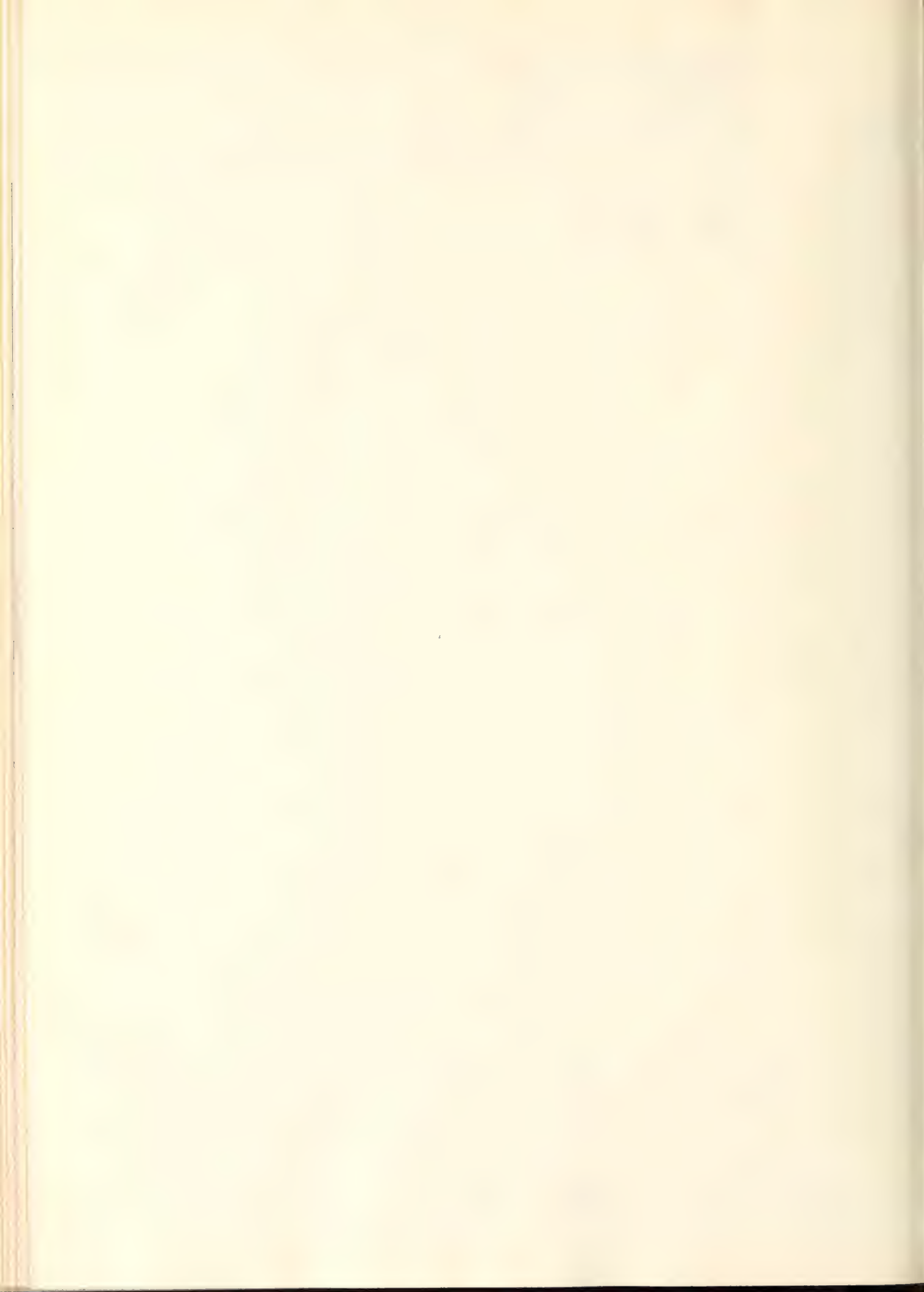


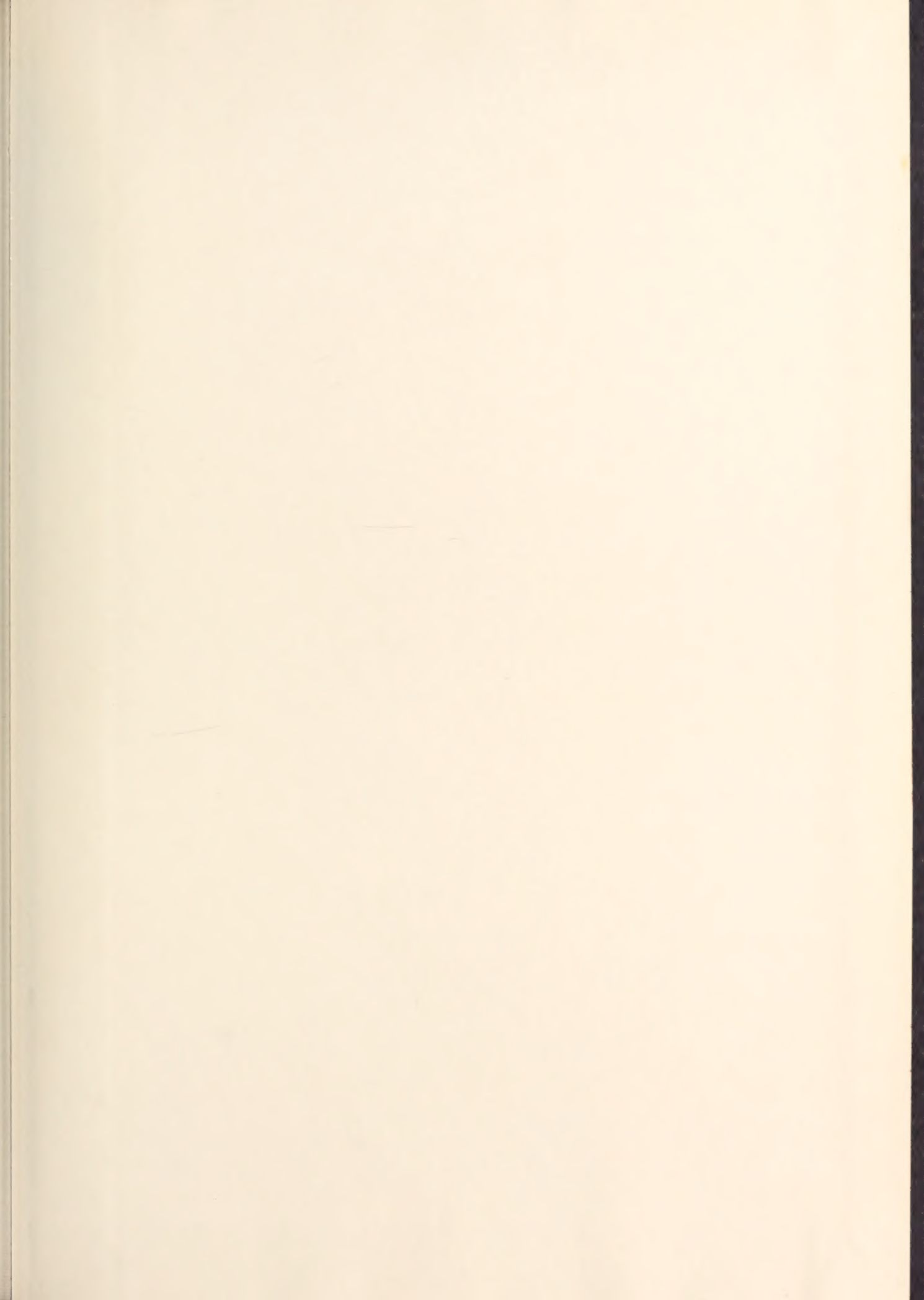
PEOPLES BROADCASTING CORPORATION

KVTU
WNAX
WUAB
WRFD
WTTM
WMMN

Sioux City, Iowa
Yankton, South Dakota
Cleveland, Ohio
Columbus-Worthington, Ohio
Detroit, Michigan
Bismarck, North Dakota









NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
10 ROCKEFELLER PLAZA, NEW YORK, N. Y.

BROADCAST PIONEERS LIBRARY
NAB Building
1771 N Street, N.W.
Washington, D.C. 20036

